BENTON & TREVES
Book Binders
27 Thames Street
New York

Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Domitor

Digitized by the Internet Archive
in 2014

https://archive.org/details/filmindex190907film

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

JANUARY 2, 1909
WHOLE NUMBER 141



THE FILM INDEX

CALEHUFF
A Member of the
FILM SERVICE ASSOCIATION
Headquarters for on'y the best of latest FILMS and SONG SLIDES. No junk. MACHINES, SUPPLIES, etc.
LATEST SONG SLIDES
$5.00 per set
N. E. Cor. 4th & Green Streets
PHILADELPHIA, PA.

Phonoscope
LATEST AND BEST
Talking Pictures
Western Film Exchange
St. Louis Joplin Milwaukee
Address Phonoscope inquiries to St. Louis office

ATTENTION ATTENTION
Special Holiday Offer
Religious Songs Illustrated
Rock of Ages
Nearer, My God, to Thee
Holy City
The Palms
New Born King
$4.00 Per Set
CASH WITH ORDER
Extra Novelties: "Merry Christmas" and "Happy New Year's" Slide, 50 cents each
GET IT GET IT GET IT
WRITE—TELEPHONE—WIRE
HARSTN & COMPANY
138 East 14th Street New York, N. Y.
Tel. 3812 Stuy. 3813
Estab. 1897
NEVER CLOSED

Quality Film
not
Quantity Film
Can be had only by dealing with a reliable firm. Price no higher than other, but promptness superior to anyone in the business
Write us for full particulars.
The Actograph Co.
292 Main St. Springfield Mass.
Harmony Hall Bldg. River and Third Sts. Troy, N. Y.

SLIDE QUALITY
is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by
De Witt C. Wheeler
INC.
120-122 West 31st St., New York City
A trial order will convince you. Send for catalogue of over 300 illustrated songs.
Be sure and get our Christmas Slide HITS!
"Why Doesn't Santa Claus Go Next Door?"
"The Holy Light"
"You'll Be Sorry Some Day"
"Smiling Star"

A Better Light at Half Price

There's a Reason

OUR

ECONOMY COIL

Which murders Electric Light Bills

"CLARO" CONDENSERS

Which Increase Your Light 25%

A Christmas Present Which Pays Dividends
Could You Make a Better Investment?

We furnish the film service you will eventually adopt

PITTSBURG CALCIUM LIGHT & FILM CO.

Pittsburg, Pa. Cincinnati, O. Des Moines, Ia.
Lincoln, Neb. Rochester, N. Y.

WUXTRA! WUXTRA!!

TERRIBLE EXPLOSION!
ALL RIVALRY KILLED!!
LEVI CO., Inc. ONLY SURVIVORS!



Tremendous excitement at 66 E. 14th St., New York

2999 Announcement Slides sold
last week, "that's all!"

All Competition Silenced!

SONG SLIDES

De WITT C. WHEELER.

Don't Go Away.
We're Growing Old Together.
No One Knows.
You Can't Stop Your Heart from Beating for the Girl You Love.
When Jack Comes Sailing Home.
A Night, a Girl, a Moon.
Take Me Out to the End of the Pier.
Here Comes an American.

BOSWELL MFG. CO.

I Once Had a Sweetheart that Looked Just Like You.
Just One Word of Consolation.
No One to Love Me.
Baby Doll.
U. S. A. For Mine.
I Love You More Than Any Boy Loves Any Girl.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

HARSTN & CO.

Down by the Old Mill Stream.
When Jack Comes Sailing Home.
Meet Me in Rosetime, Rosie.
You'll Have to Stay After School.
For the One She Loved So True.
True Eyes.
I Will Try.
I Want You.
Mandy Lane.
Country Days and Country Ways.
If You Find You Can't Be Happy Be As Happy As You Can.
And a Little Yet More Besides.
Meet Me In Rose Time Roaie.
Life Will Be Ever One Long Sweet Dream.
By The Old Oaken Bucket, Maggie Shea.
Summer Reminds Me Of You.
Cheer Up, Cherries Will Soon Be Ripe.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

A LIVE SERVICE FOR LIVE MANAGERS

FILMS HOWARD MOVING PICTURE CO. FILMS

MEMBERS FILM SERVICE ASSOCIATION

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 19

"HOW TO REACH THE FOREIGN MARKET"

Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the

American Agent, J. F. FAIRMAN, 311 Chauncey St., Brooklyn, N. Y.

Kinematograph and Lantern Weekly

9 and 11 Tottenham Street, LONDON, W.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 1. JANUARY 2, 1909. Whole No. 141.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Stree. N - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

Reference in another column of this paper will show one of the greatest Christmas surprises in the annals of the moving picture business. After a three-day almost continuous session the film manufacturers furnish the press with a statement of the proceedings. Not a detailed one, of course, but one that tells a long story in a few words. The surprise lies in the readiness with which the press committee of the manufacturers acted. There was no secrecy. It was a plain matter-of-fact transaction. "We have met the enemy, and he is ours." This is a succinct interpretation of the message.

However, regardless of opinions that may be expressed regarding the circular letter referred to, those who study the situation carefully must concede that the plan evolved by the manufacturers during the past week is as full of harmony and good promise as the best Christmas pudding is of seasonable cheer. The only difference between the two is that the manufacturers' product will not be cut and served until the second week of January. While it will be a post-celebrant event it will be none the less enjoyable to all interested in the welfare of the moving picture business.

The coming annual convention of the film manufacturers will be the most important they have held since the first consolidation of their interests. It will also be the most harmonious. A frank view of the situation is that nothing more for the betterment of the moving picture could have occurred. There is a better understanding regarding mutual interests than ever before. While the general tenor of the published letter may have an arbitrary aspect, in the eyes of some, a careful digestion of it will reveal the principle of self-preservation, in all senses, justifiable. The great drawback to the film business has been the lack of restraint and control. There has been too much of the wildcat business. This element has led the public at large to hold the business at a discount. The "moving picture man" is the phrase. The dignity and importance which legitimately invested capital commands has been either side-tracked or clouded by the reckless operations of the capitalist of limited means.

When the amount invested in plants is coupled with the operating capital of the modern moving picture industry figures climb to an amazing height. The ordinary observer fails to appreciate this. They fail to grasp the details leading up to the production of a picture. Every street scene they see depicted, to their mind, costs nothing other than the negative used. Every set scene they imagin is borrowed from some good-natured theatrical manager; and the costumes—well, anybody can get them as easy as costumes are secured for masquerade balls. The public as a whole deprecates the picture in proportion to the place of production. The managements have failed to impress upon the minds of their patrons that this or that picture has required thought, pains and expense. Such considerations have never entered their minds. Their sole and only concern has been revenue.

Many people incline to the belief that the exhibitors have made the film business what it is today. Others maintain that the film exchanges have turned the trick. There can be no doubt that the active operations of both have done much to increase business, but it must be acknowledged that before either were in the field the manufacturers had their money invested and have since been investing for the improvement and development of that upon which both renter and exhibitor rely and are building. Before the store show made its appearance the manufacturers were at work. They did not produce near the number of subjects per month that are now turned out per week, but with more than 75 per cent. less products they were getting prices that, in proportion, would make existing rates look like 30 cents. Many of the newcomers may scorn at this, but how many of the men now in the business know that films made in the United States used to bring 15 cents per foot net and foreign subjects were at bargain prices when the price was 20 cents per foot? Compare this situation with that of the present day. The purchaser who is asked 13 cents per foot for new stuff assumes the attitude of a man who has been sandbagged. The first thing he does is to fling in your face that he knows the Eastman Company does not charge more than four or five cents per foot for the stock and allowing 100 per cent. more for all other work, the manufacturers should be able to sell films at from 8 to 10 cents per, according to standard. But this fiend is an easy one to the fellow who writes and says he is in the market for from 1,200 to 1,500 feet of first-class film at from 5 to 6 cents per foot, providing they are subjects that have never been used and not over three weeks old.

During the past eight or nine months such benefactors of the moving picture industry have bobbed up with a tempting frequency and their baits have been swallowed in many quarters where agreements have not been in force. But we feel confident that they will not land the fish so plentifully during the ensuing period. Scalpers have seen their best day. The moving picture business is as legitimate and has become as much an amusement necessity as any on the list, and more so than most. The manufacturers stand in the same position as all others in the legitimate line. If they invest the capital, spend the time and labor and exert all other diligence towards meeting the requirements of the public they have the undeniable right to demand that the goods shall go through only such channels as will help maintain the standard of their products and bring a revenue that will allow a reasonable profit. Furthermore, they have the right to decide to whom they will or will not sell or lease. The landlord selects his tenants and loses no time in ousting the undesirable.

One point has been raised regarding the proposed platform of the convention that excites no little interest. That is the provision that requires a nominal license fee payable to the manufacturers' association. It seems that this provision has come to the notice of certain exhibitors who feel somewhat concerned about it. If the matter has been put right to us, we see no occasion for any apprehension. We look upon this as a sort of defense fund. Some may call it "the yellow dog." The redeeming feature about the matter is that none of the officers of the patents company are salaried, so that it is evident that the nominal fees are not to be appropriated to any "cinches." Where, then, are they to go? Well, we imagine that at some time or other some renter or exhibitor will make a complaint. Then the "yellow dog" steps in. Suppose, for instance, a man who is doing a legitimate business is confronted by one of those peculiar oppositions that confront some people who bump up against a conspiracy. In such a case the fund would prove a friend in need. A sort of insurance, as it were.

Since the results of the conferences of the Patents Company have leaked out some expressions have been heard to the effect that the independent movement will take on renewed life. Such faith would be both praiseworthy and commendable if it were founded upon even a color of reason. The Independents have been recognized heretofore as the standard bearers of the American Biograph and Kleine interests. Both these interests have discovered that for the present and future welfare of the moving picture industry an agreement with those who anticipated the evil was the best move. While to many it may appear to be a vicious combination, one intended to control and not consider, it will be found in time to be the best move towards restoring a worthy industry to its rightful standard. Any movement or combination that works to the contrary will not avail. If the idea is to create an independent movement with the aid of low-priced goods to keep alive low-priced exhibitors the Patents Company need feel no alarm. Time and the public will soon settle that issue.

For several weeks there have been persistent rumors that after the next annual convention of the Film Service Association a determined attempt will be made to reorganize the New York City local that was affiliated with the parent body until September last. As a matter of fact the New York local was never dissolved. It simply suspended operations. But, regardless of this distinction, some amusement has been occasioned by the rumor. Not a few film exchange people have declared the report a joke. However that may be, there are some who are as serious as they can possibly be in the matter. A representative of one of the leading film exchanges in New York had this to say one day this week: "The renters of this city never had a better stand-by than in the local. True its career was not a serene one. Its meetings may have been stormy and some feelings may have suffered, but the washing out of dirty clothes always led to some understanding. Despite the double-cross work and hypocrisy practiced by some more justice was secured than can be now. When

(Continued on page 10.)

BIOGRAPH CO. AND GEORGE KLEINE BECOME EDISON LICENSEES.

FIRST OFFICIAL STATEMENT.

The much-mooted amalgamation has come at last. The American Mutoscope and Biograph Company and George Kleine, agent for foreign makers, have joined hands with the Edison Company and its licensees. Talked of as the movement has been up to the past week, the consummation came as a complete surprise to everybody in the trade. The first official statement concerning the new arrangement is as follows:

"All of the patents known by experts and authorities to have an important bearing on the manufacture of motion pictures and projecting machines have been purchased by a new concern, incorporated as Motion Picture Patents Company, of which the following are the officers: President, Frank L. Dyer; Vice-President, H. N. Marvin; Treasurer, J. J. Kennedy; Secretary, George F. Scull.

"It will be noted that the president and secretary are connected with the Edison Manufacturing Company, while the vice-president and treasurer are from the American Mutoscope and Biograph Company. The capital of the new company is not announced, but its purpose is known to be general betterment of the entire business from the manufacturer to the exhibitor.

"The licensees of the Motion Picture Patents Company are as follows: Edison Manufacturing Company, American Mutoscope and Biograph Company, Pathe Freres, George Melies Company, Vitagraph Company of America, Kalem Company, Incorporated; Essanay Company, Selig Polyscope Co., George Kleine, Lubin Manufacturing Company.

"Motion pictures manufactured under the license of the Motion Picture Patents Company will be leased, and not sold, and will be subject to return to the various manufacturers at stated intervals.

"Licensed motion pictures will be leased for use only on projecting machines which are also licensed by the Motion Picture Patents Company. There will be a nominal license fee to be paid by each exhibitor, and the funds thus raised will be used in promoting the best interests of the business. None of the officers of the Motion Picture Patents Company are salaried.

"It is hoped by this movement to do away with the vexatious litigation which has long harrassed the business, to guarantee to the renters and the exhibitors a sufficient quantity of the best American and foreign films and to prevent the demoralized state of affairs which now prevails abroad, where no organization exists. All the licensees of the new Patents Company must compete for the business of the country on their own merits. All of the licensees are manufacturers except Mr. George Kleine, who, as is well known, is the American representative of several of the best-known and most meretorious of the foreign manufacturers.

"No increase in price of films is contemplated.

"Among the prominent patents which have been purchased—in addition to those of the Edison Company and the Biograph Company—may be mentioned the Armat patents, which are said to control projecting machines; the Jenkins patents, the Pross patents, the Vitagraph patents and the Campbell patent.

"The new license agreement takes effect January 1, 1909."

It has been known to the FILM INDEX that direct negotiations were under way for the past two weeks, but the fact was not published owing to a request for secrecy by the parties concerned. The Western manufacturers were summoned to New York when all was in readiness, and only the final details of the arrangement needed attention. Last Saturday found them all gathered at East Orange, N. J., as guests of Thomas A. Edison, where they were elaborately entertained.

It seems that the manufacturers concerned have consented to a pact of secrecy regarding any further phases of the arrangements than those set forth in the above agreement; nobody will speak further on the matter. In fact, the interviewer found significance in the general reply that nothing can be said until after January 9. When asked why that date in particular is set at which to break the secrecy, the interviewer was told that a direct reply would give information which it is desired be kept out of print at present. From which it is apparent that something is to occur on the ninth of January, convention day.

A question which is causing no little speculation in film circles is whether or not George Kleine will give up any of the many agencies which he now holds. He is the American representative for the following French concerns: Gaumont, Urban-Eclipse, Lux, Raleigh and Roberts, Theophile Pathe. These English makers: Gaumont, Urban-Eclipse, Warwick, Walturdaw, Clarendon; and, in addition, the Italian concerns: Aquila-Ottolenghi, Rossi, Ambrosio. Notwithstanding the refusal of the licensees to give any information regarding it, the answer can be foretold easily. It must be that Kleine will give up the greater number of these agencies, as that has been the stumbling-block toward combination in the past. Rumor has it, however, that he will retain only the agencies of Gaumont and Urban. In this event the prophecy of the INDEX, in its issue dated October 24, will be fulfilled, as these two concerns were mentioned as the most likely to be granted Edison licenses. It is an apparent error, however, if Kleine should be admitted, together with his long string of foreign makers of indifferent merits, because the control of the Biograph's patents makes the combination invincible, and places it in a dictatorial position. If it is to be only Gaumont and Urban, George Kleine's abandonment of the other agencies, it is argued, will be more than made up for by the opening of association trade to him; and it is quite likely that this also means the admittance of his rental department, which embraces a dozen offices. Nothing official has been said on the subject, but here is the problem: Kleine represents thirteen makers, and has as many rental offices. Now, in the event of his retaining only Gaumont and Urban, will he be able to do as profitable business without staying in the rental field? If not, what is the arrangement, considering that the membership roll of the F. S. A. has been officially declared closed? It is quite certain, too, that the powerful hold of the entire combination will kill all competition. There will not be enough independent makers left to put up any fight, and the renters wil certainly flock to the big show. Already all kinds of propositions are being made by erstwhile independent renters who desire admission to the F. S. A.

It will be noted in the statement here printed, second paragraph, that a sentence reads "* * * * general betterment of the entire business from the manufacturer to the exhibitor." The omission of the term "renter" has been commented on as forecasting the abolishment of that branch of the business, but we are officially told that no such plans are in contemplation.

CRUCIAL HOUR FOR N. Y. SHOWS

Pictures on Trial at Hearing.

In what was pronounced by the press to be the greatest demonstration ever shown at a public hearing in New York City, Mayor George B. McClellan listened to the pros and cons of the moving picture proposition on Wednesday last; the arguments on both sides lasted five hours.

To the most impartial observer, the position of the Mayor was apparent; in fact, a man with only half an eye could easily see that His Honor was very much more favorably inclined toward picturedom's adversaries. The great assemblage had responded to the following notice issued by the Mayor:

"In view of the many complaints I have received in this office, notice is hereby given of a public hearing on Wednesday, Dec. 23, 1908, at 2 P. M.

"First—On the advisability of closing moving picture shows operating under a common show license on Sundays.

"Second—On the condition of moving picture shows generally in regard to the safety of their patrons.

Respectfully,

"GEORGE B. McCLELLAN,

"Mayor."

To say the least, the entire manner of procedure was most unfair to the picture interests. They had just about thirty-six hours' time in which to prepare for argument against an interdenominational committee which had most likely been gathering points and evidence for a long time; while the other side was making money. But even at this disadvantage the business men put up an admirable fight.

The opposition was heard first. The earlier part of their argument consisted of fiery orations by preachers who evidently are under the impression that the entire moving picture business represents an investment of not more than a few paltry dollars. Some of their argument would serve admirably as a comic department for a trade paper, but we, sitting there, had to bite our lips and wait. One clergyman, Canon Chase, of Brooklyn, went along in a beautiful tirade against shows on Sunday, but in concluding he said he would not object to having one on Sunday in his own church, which absurd inconsistency evoked roars of derisive laughter. A blow was struck at the administration by the declaration of Dr. Chas. Sprague Smith. This gentleman is director of the People's Institute, a very worthy civic league, and he brought out the point forcibly that the city should investigate certain conditions that foster a good deal more rottenness than the moving picture show. He argued forcibly that the moving picture needs supervision, not eradication, for it is a force that can do much good if properly conducted. It seemed that the gentleman's argument entirely upset matters for the "reformers," for of the speakers who followed not one attempted to debate his points, merely loudly declaring that picture shows are everything but good.

But what was by far the most laughable attempt of the session was that made by Mr. Frank Moss of the Society for the Prevention of Crime. He called as witnesses a number of clergymen who read from sheets what they had seen in various shows they visited. Among the accusations hurled were that a circus film presented ladies in tights (awful!) and a magic film was also described; the witness conceded that the subject was harmless morally, but insisted in condemning it as "most impossible," thereby showing that he did not understand what a magic subject is meant for. Several clergymen unwittingly denounced the very mayor who was listening to them by declaring that the fire and building departments were not doing their duty. They also showed ignorance of the facts in declaring that incompetent people are in charge of machines; a city department has this in hand.

The first speaker for the business interests was Counsellor Gustavus A. Rogers, representing the Association of Exhibitors. He took the proposition apart piece by piece, and also delved deeply into the legal aspect of the case. From which it was shown that while judicial opinion has not declared against the Sunday show, it is discretionary with the Mayor to revoke the license if he wishes. But we readily understand, of course, that even if any law prevented him from doing so, he could instruct his departments to force such rules of building on the theatres that they would have to close in violation of the penal code. All of this made plain, the other speakers confined their efforts to the morality question, and be it said to their credit, in many instances they showed that one does not need to study the Bible all through life to know what is the difference 'twixt good and bad.

Mr. J. Stuart Blackton, of the Vitagraph Company, represented the allied manufacturers, and he explained to the Mayor how the very recent merging of interests would facilitate a better control over the moral atmosphere of the productions. He incidentally took to task a witness who declared a picture of Julius Caesar immoral because he wore a short shirt; Mr. Blackton showed that the costume is historically accurate, and the Vitagraph Company could not regulate the shirts of the noble Romans of long ago. C. W. Gale, a Brooklyn exhibitor, took the clergy severely in hand and vigorously denounced any showman who allows his place to be used as such a rendezvous as was described; he claimed them to be isolated instances and challenged the clergy to be consistent by denouncing themselves merely because one of their calling eloped with a girl of his charge. Among others to speak were J. Lamberger, a lecturer and theatrium manager, Assemblyman Marks, and the editor of the INDEX.

Throughout the testimony of our side the Mayor seemed to delight in interrupting sarcastically and severely. He reminded one speaker that he must adhere to the subject of the Sunday show, while he did not once comment on the digressive testimony of the other side. As has been said before, we were given but scant time to work up our case, and Mr. Rogers made a plea to this effect before the close of the hearing, asking for another opportunity and more time. In reply the Mayor allowed him until 10 A. M. of the next day to submit briefs; but Mr. Rogers argued that this was not enough, whereupon the Mayor magnanimously allowed another hour! The hearing closed at about 7 P. M.

Now the story will be told on Sunday. No statement is expected from the Mayor, but it is quite certain that the Sunday show will be discontinued; that is, the places operating under a common show license. When the fairness of discriminating against these was called to the Mayor's attention he remarked, "I have the larger houses under my wing, too." It is not known just at this writing what he intends to do about the application for licenses which he is holding up, but if prophecies go for anything, here is ours: There will be no wholesale revocation of licenses, but there will be no Sunday show; and the moving picture films will be placed subject to some system of supervision equivalent to the work of the public censor now in vogue in Chicago.

———

Before going to press we learn that the Mayor has issued the following statement relative to the above:

"As these licenses for moving picture shows are issued by me, I feel personally responsible for the safety and lives of the patrons and take this action on personal knowledge of existing conditions and the firm conviction that I am averting a public calamity.

"I do, therefore, order each and every license issued by me for a moving picture show be and the same hereby is revoked and annulled.

"I further direct the Chief of the Bureau of Licenses to personally inspect the site of every application for a moving picture show, and report to me thereon.

"Because of the serious opposition presented by the rectors and pastors of practically all the Christian denominations in the city, and because of the further objections of the Society for the Prevention of Cruelty to Children and the Society for the prevention of Crime, I have decided that licenses for moving picture shows shall only be issued hereafter on the written agreement that the licenses will not operate the same on Sundays. And I do further declare that I will revoke any of these moving picture show licenses on evidence that pictures have been exhibited by the licensees which tend to degrade or injure the morals of the community."

The news spread about the city like wildfire, and Christmas day found every moving picture show operating under a common show license closed. Among the first to recover from the shock of this drastic move on the part of the Mayor were William Fox, Marcus Loew and William T. Rock. Every show owner was notified and called to meeting at 11 A. M., the same day. A great number responded and a committee of thirty chosen to decide ways and means, to report at 8 P. M. At the time appointed still more owners responded, representing the five boroughs of the city. At this session quick organization was decided upon, and officers were chosen, Mr. Fox being elected president. He made a stirring address, reminding his hearers that their means of earning their livelihood was at stake, as well as that of the thousands whom they employ; he further said that the organization desired to wage a clean, unhampered fight, and therefore any man who is operating a show that he knows is not up to the standard in safe and sanitary construction is requested to withdraw. The body then got down to business, after counsel, Gustavus A. Rogers, had made a short address. The Moving Picture Association is the name decided upon and the work of collecting a fee of twenty-five dollars for each theatre represented was begun; it was finished at midnight, and one hundred and thirty-one were paid for at the meeting; thus, within twenty-four hours of the issuance of the Mayor's order, a fund of thirty-three hundred dollars had been raised. The meeting adjourned at almost one A. M., and everybody went home to await the result of the attorney's effort in the morning.

The prospect is not so dark as it may seem, for there is a possibility of invalidating the order of wholesale revocation in accordance with a precedent. This is in the form of an instance wherein Mayor Wooster of Brooklyn some years ago, revoked the license of a theatre because a prize-fight was held there; the license was similar to that known as the "common show license," now in issue. A court ruled that Mayor Wooster exceeded his authority in revoking, without a judicial hearing, a license which he had himself issued. No doubt the instance will be a strong point in the argument for an injunction.

At this writing this is serving as

a consolation, but there is a feeling of confidence among the showmen that even in ill event, some immediate relief can still be procured. The result of counsel's effort will appear in the next issue.

NEW YORK EXHIBITORS.

Justices Gaynor and Blackmar of the Supreme Court have signed injunctions at the request of Attorney G. A. Rogers, for the Moving Picture Association, restraining the police from enforcing the Mayor's order, given in another column of this issue, the effect of which will be to make the matter the subject of litigation in the courts.

F. S. A. BULLETIN NO. 37.

The annual meeting of the Film Service Association will be held at the Hotel Imperial, 32d street and Broadway, New York City, at 10.30 a. m., on January 9, 1909. The meeting will hear a report from the executive committee relative to the plans of the manufacturers, and will elect officers for the year 1909.

Manufacturers' Announcement.

We have been informed that the principal differences between the Licensed Manufacturers under the Edison patents and the Independents have been adjusted, and that the films manufactured by the American Mutoscope & Biograph Company, and certain of those imported by Mr. George Kleine will be available shortly to members of the Association for use in their rental service. This will insure to our members the best of the European and American films. The details of the proposed arrangement will shortly be communicated to the Executive Committee, and the matter will be put in proper shape to be submitted to the Association at its meeting on Jan. 9th.

The plan will not increase the price of film, but in a general way will provide for the renting of film along the same lines as those at present laid down. It is intended, however, to profit by the experiences of the past year and to make definite regulations that can be strictly followed in the future, and which it is hoped will improve the business in many ways. Under the proposed arrangement the films will be actually leased, and will be subject to be returned to the Manufacturers at the expiration of stated periods.

Motion Picture Patents Company.

A company known as the Motion Picture Patents Company has been formed, of which Mr. Frank L. Dyer, of the Edison Manufacturing Company is President; Mr. H. N. Marvin, of the American Mutoscope & Biograph Company, is Vice-President; Mr. J. J. Kennedy, of the same Company, is Treasurer; and Mr. G. F. Scull, of the Edison Manufacturing Company, is Secretary. This company has purchased all of the patents affecting the manufacture of motion pictures, including the film, camera and projecting machine patents formerly owned by the Edison Manufacturing Company, the American Mutoscope & Biograph Company, the Vitagraph Company of America, and also the Jenkins-Armat, the Latham, the Pross and the Campbell patents.

One of the points in the proposed arrangement is, that the licensed film may only be used on projecting machines which have been licensed by the Motion Picture Patents Company, and provision will be made whereby a nominal license fee may be paid by the exhibitors using machines embodying any of the patents owned by the company for such use.

The association meeting will be held in the assembly room of Hotel Imperial, and it will be called to order at 10.30 a. m., on Saturday morning, January 9, 1909. The Hotel Imperial is designated by the Executive Committee as the headquarters for the association during the convention, and members may by applying in advance, secure accommoditions at the Hotel at the following rates:

Single room for the occupancy of one person $2.00 per day; single room with bath, occupancy of one person $2.50 up; room for the occupancy of two persons $3.00; room with private bath, two persons, $4.00 up.

The room for one person at $2, and for two persons at $3, not provided with private bath, are so situated as to be within convenient distance of a bath room, for the use of which there will be no charge.

In order to make sure that proper reservations are made for one, each member desiring accommodations should at once communicate directly with the Hotel Imperial, 32d Street and Broadway. Unless reservations are made at least five or six days prior to the meeting it is not certain that accommodations can be secured.

FILM SERVICE ASSOCIATION,
By D. Macdonald Secretary.

CONVENTION FARES.

The Association has secured a reduced railroad fare equal to one and three-fifths for the round trip. This is not available unless not less than one hundred persons present certificates to the agent of the railroads who will be present at the Imperial Hotel on the day of the meeting. So as to avail of this privilege everybody should ask for a certificate when purchasing a ticket for the going trip. These certificates are not kept at every local ticket office, but the ticket agent can tell the nearest point at which a through ticket bearing the certificate can be obtained.

So far the New York Central Lines, Pennsylvania, Erie, B. & O., D., L. & W., Lehigh Valley, Jersey Central, Philadelphia & Reading, the Western lines, and all the connecting lines of these roads have consented to act. The New England lines have the matter in consideration and will coincide if a sufficient number make the request from their territory.

Film renters, their delegates or employees and exhibitors who may desire to be on hand at the meeting of the 9th of January are all requested to ask for certificates when purchasing their tickets.

The saving effected is in all cases at least equal to the charges for a Pullman berth, and so that it may be operative it is requested that all members ask for certificates when purchasing tickets for themselves or members of their families, or delegates, or employees. One hundred is necessary before the reduced return fare will be granted.

Instructions.

A reduced rate of one fare and three-fifths on the certificate plan has been secured for persons attending the meeting of Film Service Association and Associated Manufacturers of Moving Pictures, New York City, January 8-15.

The following directions are submitted for your guidance:

1. Tickets at the regular full one-way first-class fare for the going journey may be secured within three days (exclusive of Sunday), prior to and during the first two days of the meeting. The announced opening date of the meeting is January 9, and the closing date is January 15, consequently, you can obtain your going ticket and certificate not earlier than January 5 nor later than January 9, except that from stations from which it is possible to reach place of meeting by noon of January 10, tickets may also be sold for morning trains of that date. Be careful that, when purchasing your going ticket, you request a certificate. Do not make the mistake of asking for a receipt. Ask for a certificate.

2. Present yourself at the railroad station for ticket and certificate at least 30 minutes before departure of train on which you will begin your journey.

3. Certificates are not kept at all stations. If you inquire at your home station, you can ascertain whether certificates and through tickets can be obtained to place of meeting. If not obtainable at your home station, the agent will inform you at what station they can be obtained. You can in such case purchase a local ticket thence, and there purchase through ticket and secure certificate to place of meeting.

4. Immediately on your arrival at the meeting present your certificate to the endorsing officer, Mr. Percy Waters.

5. It has been arranged that the Special Agent of the Trunk Line Association will be in attendance on January 9 and 10 from 9 a. m. to 6 p. m., to validate certificates. A fee of 25 cents will be charged at the meeting for each certificate validated. If you arrive at the meeting and leave for home again prior to the Special Agent's arrival, or if you arrive at the meeting later than January 10, after the Special Agent has left, you cannot have your certificate validated and consequently you will not get the benefit of the reduction on the home journey. No refund of fare will be made on account of failure to have certificate validated.

6. So as to prevent disappointment, it must be understood that the reduction on the return journey is not guaranteed, but is contingent on an attendance at the meeting of not less than 100 persons holding regularly issued certificates obtained from ticket agents at starting points, showing payment of regular full one-way first-class fare of not less than 75 cents on going journey.

7. If the necessary minimum of 100 certificates are presented to the Special Agent, and your certificate is duly validated, you will be entitled, up to and including January 9, to a continuous passage ticket by the same route over which you made the going journey, at three-fifths of the regular one-way first-class fare to the point at which your certificate was issued.

FORECASTS FOR 1909.

PERCIVAL WATERS—Next year will see somebody else treasurer of the F. S. A.—anyhow, I hope so.

JOSEPH LEVI—1909 will bring us cheaper advertising rates and slides ought to break quicker (more orders).

E. L. WEILL—We'll be able to pile in about 5,000 more (and bounce the Cameraphone).

MAX OBERNDORF—Eva Tanguay will lose her job and then I'll feature her here.

L. ROSENBLUH—The New York bunch will unanimously uphold prices. (His fondest dream, this.)

PHIL GLEICHMAN—The wonderful and complete history of "How I Discovered Talking Pictures" will be published.

SAM MARCUSSON—More grafters will be exposed and then I'll get my life-size picture in the papers.

LOUIE MITCHELL—Enough people will settle in Little Rock to pay building another dozen or so theatres.

CHARLIE HAYMAN — Predicts that shipments will be made direct to distributing points. Oh, joy!

M. S. PEARCE—We'll be able to fly to Europe in one day.

C. F. BAILEY—That he will keep on combining, until he'll be a trust in himself.

DAVID BERNSTEIN—Predicts that their names will be as follows: Maxie, Johnnie, Philip, Edgar, Joey, Bobby, Harry, Sammie, Bennie—and, well, just one Edith will do (you see, he likes boys).

TOM REILLY—We'll be the biggest show on earth; watch us.

LEN SPENCER—Wait—sh—sh. I'm going to book Paderewski at the Keokuk Peekatorium.

EUGENE TROTT—Thinks the film makers should advertise stuff a month in advance; just post him.

WE ALL hope that 1909 will be a damned sight more peaceful than the year that has just passed.

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"IN GOLDEN DAYS."—"In Golden Days" is a story of '49. James G. Blaine in his book "Twenty Years in Congress," declares that the flower of the manhood of America went to California, and they went, most of them, by prairie schooners. The opening of our tale discloses a band of these men with their wives and children crossing the valley of the Humboldt on their way to the gold fields of California. Suddenly the train stops—a horse, a man comes into view. He is recognized as the game hunter of the band. He tells them of a camp of white men further ahead. The next scene shows the now excited caravan moving briskly and joyously on, anxious to meet people of their race. The third scene discloses a white camp of dead men and women killed by Indians. The caravan arrives. Horror-stricken, they find the only living being to be a girl child of five years. The hunter's son, a boy of nine, runs forward and takes up the child. The coming picture shows us the caravan encamped for the night. The huntsman tells the boy to sing the child to sleep. The boy does so. After song the caravan lays down to rest for the night. When all are asleep Indians enter and kill every one except the boy and girl. He sings his song and the Indians, believing him to possess a spirit voice, leave him with the child. The scenes that follow disclose the finding of the boy and child. Their adoption by miners of a gold camp, and after several years have passed, rich relatives of the girl arrive and take her to Europe. The boy is broken-hearted. An old musician of the camp, knowing the value of the boy's voice, decides to take him as a traveling singer to Europe. We are shown the boy and the old musician singing in the streets, until one day a famous composer by chance happens to hear him. He takes the boy and makes a famous singer of him. Later the boy, now a young man, is seen singing in a theatre. The girl, now a young lady, sits in the balcony. She recognizes the boy companion of her childhood by his voice, and calls out to him. The relatives take her from the theatre, but the boy follows and finds her at the porch of her home, where they are united.

KALEM CO.

"THE TRAIL OF THE WHITE MAN."—A party of surveyors are seen at work in the wilderness, ascertaining the dimensions of the land for future use. Under the direction of their head, a Mr. Ogden, a gigantic tree in the way is rooted from its spot so as to gain an advantageous surveying position, and a line is forthwith thrown out. At this juncture a typical Indian damsel appears and strangely gazes upon the doings of the men and wonders at the scientific instruments—mistaking them for firearms. Assuringly Ogden calls her to himself and the squaw is lured on by a string of beads which the chief surveyor proffers. And by his subtle manner of persuasion he succeeds in not only winning her love but the guileless maiden concocts a plan with him to betray Black Hawk, her kindred lover. The odd affiinities take advantage of Black Hawk's leave of absence and elope. When the deceived Indian finally returns he takes the situation in at once and immediately sets out to overtake them. The Indian maid is mistress of the surveyors' log cabin but for a short time, for the learned surveyor is now disillusioned and tires of his fancy, throwing her off forcibly. The following scene shows Ogden and his men deserting the improvised cabin and down the river they float. Black Hawk has all this time been lurking in ambush awaiting an opportunity to strike down his pale-faced rival when alone; but he nevertheless kept watching the party's destination by land and followed them as they reached the other shore. When Ogden's men alight they round the bend and leave him alone, pulling from a flask of whiskey, and at this opportunity the vengeful Indian madly pounces upon his much-hated rival, stabs him, pours the contents of the bottle over the corpse and sets fire to it to make the murder seem a mystery and makes off. Ogden's men upon their return, though alarmed by the sudden disappearance of their head, soon divined upon closer investigation that the profligate paid his penalty with death.

EDISON CO.

"THE LOST NEW YEAR'S DINNER."—Jack and Alice, lately wed, having received an invitation to dine with the old folks on New Year's day, leave town for the farm, in their automobile, with orders to the chauffeur to make good time, as they are somewhat late. All goes well until a spurt is attempted, when they unluckily run into a "trap" set by some crafty country constables, and are haled to the district court. After a long wait, in line, their case is called by the pompous and self-important "hayseed" justice. In the meantime, at the farm, the old folks are experiencing some trouble with the turkey. As if scenting danger, "Mr. Turk" roosts high, and "Pa" has troubles of his own; sometimes the turkey is on top, and sometimes "Pa" has an inning. "Ma" is an agonized and interested spectator, but her well-meant advice does not help "Pa." Eventually, things calm down. Traces of the conflict are removed, "Ma" and "Pa" primp-up a bit, and complacently await the arrival of the "newlyweds." To return to our young couple—we find them in the centre of an interested group in the court room. Their case has been reached and a fine is imposed—but, "horrors!" Hubby finds he has forgotten his purse! They are doomed to spend New Year's day in the lock-up, where they dine on bread and coffee, and resolve never again to be late, or spurt, or forget their money.

"A PERSISTENT SUITOR."—The Tender Passion rules the same the world over. Whatever the clime, or race, or color, the course of true love seldom runs smooth. A pair of dusky lovers experience trials and tribulations and the unavailing grouch of the girl's daddy, the Deacon. Jim is a colored dandy—fearless and nervy—determined to win the coy and winsome Gladys, the Deacon's daughter. Somehow the Deacon does not care for Jim, and a state of war exists that keeps the old man bordering on frenzy, and in hot water all the time. Jim, ordered from the parlor, slides around to the kitchen and meets the delighted Gladys, and the love making is resumed. After many hairbreadth escapes from Jim's devilishness, the Deacon waylays Jim in a dark neck of the woods, made up as a ghost. Jim saunters along—but does not scare "worth a cent." Instead he gives the Deacon the chase of his life. The war becomes warmer. The Deacon grows thin—runs shy of ideas. Jim, more determined and sassy, keeps the old man guessing. Glady's love grows stronger, and the wedding day seems nearer. The grand finale comes when the Deacon, trying to escape Jim, climbs to the roof of the meeting house, falls through the ceiling and recovers consciousness in time to gracefully surrender, and bestow his blessing on the happily wedded Jim and Gladys.

VITAGRAPH CO. OF AMERICA.

MONKEY LAND, A JUNGLE ROMANCE.—SCENE 1. INTRODUCTION OF THE CHARACTERS.—"Daddy Monk," with whiskers, white plug hat, spectacles and smoking his pipe. "Mammy Monk," wearing a shaker bonnet and keeping up a continual chatter. "Pinkie," their daughter, wearing a "merry widow." "Jocko," the hero, a dashing young



chap with small sailor hat. "Bunko," the villain, with high silk hat and smoking a cigarette; his confederates "Kiddo" and "Spiko." Also the cop.

SCENT 2. JOCKO PAYS THE MORTGAGE ON PINKIE'S HOME.—Mammy is working about the house as Jocko appears with a bouquet of flowers for his sweetheart. His suit is favored by Mammy, but Daddy objects and chases him away. Shortly afterward Bunko comes along and insists upon payment of a mortgage which he holds. He agrees to cancel it if Pinkie will marry him. Although Daddy urges her, she objects. Jocko opportunely arrives, and after an explanation pays the mortgage with a bunch of bananas. For this Pinkie's hand is bestowed upon him.

SCENE 3. THE CONSPIRATORS.—Bunko is chagrined at the unexpected turn of affairs and swears vengeance. Summoning his confederates he writes a message and despatches them with it.

SCENE 4. PINKIE IS DECOYED BY A FALSE MESSAGE FROM JOCKO.—Spiko proceeds to Pinkie's home, asks for her and delivers the message. She is perceptibly grieved at what she reads and bids the messenger lead the way. After she has gone, Daddy and Jocko appear, find the false message, get a cop and start in pursuit.

SCENE 5. THE ABDUCTION.—Spiko brings Pinkie to Bunko's home, where the villain confronts her, demanding that she marry him. She struggles to escape, but is overpowered and carried away.

SCENE 6. IN THE VILLAIN'S TOILS.—Pinkie is taken to a cave, Spiko being left outside on guard. Jocko comes upon him, creeps steadily up behind and knocks him senseless, disguises himself in Spiko's clothes and enters the cave.

SCENE 7. SAVED FROM A FATE WORSE THAN DEATH.—Inside the cave Bunko endeavors to make love to her, but is repulsed. Jocko enters, but is not recognized. Bunko keeps up his annoyance, is unsuccessful, and is about to strike Pinkie when Jocko steps between them, removes his disguise and orders



Bunko aside. A big fight ensues, which ends when Daddy and Mammy and the cop enter. Bunko and his confederates are marched off by the officer, while Daddy and Mammy give their blessing to the lovers.

A DREAM OF WEALTH. A TALE OF THE SEEKERS OF '49.—The story opens in the cabin of a Kentucky mountaineer. The mother and little daughter come from the house and scan the road for the husband's return. He soon comes in sight, reaches the house and all three enter and partake of their evening meal. The husband takes from his pocket a newspaper which tells in glowing terms of the discovery of rich veins of gold in California. The item makes a strong impression on the mountaineer, and after discussing the project with his wife they decide to try their fortunes in the new land. Preparations are quickly made, the little family bid farewell to their happy home and start on their long journey. The last stop before crossing the Arizona desert is made, a stock of preparations and water laid in and the journey across the desert begins. Here their hardships commence. The water tank springs a leak and the water is soon lost. One of the horses drops dead, the other is unhitched, the woman and



child put on its back, while the man buckles some provisions on his back and walks beside them. The remaining horse soon becomes exhausted and dies, and the three are compelled to continue on foot. Shortly afterward the wife succumbs and dies. After caring for the body, the husband and his little girl resume the journey. But a short time elapses before the father staggers and falls. As he breathes his last two Indians come upon the scene, take the little child, who is unconscious, into their arms, and after reviving her, ride away. They reach a mining camp, proceed to the sheriff's office, tell their story and leave the orphan in his care. Fifteen years later a wedding in the town church is taking place. The orphan, now grown to wamonhood, is marrying a young miner. An old feeble Indian enters the church and the girl's attention is attracted as the men strive to throw him out. She rushes over, recognizes in him her saviour of years gone



by and warmly welcomes him. After relating the story to the guests the bridegroom and the Indian depart amid cheers.

CURE FOR BASHFULNESS. — John's mother and father are seated in the parlor when the servant announces Mrs. Jones and her daughter. They are engaged in the gossip of the day as John enters the room. He is extremely bashful and seems to be afraid of the ladies. Mrs. Jones is disgusted and seeing no chance in him for a husband for her daugh-



ter, cuts short her call. After the visitors have gone, father and mother scold John for his behavior and he leaves the room downhearted. His mother resumes her sewing. The father picks up the newspaper and the following advertisement appears: "Cure for Bashfulness. This liquid will make the most timid young men a terror amongst the ladies." Both parents are delighted. Father immediately starts for the drug store and purchases a bottle of the wonderful liquid. Before leaving the store he takes a taste and immediately proceeds to hug an old maid customer, for which misbehavior he is thrown out by the druggist. He reaches home, hugs his wife, and when the maid enters the room, does the same to her. He fixes up a dose for John, and after taking the same the young man's bashfulness instantly leaves him. He hugs the maid, goes into the kitchen, squeezes the colored cook. Going out upon the street, John wants to hug every girl he meets, while father has more than he can do to keep him quiet. They enter a cafe and concert hall, sit down and order a



drink. A dancing girl comes out, John jumps upon the stage and hugs her. The manager fires him off, but every girl in the room seems attracted, comes over to his table and orders a drink, which pa pays for under protest. The old man now leaves John alone, and before long he is taken in charge by a policeman. They start for the station house, the girls following and endeavoring to rescue the prisoner. The crowd finally reaches the police station, where the reserves have to be called out and preserve order. John is brought before the judge, where his father pleads for him, producing the bottle, the cause of all the trouble. The magistrate is curious, takes a pull himself and instantly starts acting as did the prisoner. He embraces every female he meets and acts in a manner wholly unbecoming his station. John's father rushes to the drug store and gets an antidote for the fluid. He comes upon the judge in the public park, where his wife is beating him for his hameful conduct. A few drops given to the judge restores him to his normal condition and he walks away with his wife. Another dose calms John and father has no difficulty in taking him home.

"A SISTER'S LOVE, A TALE OF THE FRANCO-RUSSIAN WAR."—Madame Lunier, a French peasant woman and a widow, with



her daughter Therese, are seated in their garden as Ocar Myer, a German lieutenant, comes down the road. He hitches his horse to the fence, points to his wounded arm and asks for a drink. Madame jumps up in a fury, points to the surrounding country, calls his attention

to the devastation, refuses his request and bids him depart. The wounded soldier sinks exhausted on a bench. Therese comes forward, is touched with pity for the man, brings him a cup of water and bandages his wound. Myer thanks the girl for her kindness, mounts his horse and rides away. Shortly afterward a party of German soldiers led by Sergeant Muler, halt at the gate. He shows a paper which disturbs the woman, then with his men enter the house and help themselves to re-



freshments. As Therese enters the sergeant, half drunk, endeavors to embrace her. He is given a sound slap, which almost knocks him over. That night as the ladies are retiring, a tap is heard at the window. Therese opens it and her brother Jean, a French fugitive, climbs in, nearly dead from hunger. Mother and sister fondly caress him, give him food and drink, after which he climbs to the loft overhead. The next morning he comes down for breakfast and returns to his hiding place, but Muler, who has hid behind the curtains, observes this. As Therese returns from a visit to the loft, he confronts her. She promises to be his sweetheart, and by this ruse holds him off until evening, when she goes to her brother, tells all and helps him escape. Muler, returning, tries to take her in his arms, when Therese draws a pistol and fires. The sergeant falls to the floor wounded. The soldiers rush into the room, bind Therese, take her outside, line up opposite, preparing to kill her. Muler is about to give the command to fire, when Myer dashes down the road and commands the men to ground their guns. He demands an explanation, and after it is given takes the girl into the house and dismisses the soldiers. Three years later the war is over. Madame is bustling about getting supper ready while Therese sits nearby rocking a cradly. The door opens and Oscar and Jean, dressed as farmers, enter. Oscar kisses Therese, looks affectionately at the cradle, then he and Jean sit down to the table, smoking their pipes over a bottle of wine.

PATHÉ FRÈRES.

"ST. MORITZ."—So much is told us Americans about the grandeur of the Alps and the beautiful country of Switzerland that we try to stretch our imagination and travel there in fancy. But, strange to say, we can never appreciate the beauty of this country until we have the privilege and pleasure of seeing such a picture as this, which gives us a clear idea of the beauty of this country and the happy customs of the people who are fortunate enough to live in such a magnificent place. This picture is taken in St. Moritz and shows us how dwellers there enjoy life during the cold winters with their many sports. The first picture shows the crowds on the ice playing hocky; then we see the great sport of tobogganing, which is enjoyed by old and young. The town is situated on a hillside, which affords great opportunities for this sport, and the toboggans start at one end of the town and go all through the place, having it so arranged that they come back to the starting point. The children take their sleds to school and it is enjoyable to see them when the hours of study are over, starting for home down the toboggan slide. The last picture shows the great winter carnival, which is a feature of the winter's festivities, showing all the people dressed in grotesque costumes on the ice, dancing and skating around and enjoying life, as only they know how to enjoy it.

"MR. SOAKER AT THE SEASIDE."—The big ship steams into port at a fashionable watering place and unloads her passengers, one among whom is still suffering from the effects of the strenuous trip. He straightway goes to a cafe for a bracer, and as "one good turn deserves another," he has several more as he strolls around to view the place. Finally he begins to feel the effects of his too frequent indulgence and staggers along, causing no end of annoyance to every one he meets. As he passes a woman carrying an expensive vase he bumps into her, knocking the article out of her hands and smashing it. As a reward he receives a good beating and then goes on his merry way. He next throws a fellow headlong into the water, and as a couple are making love under a canopy, he bumps against it and over it goes on top of the enraged pair. Finally, after many more mishaps, he falls down in the street and goes to sleep, but he does not enjoy his nap long for two policemen come along and hustle him off to finish his slumbers behind the bars.

"THE RAGTAG'S BALL."—This funny little comedy shows us a poor but happy family living in their squalid lodgings in an alley, and as they are making preparations to entertain their friends, their creditors swoop down and remove every bit of furniture in the place, leaving the house entirely dismantled. With their usual happy-go-luckyness, they are not to be put out by such an occurrence and, determined to have the party at all hazards, they start out to get new articles in the place of the old ones. They procure a cart and go along the street, picking up everything movable that they come in contact with, including lamp post and bench out of the park, so when they get back to the house and carry the stuff in it looks like a storehouse. Soon the guests begin to arrive, and they are a grotesque looking lot of ragamuffins, who are in for a good time, and when they are in the height of the festivities, in walks the police and arrest the whole bunch for the thefts of their hosts. They are all dragged off to the police station and thrown into cells, where, after a short time, they continue the celebration. The officers come in and try to stop the racket, but when they see all the fun they enter into the spirit and every one chooses a partner and the dance goes on.

"SICILIAN'S REVENGE."—A young woman living in the beautiful sunny land of Sicily is the idol of the hearts of several of the village lads, and we see her in the simple surroundings of her cozy little home as she is busily engaged with her numerous duties caring for her aged father. A young man comes along and tries to make love to her, but she spurns his entreaties and turns him away. He goes, but not until he determines to have her at any cost. Soon she leaves her home and goes to the trysting place, where she meets the youth that has first place in her heart, and they stroll through the wood, and he tells her of his love. At every step they are followed by the enraged rival, and when the girl leaves here lover and is about to return to her home, the rival lies in wait and, as she passes, he jumps out and overpowers her, binds her hand and foot and places her in a cart and then drives off. The lover hears her cries for help, but by the time that he arrives she is gone beyond his aid. He hurries to inform her father, who, upon hearing the news, sets out with the young man, and they follow the culprit for miles through the mountains. Finally they overtake him and seize the horse by the bridle, but the fugitive is quickly on the ground, stiletto in hand, ready to fight off his enemies. The father has a fierce encounter with him and leaves him dead by the road, and the happy trio then return to their little home.

"ANONYMOUS LETTER."—In this little drama of human deceit we see a happy couple in their beautiful home, but the good wife is an invalid and carefully watched over by her faithful husband, who tries his best to make her happy. A lady friend of theirs calls and pays a short visit and soon after a young man friend comes to pay his respects to the sick woman. When the woman leaves the husband, through courtesy, walks a short distance from the house with her and is engaged in earnest conversation when the youth comes along. The husband returns to his sick wife, and the young man tries to force his attentions on the young woman, but she will have none of him and turns her back and walks off, leaving him standing alone. His feelings are hurt beyond measure, and for revenge he goes to his hotel and writes a note (which he is too cowardly to sign), telling the sick woman that her husband is carrying on a flirtation with her best friend. He takes it to the house and gives it to the maid, who, in turn, delivers it to her mistress. When the sick woman reads it she is horrified and it has a most depressing effect upon her. Soon the husband returns and when he is confronted with the accusation he stoutly denies



the charges and falls at his wife's feet. When she sees his sincerity and remembering his kindness to her through her illness, she tears the letter up and clasps the heart-broken man to her bosom and assures him that she has implicit confidence in his fidelity.

"STRASBURG."—This film is sure to meet with the approval of all who are fortunate enough to see it, for it takes us on a trip through the famous old city of Strasburg, showing us the ancient cathedral with the remarkable old clock, also the main street of the city, which is a very busy and up-to-date thoroughfare. Next we take a ride down the beautiful river, and enjoy the many quaint scenes

along the picturesque banks. The public gardens are worthy of special mention, for they are a credit to the old town with their beautiful lawns and well trimmed trees, and magnificent flowers in profusion. We get a good view of the soldiers drilling on the public square, also some of the magnificent mansions of which the city can proudly boast. The last picture shows us the stork, as a family pet, perched on the house tops and coming down to get food for the young. They are taken good care of by their owners, and we see one getting his bath and cared for similar to the way Americans care for their dogs.

"COLLECTION OF STAMPS."—This beautifully colored picture shows the interior of a room all decorated with postage stamps of different countries, and an old wizard, who performs some wonderful tricks, holds our attention and shows us some remarkable transformation scenes. He has a large screen in the background, where he causes to appear the postage stamps of different countries, with a group of girls who perform the national dances in exquisite costumes. After showing all, there is a grand ensemble of all the dancers, and the film ends showing a pretty tableau.

"THE PERSISTENT SUITOR."—A pretty girl is strolling through the park and sits down to read a paper, when a nervy youth plants himself down beside her and tries to force his attentions upon her, but she will have nothing to say to him and dashes away. She calls at her milliner's and as she is trying on a hat the persistent fellow steps out from behind the mirror and is about to renew his flirtation, but with the aid of the salesladies he is thrown out of the place. As persistent as ever he follows the young woman down the street and tries to present her with a beautiful rose, but she grabs it and throws it to the ground, and breaks her umbrella over his back. He follows her as far as her home, and when he sees that she lives across the street from him he goes up to his room and puts a plank across from his window on which he climbs over to her apartment. She is thunderstruck when he comes tumbling in through her window and, realizing that there is no use of her trying to shake off such a pest, she makes friends with him and lures him up to the attic, where she locks him in a room. When he realizes the joke is on him he climbs out on the roof and comes down the chimney, and again confronts the infuriated girl. This time she rushes from the house, locking him in, but he breaks down the door, and is soon tagging after her down the street. As she approaches a corner two ruffians jump out and attack her, and she might have fared ill but for the persistent youth, who rushes up and puts the fellows to rout in a most heroic style. At last he shows her that there is some good in him and she takes him to her heart, and the happy fellow is justly rewarded for his perseverance.

S. LUBIN.

THE HOUSE AT THE BRIDGE.—The Foreman.—A number of girls working on benches. Among these Etta. The foreman throws longing glances at her. He tries to embrace her, but is sharply rebuked. He bites his teeth and passes on. Lunch Time.—The foreman again approaches Etta, but does not find any more favor than before. Closing Hour.—The girls have left. One of the last to go is Etta. The foreman waited in a dark spot, from where he tries to take hold of Etta. At this moment the proprietor's son approaches. He protects Etta and sends the foreman away. He then accompanies her to her home. The Foreman's Revenge.—The foreman follows Etta and the proprietor's son. He is angry and swears revenge. He waits at the bridge until the proprietor's son returns. He then knocks him down and throws his body over the bridge into the water. The Rescue.—Etta, who just came out of the house to throw a last glance after the polite young man, whom she did not know to be the son of the proprietor, hears a splash in the water. Without hesitation she takes a boat and rescues the man, whom she thought had fallen into the water. Together with her mother she carries the unconscious form into the house, where she recognizes the young man as her protector. The Proprietor's Son.—The girls are at work. The proprietor enters to ask if anybody saw his son. The foreman points to the empty chair and suggests to look for the son at Etta's home. The proprietor, the foreman and a detective start for Etta's home. There they find the lost son. The foreman accuses Etta of having tried to kill the young man. Etta tells her version of the story, and is supported by the young man, who gained consciousness and listened to what had been said. The Capture.—Seeing the game is up, the foreman runs away, hotly followed by the detective. Two shots make the foreman stop. He is handcuffed and led away to jail. The Engagement.—The son in the meantime explained to his father the circumstances and how the girl rescued him, not knowing who he is. He asks the father's consent to marry the girl, which is gladly given.

THE FORGOTTEN WATCH.—Mr. Hurryup has just two minutes' time to catch the train. He runs to the depot, collides with a messenger boy, who, too, is in a hurry. They both fall to the ground. When getting up Mr. Hurryup misses his watch. He accuses the messenger boy, who, by this time, is already a block away (this being a moving picture we have not used a real messenger boy). Mr. Hurryup chases after the messenger boy. He runs over many people, who, in turn, join the chase. When at last the messenger boy is caught Mr. Hurryup's butler also appears on the spot, carrying in his hand the gorgotten watch. Now all turn against Mr. Hurryup, and the way he is beaten up proves that he had a hot time.

A NEW YEAR.—Hard Luck.—Every body is rushing; the busy life of a great street. Mike in rags. The day is cold. No work. No food for wife and child. A Pitiful Sight.—In a dingy little room, on a wooden bed, lies a thin, ragged woman. Besides her, shivering from cold, a six-year-old girl. Mother is sick. Mike enters. There is no food in the home. The pitiful sight drives Mike to the street. New Year's Eve.—In his richly furnished library sits the proprietor of a large factory. Mike approaches from the street, ascends a ladder, sneaks through an open window into the library, and waits behind the closed curtains for an occasion to strike down the man and rob hm. A Child's Prayer.—Just then a little girl enters to kiss father goodnight. She says her prayer together with father. This picture reminds Mike of his own little girl at home. He drops the blackjack and covers his tearful eyes. The rich manufacturer sees Mike, but does not disturb his child's prayer. When the child has left, he confronts the burglar. A Confession.—Mike tells him of his circumstances, of his sick wife at home and of his little child who resembles the rich child. The manufacturer has pity on the man, calls wife and baby and they, all together, visit Mike's home. I Have Work For You.—When, seeing the poor household, the rich manufacturer offers Mike work. Overcome with joy, Mike kisses his hand. A New Year has broken on.

A NEW YEAR'S GIFT.—Mr. Cook, an art connoisseur, buys a statue of Venus. His wife, who is not so artistically inclined, refuses to expose the statue in her parlor. Mrs. Cook, therefore, decides to give the statue to Mrs. Walker. They again give it to another friend, and so it comes from house to house, until, on New Year's Day, it comes back to Mrs. Cook. Mrs. Cook decides that the only way to get rid of the statue is to smash it. This is done accordingly.

EDITORIAL.

(Continued from page 3.)

the local was in existence there was some protection for a few at least. Now there is protection for none. When the local was in existance no film exchange was allowed to have a drummer on the road, and if drummers were put to work it was not many days before the parties who put them out were told of it in unmistakable language before the local and were glad to call them in. Now the field is full of drummers. When not working upon the exhibitors and filling them full of all kinds of fairy tales they are bribing the operators to knock the films they are running and induce their employers to change their service. The New York Local was all right, with one exception. It did not require each member to put up a deposit of coin as a guarantee of good faith. That was the main spring of the situation. Penalties amounted to nothing. There was no deposit from which to deduct them. The members laughed at threats of expulsion. If a violation of the rules meant a forfeiture of the deposit and the placing of another deposit to hold membership the situation would not have been as funny as some made it appear."

There is one thing the renter refers to that deserves special attention, whether or not the New York Local is revived, and that is the charge made that certain exchanges have drummers out who resort to bribing operators to bring them business. We believe this matter should be taken in hand. It is one of the worst acts in the business. There is not the slightest doubt about it being a direct violation of the law. The laws of New York on bribery are broad and a drummer who bribes an operator and the operator who accepts a bribe to divert patronage are equally culpable. One thing is certain, if they escape under the bribery laws they cannot get away from the penalty for conspiracy.

All these evils form a part of the present moving picture life. In time they will be wiped out. How long this will take cannot be stated with precision, but there is every reason to believe that the time is not far distant when the film business will be brought within the lines of many others and the field will be left only to the legitimate.

The time is soon coming when the real issue will be dealt with. There are too many people running so-called film exchanges who are really exhibitors and get their exhibitions for nothing by sub-renting their films. There are also too many exhibitors in the business for whom the call is heard from the peanut and frankfurter stand. They stand in the way of the legitimate renter and exhibitor, and consequently curtail the sales of the manufacturer.

DISCUSSES CENSORSHIP.

The playground commissioner of Newark, N. J., sent the following letter to a local daily, which suggested that the film shows be subjected to a censorship:

Your editorial in last night's issue on moving picture shows in general attacked a pertinent subject in your usual comprehensive way. The Paterson incident referred to in the editorial might indicate that the Silk City is given over to moving picture exhibitions of an unusually low and debasing character, or it may have been brought about by misguided maternal solicitude. Anyway, the subject of moving picture shows has been brought through it to judicial and editorial notice once more. Out of this may develop an agitation which will result in a public good. There is also the bare possibility that a misguided agitation might bring about a condition not so good for the public that loves its moving picture shows.

Let me explain here that I am very much interested in the people who make up the larger part of the picture show audiences. I am one of the city's playground commissioners, and my duty is not confined to attending an occasional meeting of the board. So far as I am able, I study the conditions of the people for whom we may be called upon to provide playgrounds, recreation centers, etc. This study has brought me into close contact with the moving-picture problem as we have it in Newark. I flatter myself that I am pretty familiar with it in all its details, and I want to say right here that the shows given in our city are, as a rule, clean and wholesome.

In the early days of the moving-picture business an attempt was made to pander to the lower tastes, but the public—the big paying public—did not take kindly to those exhibitions, and they are now confined to "bachelor" dinners and other "stag" parties. The men who conduct these moving-picture shows are in it for money. They have built up a large and profitable following which they would soon lose if they pandered only to the vicious element among us.

As you state in your editorial, the moving-picture shows are the poor people's entertainment. The cheerlessness of the unlovely homes of the tenements can be forgotten for an hour or so for five cents spent at a moving-picture theatre. They afford a more congenial place for youth than the hazardous street corners, where the police may swoop down upon them at any moment. For the workers they afford a momentary break in the dull monotony of life. I will admit that there are times when the pictures may not be just the kind you and I might select, if we had the selection. Neither are the plays and operas presented in our best theatres for the delectation of those who consider themselves the best people always the kind we would select if we had the selection.

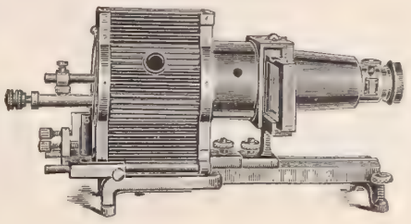
This brings us to the crux of the question—the last word of your editorial, wherein you advocate a censorship of these moving-picture shows. For the sake of argument, we will say that these shows—I am referring to those I am familiar with, those in our own city—requiring censoring. How are you going about it? Are you going to have them censored after the edifying and highly intelligent manner that our theatrical posters are at present censored?" If you are going in for censoring of that kind you are going to open the gates as wide to the political grafter as they are in New York. How are you going to censor the moving pictures? Will you suggest that a few policemen in plain clothes be sent out as censors? You know that was done on more than one occasion when questionable theatrical performances were given here. Upon the shoulders of the policemen was placed the same responsibility which they place upon the most cultured of men in European cities. The censoring by the police was as gravely received here as if it had been done by Professor Brander Matthews or Woodrow Wilson. Would you have our board of aldermen act as censors? You can see for yourself any day that you walk along the streets of the tenement districts what a fine conception of duty they display in their censorship of theatrical posters. It would be a shame to add to the burden of the aldermen by placing this extra load on their shoulders.

How would it be to have a commission appointed? A commission made up of members of the Library Commission, Board of Education and Playground Commission? Perhaps for good measure it might be well to throw in a member of the Board of Health. Let this board pass upon matters for the public's moral weal and give it power by ordinance to enforce its demands.

Having obtained your censors, what standard of morals are they going to apply to the moving-picture problem? Will you have them cut out of films all the revolvers, knives, daggers and other weapons, as the aldermen do with the theatrical posters? Will you eliminate the dramatic pictures altogether, and tell the patrons of the moving-picture shows that they cannot be allowed to see a pictorial production of "Hamlet," because there is stabbing in it? Are they not to view a picture of Wild West life because there is shooting in it? Must they not look upon "the convict's regeneration" because it shows him in his youth a thief?

If there is to be any censoring of the entertainments of the poor let it be done intelligently. The moving picture show is a great blessing to the poor. It has its education and entertaining value. Because some man of depraved tastes in the moving picture business will display his depravity is no reason why the business in general should be handicapped by unnecessary restrictions.

De Witt C. Wheeler and Co., the slide makers, announce a novelty in their line. They have on hand songs illustrated specially for this holiday season, and they shall also be prepared to fill orders in the future for any particular holiday subjects. This is a new departure in the slide business, but a wise one; the call for their Yuletide songs are ample testimony.



Bausch & Lomb Balopticon Model C

¶ Our Model C is especially adapted for exhibition work. It is simple, strong, and of the highest mechanical perfection. It can be supplied for use in any size hall.

¶ Our new Patent Dissolver gives as perfect a dissolving view with electric light as it is possible to produce with dissolving key where gas is used.

¶ Give specifications and voltage and we will quote price.

¶ The highest grade moving picture machines are equipped with our Projection and Condensing Lenses.

¶ Send for our new booklet.

¶ **PRISM** is a little magazine of lens information. Send for copy.

Our name on a Photographic Lens, Microscope, Laboratory Apparatus, Field Glass, Scientific or Engineering Apparatus is Our Guarantee.

BAUSCH & LOMB OPTICAL CO.

CARL ZEISS, JENA — B-L Z S — GEO. N. SAEGMULLER

Offices: New York, Boston, Chicago, San Francisco, Washington, London, Frankfort

ROCHESTER, N. Y.

Sales Agents for the

GAUMONT CHRONOPHONE

Talking and Singing Picture Machines

The synchronism is perfect! The subjects embrace all the latest Stars and Feature Acts. Over 500 different subjects now ready. Picture Theatres, heretofore playing to empty houses, packed and jammed to the guards when equipped with the Chronophone. It is up to you to be first. Write us quick. Catalogues Free.

SELLING AGENTS

Aloe Optical Co.

513 Olive Street, St. Louis, Mo.

Drop Us a Line at 611 WASHINGTON STREET, BOSTON, MASS.

TRY IT!!!!

THE BEST IN NEW ENGLAND????

NEW ENGLAND FILM EXCHANGE

WHY is the FILM AND SONG SLIDE SERVICE OF THE

REPLIES TO SWANSON.

A Chicagoan very well known in film circles, who asks especially that his name be withheld, writes us a reply to William H. Swanson's letter in our last issue. We desire to give no suggestion that may lead to his identity, but he is in a very good position to be well acquainted with all sides of the case of Swanson vs. Hopp. A part of his letter follows:

"It is absolutely untrue that Mr. Hopp put the blame on Mr. Welch, as stated by Mr. Swanson, for Mr. Welch's character was unimpeached by all parties. This gentleman was a well-known citizen of Chicago, and it is a disgrace that such statements like this should be made, more especially as now his widow owns half interest with Hopp in the Standard Film Exchange.

"As to whether the judge wore a bored and disgusted look while Hopp was giving his evidence, is certainly only a matter of opinion to which I should entirely disagree, for there is no question, as Mr. Swanson knows from his shorthand writer's notes, that in binding Hopp over to the grand jury, the judge expressed his extreme regret that he should have to do so, inasmuch as he was an examining magistrate only and also expressed his conviction that no jury would ever convict Hopp.

"The last statement in Mr. Swanson's letter is also absolutely untrue. There is no question but that every fair man in the film business in Chicago would agree that Hopp knew nothing about the matter. No testimony was given that the film thieves in Chicago have invariably sold stolen goods to the Standard Film Exchange, but Mr. Swanson tried to prove this and it turned out in the case upon which Hopp was cross-examined that Mr. Hopp himself called up the Laemmle Film Service and asked them if they had missed a reel and if so, he had it and thus himself denouncing to the rightful owner that stolen property had been offered for sale."

There was also enclosed a copy of part of the stenographer's notes, reading as follows:

But with Mr. Hopp the situation is quite different. I feel that, were I sitting here to dispose of this case finally, I should discharge Mr. Hopp, but I am not sitting in that capacity. I have some doubt whether Mr. Hopp had any knowledge of this affair, and I question very much whether a jury would convict him.

Mr. Ramsay. Should he not have the benefit of that?

The Court. That is the question. Though I have a doubt as to his guilt, should I discharge him?

Mr. Ramsay. Yes, your Honor.

The Court. It seems my duty is otherwise. It looks that it is my duty to submit the question to a jury.

Mr. Ramsay. He is already indicted.

The Court. I do not know I should take that into account. You have a question here as to Hopp. Wyatt says, and so does Mr. Hopp, that he bought these things upon his own responsibility. Wyatt is an employee in that place. Mr. Hopp is the general manager; and they had not bought any of these things before, except from the film companies, the manufacturers and now and then one sent in from some out-of-town showman and applied on account, or on debt, but this was new business and unusual business. The whole transaction was unusual. If it had been done in the regular course of business, I should feel that it was a very doubtful question.

Mr. Ramsay. He spoke to Mr. Welch about it. He was then living.

The Court. Yes, he said he spoke to Mr. Welch about it, but he does not say that Mr. Welch authorized him to buy them. He said he had a talk with Mr. Hopp and he said buy them on your own responsibility if they are worth anything. He was not in a position of authority there at all. The rule was to buy new stuff.

Mr. Ramsay. That was after he became manager.

The Court. It seems to have been contrary to their policy.

Mr. Bottom. They had only been in business a few months.

The Court. I think the whole matter is for a jury to be settled. It is unfortunate. These are men of family, as you say, and it is unfortunate, and no one regrets more than I do the duty I feel that is upon me to take this course. But I think that is the course the law provides, and I do not feel at liberty to let my feelings for these men go so far as to forget what are my legal duties.

I am much in doubt whether Mr. Hopp would be convicted by ANY jury.

Mr. Ramsay. But, would not that be submitted in the Wyatt case just the same?

The Court. No, because Mr. Hopp would not then be a defendant.

NOTES.

The Vitagraph Company of America presented each of its employees with a fine fat turkey on Christmas eve. The gobblers, in crates and barrels, took up the biggest part of the concern's generous floor space, but with Mr. Rock as a model Santa Claus and many eager hands to tote them away, their visit was short.

Fire broke out in Lubin's handsome model moving picture theatre at 1121 Market St., Philadelphia. Nobody was hurt, and no extensive damage was done. A first report has it that the fire was caused by a generation of gases from chemicals stored in the cellar of the building.

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

The Faun	442 ft.
Faithful Little Doggy	285 ft.
Too Much Snuff	246 ft.
Antique Wardrobe	640 ft.
An Awkward Habit	331 ft.
The Gallant Guardsman	571 ft.
Silhouettes	371 ft.
Bill Wants to Marry a Toe Dancer	462 ft.
Water Sports	436 ft.
Roman Idyl	770 ft.
No Petticoats for Him	171 ft.
The One Best Bet	712 ft.
A Plucky Young Woman	256 ft.
The Smuggler's Daughter	636 ft.
The Bee and the Rose	344 ft.
Some Dangerous Members of Bostock's Menagerie	420 ft.
Electric Hotel	476 ft.

VITAGRAPH CO.

The Merchant of Venice	980 ft.
The Flower Girl of Paris	680 ft.
The Hazers	300 ft.
Slumberland	590 ft.
Sheridan's Ride	327 ft.
Weary's Christmas Dinner	390 ft.

S. LUBIN.

Christmas Eve at Sunset	990 ft.
Restored by Repentance	865 ft.
The Face in the Window	650 ft.
Button, Button, Where is the Button?	230 ft.
On the Stroke of Twelve	955 ft.

KALEM CO.

Red Cloud, the Indian Gambler	—
The Molly Maguires	—

ESSANAY CO.

Bill Jones' New Year Resolutions	600 ft.
Who is Smoking That Rope	400 ft.
The Installment Collector	550 ft.
A Battle Royal	396 ft.

SELIG POLYSCOPE CO.

The Duke's Motto	1,000 ft.
A Montana Schoolmarm	1,000 ft.

EDISON CO.

An Unexpected Santa Claus	900 ft.
Turning Over a New Leaf	900 ft.
Cocoa Industry, Trinidad, B. W. I.	850 ft.
A Street Waif's Christmas	900 ft.

PATHÉ FRÈRES



FILMS



FEATURE SUBJECTS

ST. MORITZ (SWITZERLAND)

WINTER SPORTS IN THE ALPS

Length - - - 623 Feet

COLLECTION OF STAMPS

COLORED

Length - - - 508 Feet

Ragtags Ball

Length - - 544 Ft.

Persistent Suitor

Length - - 394 Ft.

SICILIAN'S REVENGE

Length - - - 387 Feet

ANONYMOUS LETTER

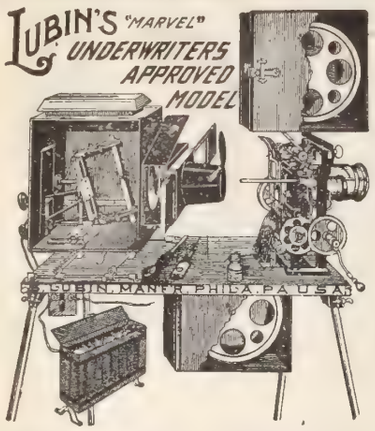
Length - - - 420 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for mechanism, together with adjustable Bicycle Steel Legs, to extend over five feet high. **$145**

Exposition Model Cineograph with Stereopticon combined, complete - - **$85**

Released Dec. 28th

A NEW YEAR

Poverty. Driven to despondency. A rich man's home. The first wrong. The child's prayer. Confession. A New Year. Beautiful sentimental picture.

Length, 585 feet

A NEW YEAR'S GIFT

The statue of Venus. Let's give it to Mrs. Walker. Mrs. Walker's birthday party. The statue goes to Mrs. White. A birthday party. A New Year's Reception. Smash it. An appropriate comedy.

Length, 330 feet

Released Dec. 31st

THE HOUSE AT THE BRIDGE

At the factory. The foreman. An undesirable lover. In the shadow of the night. The proprietor's son. Revenge. The house at the bridge. Thrown from the bridge. Saved. "Where is my son?" The real perpetrator. The lovers united.

Length, 590 feet

THE FORGOTTEN WATCH

Train time. The collision. Missing the watch. The messenger boy. A chase with many obstacles. Caught. The watch has been found. He got what he deserved. A screamer.

Length, 285 feet

S. LUBIN Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons

LUBIN BUILDING 926-928 Market St. Philadelphia, Pa.

EDISON KINETOSCOPES

Still another new model.
Most up-to-date machine on the market.

Underwriters' Model

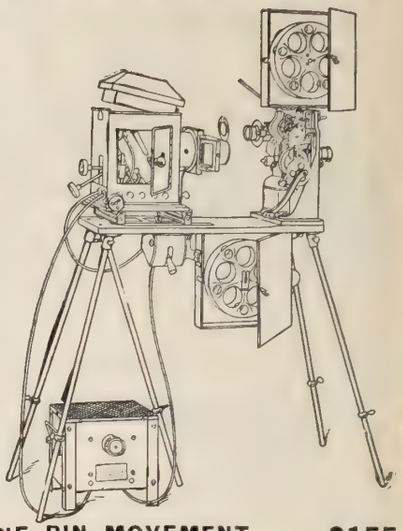
(TYPE "B")

ONE PIN MOVEMENT

Approved by the New York Board of Fire Underwriters and the Bureau of Water, Gas and Electricity

IMPROVED

Take-up, Rheostat, Automatic Shutter, Revolving Shutter, Arc Lamp, Adjustable Stand, Metal Cabinet, Film Guard, Film Protector, Motion Picture Lens, Metal Slide Carrier, Film Rewinder, Steel-Faced Fibre Gears, Star Wheel, Cam, Cam Pin, Shafts, Sprockets, Steel Mitre Gears.



With Underwriters' Model Rheostat (Type "B," 40 amperes) $225.00

With Underwriters' Model Rheostat, $220.00

Send for illustrated descriptive circular No. 380

Improved Exhibition Model ONE PIN MOVEMENT $155

Universal Model - - - - - - $75

An opportunity to change your Two pin to a One pin movement mechanism. Will improve your Exhibition 50%

Send for illustrated descriptive circular No. 370

EDISON FILMS

Exhibitors who show them draw the biggest crowds. They're high class and they please.

NEW SUBJECTS:

Shipment, December 29, 1908

The Lost New Year's Dinner Comedy

No. 6408 Code, VENEYS Approx. Length, 900 feet

Shipment, January 1, 1909

A Persistent Suitor Comedy

No. 6409 Code, VENEZIANO Approx. Length, 900 feet

NEXT WEEK'S SUBJECTS

Shipment, January 5, 1909

UNDER NORTHERN SKIES

DRAMATIC

No. 6410 Code, VENEZOLANO Approx. Length, 900 feet

Shipment, January 8, 1909

THE WORM WILL TURN

COMEDY

No. 6411 Code, VENGADORAS Approx. Length, 900 feet

We can also furnish at once prints of our New Christmas Film issued this week

"A STREET WAIF'S CHRISTMAS"

DRAMATIC--PATHETIC--COMIC

No. 6405 Code, VENDRIAN Length, 1015 feet

Also our two previous successes:

"THE NIGHT BEFORE CHRISTMAS"

AND

"A LITTLE GIRL WHO DID NOT BELIEVE IN SANTA CLAUS"

ALL ORDERS FILLED IN ROTATION

EDISON MANUFACTURING CO.

MAIN OFFICE AND FACTORY, 73 LAKESIDE AVE., ORANGE, N. J.

Dealers in all Principal Cities

New York Office, 10 Fifth Ave. Chicago Office, 304 Wabash Ave.

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N.W., England

Selling Agents: P. L. WATERS, 42 E. 21st St., New York; GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

Our Want Ads Bring Results

NEXT S and A FILM ISSUE

ORDER QUICK OUR

FEATURE SUBJECT

"In Golden Days"

(Length, 1000 ft.)

A STORY OF THE CALIFORNIA GOLD FIELDS IN THE DAYS OF '49

READY

Wednesday, Dec. 30th

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

Selig

Start the New Year right and order from your Film Exchange, Selig's next

"IN THE SHENANDOAH VALLEY"

the greatest war picture ever staged for motion pictures.

Released December 31, 1908.
Code Word, WAR. Length, 1000 ft.

Remember Selig shows to packed houses. Do not miss this WAR picture. Send for posters on this War picture, price ten cents apiece; great for your lobby.

THE SELIG POLYSCOPE CO., Inc.
45-47-49 E. Randolph St.
CHICAGO, ILL., U. S. A.
W. N. SELIG, Pres.

Selig



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, Dec. 29

MONKEY LAND

A JUNGLE ROMANCE

Novelty - - - - - - 330 Feet

A DREAM OF WEALTH

A TALE OF THE GOLD SEEKERS OF '49

Drama - - Length 612 Feet

Saturday, Jan. 2, '09

CURE FOR BASHFULNESS

Comedy - - Length 520 Feet

A SISTER'S LOVE

Drama - - - - Length 435 Feet

SPECIAL:--Ready NOW

Vitagraph views of The Grand Prize Automobile Races at Savannah, Ga., Thanksgiving Meet

Length - - - - 885 Feet

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Improved Film Supply Co.

Members of
Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.
Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

THEATRE SEATING

We have

20,000 CHAIRS

in stock and can ship your order in twenty-four hours.

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St, BOSTON, MASS. — 1235 Arch St, PHILADELPHIA, PA.

The Italian Kinematography

Prof. Gualtiero T. Fabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

NOTICE TO EXHIBITORS!

A Real Live Film Exchange at

LOUISVILLE, KY.

Receiving direct from **One to Two Copies of each subject** issued by the following Eight Licensed Manufacturers: Edison Co., Essanay Co., Kalem Co., S. Lubin, G. Melies, Pathe Freres, Selig Polyscope Co., and Vitagraph Co. of America.

Exhibitors have strong competition or wishing to improve their Film Service, should **write or wire today,** as only a limited number can be furnished at present.

O. T. CRAWFORD FILM EXCHANGE CO.
(MEMBERS FILM SERVICE ASSOCIATION)
421 4th Ave., LOUISVILLE, KY.
(Branch of the O. T. Crawford Film Exchange Co., St. Louis, Mo.)

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO
231 BOWERY, NEW YORK
Telephone, 4267 Orchard
LOCAL AGENT WANTED FOR CHICAGO

SPECIAL SALE
OF POWER'S MACHINE PARTS

Lamp Jaws	$2 25 per pair	regular price	$3.50
Rollers	60c. each	" "	75c.
Eccentric Bushings	20c.	" " "	25c.
Plain "	20c.	" " "	25c.

Deposit required on all C. O. D. orders

IMPERIAL FILM EXCHANGE, Inc.
299-301 River St. Troy, N. Y.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

I BUY FILM

I pay cash for new and second-hand film in good condition. How much have you for sale? Send list of subjects and price. Positively no junk wanted. New and second-hand machines and films in good condition of all makes bought, sold and exchanged. Newman Motion Picture Co., 293 Burnside St., Portland, Ore.

In Rolls
Correctly Numbered

TICKETS

Lowest Prices

STANDARD TICKET CO.
181 Pearl St., New York

VAUDEVILLE

Acts of Guaranteed Merit for

Moving Picture Theatres

I book acts of the best quality at satisfactory figure.

Now booking Pennsylvania, New Jersey, Maryland and Virginia.

Promptness and Reliability Assured

NORMAN JEFFERIES
9th and Arch Streets, Philadelphia, Pa.

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS
(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail,
"From a Needle to a Battleship"

Wanted to hear from someone who wishes to promote a six-to-one and eight-to-one intermittent movement on a picture machine. J. C. Kroesen, 616 9th St., N.W. Washington, D. C.



SEND TWO DOLLARS AND GET FILM INDEX For a Year

PINK LABEL ELECTRA CARBONS

Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption
Insist on Getting th. Genuine. Don't Accept Substitutes
All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

JANUARY 9, 1909
WHOLE NUMBER 142



WELCOME, RENTERS!

The Season's Greetings
Prosperity for 1909

Cordially yours,
Film Index



"Yer all my boys, and I'm durned glad ter see ye, b' gosh!"

SONG SLIDES

De WITT C. WHEELER.

Don't Go Away.
We're Growing Old Together.
No One Knows.
You Can't Stop Your Heart from Beating for the Girl You Love.
When Jack Comes Sailing Home.
A Night, a Girl, a Moon.
Take Me Out to the End of the Pier.
Here Comes an American.

BOSWELL MFG. CO.

I Once Had a Sweetheart that Looked Just Like You.
Just One Word of Consolation.
No One to Love Me.
Baby Doll.
U. S. A. For Mine.
I Love You More Than Any Boy Loves Any Girl.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

HARSTN & CO.

Down by the Old Mill Stream.
When Jack Comes Sailing Home.
Meet Me in Rosetime, Rosie.
You'll Have to Stay After School.
For the One She Loved So True.
True Eyes.
I Will Try.
I Want You.
Mandy Lane.
Country Days and Country Ways.
If You Find You Can't Be Happy Be As Happy As You Can.
And a Little Yet More Besides.
Meet Me In Rose Time Roaie.
Life Will Be Ever One Long Sweet Dream.
By The Old Oaken Bucket, Maggie Shea.
Summer Reminds Me Of You.
Cheer Up, Cherries Will Soon Be Ripe.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

A LIVE SERVICE FOR LIVE MANAGERS
FILMS HOWARD MOVING PICTURE CO. FILMS
MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1904 (Opposite Adams House) Inc. 19

"HOW TO REACH THE FOREIGN MARKET"
Manufacturers of U.S.A. can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the
American Agent, J. F. FAIRMAN, 311 Chauncey St., Brooklyn, N. Y.
Kinematograph and Lantern Weekly
9 and 11 Tottenham Street, LONDON, W.

A Better Light at Half Price

There's a Reason

OUR
ECONOMY COIL
Which murders Electric Light Bills

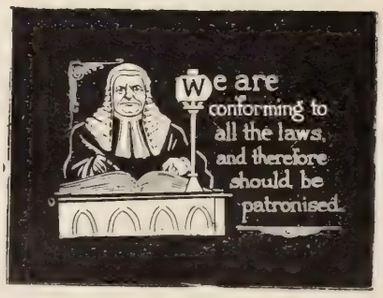
"CLARO" CONDENSERS
Which Increase Your Light 25%

A Christmas Present Which Pays Dividends
Could You Make a Better Investment?

We furnish the film service you will eventually adopt

PITTSBURG CALCIUM LIGHT & FILM CO.
Pittsburg, Pa. Cincinnati, O. Des Moines, Ia.
Lincoln, Neb. Rochester, N. Y.

YOU WON'T NEED AN
INJUNCTION
If you continue to use the
LEVI ANNOUNCEMENT SLIDES



"No. 35"

Our catalogue contains over 120 varieties, comprising all the newest designs and "snappy" sayings, profusely illustrated.

Levi Company, Inc.
66 E. 14th Street New York, U. S. A.

All the largest and best Film Exchanges carry our slides in stock. Ask for them

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 2. JANUARY 9, 1909. Whole No. 142.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
Foreign: Four Dollars per Year in advance, postpaid.
(Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

The keenest interest imaginable is manifested in the approaching convention of film manufacturers by the Film Service Association and exhibitors. It is fully justified, as the event will be the most important in the history of the moving picture business. It will put formally into existence the Moving Picture Patents Company, which will undoubtedly alter many conditions of the film manufacturing and exhibiting business as it exists. One of the changes to go into effect will be the abrogating of existing contracts with members of the Film Service Association. No more sales of films will be made. Films will only be leased. While no official statement has been made to the effect, it is believed that the manufacturers will favor an open market to an extent. In other words, the Patents Company will not limit its leasing of films to members of the F. S. A. Responsible independent dealers will be accorded the service. It is also quite certain that many details which have heretofore been left to the judgment and discretion of the F. S. A. will, after the convention of January 9, be directly handled by the Patents Company, notably the passing upon applications for the opening of film exchanges. The F. S. A. has been voting upon such applications and the decision of its members has been final. The members of the Patent Company will determine such questions hereafter.

Whether or not these and other contemplated changes mean the passing away of the F. S. A. so far as the manufacturers are concerned, we cannot say at present, but from all indications it would appear that such will be the practical result and the F. S. A. members will become dealers in their relation to the Patents Company in every sense that the term implies. Several manufacturers have openly declared that they have become very much dissatisfied with the "trade tricks" of many F. S. A. people and the experience derived has pointed out practical avenues for the discipline of dealers inclined to be smart and tricky. It is claimed that evasions, imposition and duplicity have been hurtful both to the loyal exchange man and manufacturers and indulgence in the practice is going to bar some who are now in the F. S. A. from securing a place on the list of dealers under the new arrangement. The question of filling vacancies will not be a serious one, as the number to be dropped will be amply counterbalanced by the new lessees. It is understood that the George Kleine interests will furnish some of the new exchanges.

It also seems quite clear from all indications that the manufacturers intend to give their undivided attention to the interests of the Patents Company without regard to the lessees of films as an organization. There is little hope that they will do anything toward keeping alive the F. S. A. in its present or altered form, because there will be no connection with it in any manner on the part of the Patents Company. The idea is to have each exchange make its own contract direct with the Patents Company and each exchange will be held accountable and dealt with individually. This contract, as we understand it, is to be such that an exchange must faithfully abide by it or forfeit its lease, which will mean the surrender of claims for all films manufactured by all the companies operating under the Patents Company licenses.

The suggestion is not out of place for the Film Service Association members to maintain it regardless of what may happen in January. Although in no way affiliated collectively with the Patents Company, as they are at present they may find it very convenient in regulating affairs as between themselves. Many contingencies will arise as they have in the past year, and if some understanding is not maintained, very awkward complications may result. If the Patents Company does all that has been inferred, the composition of the Association, if it is continued, will be of an improved order and the members will be more justified in relying upon agreements made with each other than they have in the past.

The late experience of the exhibitors in New York will undoubtedly result in a permanent exhibitors' association. They have been unpardonably tardy in this respect. Had they been organized two weeks ago, conditions for the handling of their interests would have been far better than those contrived by a sudden and hurried pooling of troubles. They have learned that in time of peace it is well to prepare for war.

FALSE AND JUST.

It is beyond the power of all human imagination to bring before the mind's eye a character that could embody the attributes of both a false and a just man. It has never been known. A man must be guided by one or the other of the impulses. To take a scriptural quotation, "A false balance is an abomination to the Lord; but a just weight is His delight."

In the Christmas Day issue of the New York Evening Telegram the following appeared in the "Man of the Hour" column:

"The Mayor of every city and village in the country should follow the lead of the Mayor of New York in closing all the debasing moving picture halls," said Rev. Dr. Lang S. Ford, of Chicago, Ill., at the Hotel Belmont.

"In addition to closing all those places which show immoral pictures and which are in themselves fire traps, our municipal and national authorities should at once seize the obscene films which are under the control of the big concerns which have for years been reaping rich harvests from their sale and manufacture.

"There would indeed be a sensation if the names of the men who back these film manufacturing concerns were made public. They are the ones who are really to blame for the presence of every low picture dive.

"During the last five years this business, which is based largely on the exhibition of degrading pictures, has grown enormously and has never been hampered by any of our alleged agents against vice.

"Doubtless the men who have invested their money have found ways of warding off the vice detectives, because their plans have never been stopped in any of the cities of the country. The men who operate the picture places are as a rule men who have thrived by keeping other kinds of dives. They are hardly to blame, because they find it easy to get money to open these picture halls and the vile material with which they attract the children and degenerate adults is furnished them by two or three large companies. It is said that these obscene film makers have now formed a working agreement or trust in order to keep the business on a paying basis. The whole outfit should be put in jail without delay."

This column supposedly expresses the sentiments of men whose standing and opinion have weight with the public at large. We have never seen nor heard the Rev. Dr. Lang S. Ford, of Chicago. In other words, although he appears to be a kite with a long tail, we have never seen him fly. After the publication of the above an effort was made to see him at the Hotel Belmont, but it was learned he had left the city. It is just as well, a more detailed interview could hardly have reflected any more credit on anyone.

The quoted interview brings vividly to mind the sad expression of a once widely known and respected clergyman, the Rev. Dr. Burchard. He set an example that many clergymen of the present day should carefully digest. It would perhaps bring them to their senses and keep them within the bounds of their ordained sphere. In his zeal to aid a political candidate of his choice Dr. Burchard spoiled an otherwise very excellent address by bawling about "Rum, Romanism and Rebellion." History tells of not only the overwhelming defeat of the candidate, but also the sinking into oblivion of the foolish speaker as fast as the quicksands of public opinion could engulf him. That is the fate of all narrow-minded, short-visioned, erratic individuals. Their co-operation, in any form it may take, is bound to handicap, if not kill, any cause they champion.

It is not intended here to condemn any movement toward the wiping out of anything that offends public decency or challenges the law. Such undertakings should receive united support at all times and from all quarters, but we denounce most emphatically the acts and utterances of all who take part in such movements with a mental equipment that is unfit for the task by reason of inability to distinguish right from wrong, or to accord justice where it belongs.

Rev. Ford is one of the clergymen who throws upon moving picture films the blanket of obscenity and iniquity without reservation or exception. He has become so thoroughly imbued with purity that he can see nothing but filth and slime in connection with the picture business. He makes allowances for nothing and no person. Says he: "There would indeed be a sensation if the names of the men who back these film manufacturing concerns were made public." The declaration is an unmistakably broad one, and one which Rev. Ford cannot substantiate. Let him step out of his narrow path into the world of science and business and he will find among the backers to whom he refers men in every way his equal, and undoubtedly in many respects his superiors. Professor Thomas A. Edison may be cited as one of the backers. Can Rev. Ford demonstrate that he in the slightest degree compares with the "Wizard of Science"? If he can he has a far more golden opportunity before him than that afforded by pulpit pounding in the Windy City.

It would be an act of charity to place Rev.

(Continued on page 11.)

FIGHT AHEAD IN NEW YORK

First Round Goes to Showmen

"What will it come to?" That's the burning question in New York, and already we are almost lost under a pile of letters from all parts of the country, asking questions and giving all manner of suggestions as to what should and what should not be done. The granting of the injunction restraining the police from forcing the picture shows to close was the cause of the greatest excitement ever seen in trade circles here. Mournful, indeed, was the picture on Christmas day; the theatres closed. and the owners standing outside receiving expressions of sympathy from their erstwhile patrons. "Can anything be done?" "What will happen?" "Is there any chance?" These questions filled the air, in addition to frequent expressions of protest on the part of people who are merely patrons of the shows. Let it be said right here that the old adage about the silver lining of clouds did not fail. The interest of the general public and the evidence of a bigger part of the sentiment being in favor of the picture shows was unmistakable. It shows clearly the lay of the land for future operations in the big town, and the entire affair of the Mayor's action was a great advertisement for the business.

With the issuance of the injunction, great joy came into the hearts of the owners. They lost no time in opening up on Saturday night; there were a few arrests, but only for the reason that the precinct captains had not received official notice yet, but it came soon, and the shows ran without molestation. Sunday found the "lecturers" on the job and some of them made up for the inconvenience of the old scratched educational subjects that were brought to life, by their comical attempts at impromptu lecturing. Were old films shown? Yes, very old ones, and the owners of the picture houses who were wont to make the life of the renter miserable by their demands did not hesitate to say that they will accept "any old thing" if only they can keep open. Sunday passed with all the shows running smoothly.

The case came up for argument on Tuesday, (after the city's attorney had asked for an adjournment), but the injunction still stands. Justice Blackmar having reserved decision. Ira Lee Bamberger and Gustave A. Rogers appeared for the picture men and argued that Mayor McClellan had no right to revoke a license except for cause.

"It is a fact, is it not," asked Justice Blackmar of Assistant Corporation Counsel William B. Crowell, "that there was no cause for the revocation of a great number of these licenses?"

"That may be," answered Mr. Crowell, "but the Slocum disaster demonstrated that a public officer must not wait for a public calamity before taking beneficial action."

"Of course the Mayor does not have to wait for an accident," said Justice Blackmar; "but did the Mayor get enough evidence to warrant him making an omnibus revocation. He might have found that many violated the law, but it was not just to revoke 500 licenses for the offenses of 200."

Mr. Crowell explained that because Mayor McClellan had found out recently that his License Bureau was honey-combed with graft he could not be sure what show had a right to a license, and the safest way was to start all over again and be sure. But of course, a schoolboy knows better than that. The Mayor has realized too late that his drastic action is an admission on his part that his administration is unfit, and he is looking for a loophole. The moving picture business is not directly responsible for anything but the character of film subjects shown, in New York City. The safety of construction of the nickelodeons is supervised by a city department; the operator's efficiency is the responsibility of another city department, and the complaints having been greatly on these lines, it is proof that the Mayor's departments are not doing their duty.

Now that the excitement has somewhat abated New Yorkers are beginning to ask themselves important questions. They were certainly caught unawares in being closed so suddenly, and the fact that they are open now is probably due to the level heads of William Fox and Marcus Loew. But suppose some similar unforseen situation should arise again? Then what? Some talk about the renters' duty in coming to the rescue with the F. S. A. treasury, others say that it is up to the manufacturers to protect their market. But after the entire proposition is threshed out, here is what remains: That a permanent organization will find a quick solution to any problem that may arise. Now is the opportunity —it is the last word to the wise.

Apropos, we reprint the following regarding a fire in a picture theatre, from the daily paper; after describing the fire it says:

"Supporters of the Mayor in his effort to close all the moving picture shows in the Greater City and effectually enforce the Sunday blue laws in so far as vaudeville theatres are concerned are using the evidence gathered by the police at the fire as a nargument and crying: 'We told you so.'

"The Mayor's backers are making the most of the fire last night in strengthening their case. The blaze caused a small panic owing to the lack of exits. There were about a hundred persons in the audience. The blaze was caused by the ignition of the celludoid picture films by a spark. The operator is reported to have been engaged in his present occupation only two weeks."

The exits are the business of the fire department, and the operator had a card of efficiency from the proper municipal authorities. The whole affair is a strong argument for the removal of whoever is responsible for these departments.

THE WOLF HUNT.

"Jack" Abernathy is enjoying today the distinction of being the only man to exhibit a moving picture before President Roosevelt, and so pleased was His Excellency that he told Abernathy that he wanted some of his friends to see it, too.

Mr. Abernathy is United States marshal for Oklahoma, besides being a wolf hunter of the first and most unusual order; he grasps the jaws of the gray terrors with his bare hands, and assistants quickly bind the wolf while he holds him thus. The novelty of showing this in a moving picture was put up to the valiant wolf hunter, and he repeated his feat before a camera of the Oklahoma Natural Mutoscene Company. It is the same film that was so much lauded by President Roosevelt, and it is now on the market. There is no doubt but that after the extensive advertising given it in the news columns of papers all over the country the public will show a keen anxiety to see what made such a "hit" with strenuous Teddy.

THE NEW "FILM D'ART."

By Gustave Babin.

(Translated from L'Illustration.)

For several months Paris has had a new theatre, but it is a theatre of a most unusual sort, defying sacred traditions, for the newspaper are still unaware of its existence. It was built by M. Formige, yet its glass and iron facades have not been pictured in the press. It is managed by one of the most artistic producers, yet the fact has not been advertised; its playwrights bear names most celebrated in dramatic literature, yet the public has not been informed; tragedians and comedians selected from among those most famous and most applauded come and go upon its stage; original and sometimes rather eccentric geniuses, alternate there with classic spirits consecrated to high art; in Neuilly, where the new theatre has been erected, you may watch the little gate of the garden that surrounds it and be sure of seeing "la divine" Bartet and Mlle. Mistinguetter, M. Max Dearly and M. aul Mounet, the pantomimist Severin and M. Albert Lambert, and almost any day, M. Le Bargy and M. Calmittes; on the morrow you may seek in vain in the papers for any notice of what has been going on. A strange theatre, truly—so modest, so mysterious! For that theatre in the Rue Chauveau is a biograph theatre. Its purpose is the production of films.

I think I shall hardly do the biograph an injustice if I say that its dramatic repertory, however curious and amusing and however astonishing oftentimes as regards execution, is generally quite puerile as regards invention. The film has not yet

JUST A FEW POINTS.

"REPRESENTATION"—THE INDEX.

Men are known by the work they do; so are the papers. They must represent effectively. As an illustration, the tense situation in New York, last week. On Wednesday the hearing took place before the Mayor. The INDEX gathered several petitions first, and sent them to the attorney. The Editor attended the hearing in person, and was third to speak before the Mayor in defense of the picture shows and for Sunday opening. The INDEX was the only trade paper represented at the meetings on Christmas day, one of which took until late Saturday morning. An INDEX reporter was the first man in New York to receive the news of Justice Gaynor's act, speaking to Attorney Rogers personally three minutes after the papers were signed. All of this done, our last issue was the first to contain the only complete account of every struggle in the movement, up to Saturday noon, and the INDEX was out late in the afternoon.

"CHEAP TALK"—THE OTHERS.

Here is what was done by the other papers, (which make a bluff at representing the trade), besides failing to show up anywhere in the hour of need:

Talk! ! — ! talk? ? — — more talk —— ! ! — — ! bluster — — ? — ! ! z -z z— bluff — — steam —— more steam — ! — - hot air — ! — . — .

Now, Which Looks Alive? Not the Dead Ones!

found its Shakespeare or its Moliere. And yet what a splendid public it addresses, where the humblest and the most cultivated sit side by side in the throng, where, for instance, a school boy may rub elbows with M. Anatole France, who is a wild adorer of these shows! And who has not dreamed of a special dramaturgy, intelligently adapted to this mode of interpretation, with a superb repetory that would win the collaboration of eminent writers and true artists while enriched with delicious fairy tales and sombre tragedies, thrilling as epics, and its every drama ruled over by a skilled stage manager and interpreted by the very kings and queens of the stage, who should play their parts before sumptuous scenery, or in the august settings of some historic castle, or within a sunlit landscape, or beside the sea or some lordly river?

That dream the creators of the "Film d'Art" have determined to realize. In a few days more they will have finished their weeks of slow, conscientious labor, and we shall behold the full success of their undertaking.

As soon as the enterprise started it persuaded M. Henri Lavedan to take charge of its literary side. It made M. Le Bargy of the Comedie-Francaise stage manager. M. Fernand Le Borne became musical director. Presently the first scenarios were at hand—biograph dramas by Victorien Sardou, Anatole France, Jules Lemaitre, Edmond Haraucourt, Georges d'Esparbes, Lenotre—but one can't think of naming them all. The musical compositions are signed by Saint-Saens, Georges Hue, and Fernand Le Borne; and they have been executed before the phonograph by an orchestra of solosits from the Concerts Lamoureaux conducted by M. Le Borne. The scenery is by Jambon or Jusseaume, Amable or Bertin.

For interpreters, there is Sarah Bernhardt, there is Bartet, there are Paul Mounet, Albert Lambert, Delauney, and Mlles. Robinne and Bovy; at the outset all the elite of the Theatre Francais, plus judiciously selected recruits enlisted from among the favorites of other theatres, ranging from Gemier to Max Dearly. The one ballet that is being developed will contain Mlle. Regina Badet, Mlle. Trouhanowa, and Mlle. Otero. What theatre has ever such a group of stars?

The three biograph plays that will probably be produced at the first performances are "L'mpreinte," an adaptation from an old pantomime by the famous Rouffe, who called it, I believe, "La Main Sanglante" and which, when played by Severin, Max Dearly, and Mlle. Mistinguette, will delight the lovers of huge thrills; "L'Assassinat du Duc de Guise," by Henri Lavedan, with music by Camille Saint-Saens; and "Le Retour d'Ulysse," by M. Jules Lemaitre, with music by M. George Hue. Shall I confess that I greatly prefer these last works to the first? Still, I am not crazy enough to claim that my taste represents that of the public.

"L'Assassinat du Duc de Guise," in its conciseness and concentration, is wonderfully telling. Possessed of endless historical erudition and scrupulous in his loving care for each picturesque detail, M. Lavedan may well congratulate himself upon having conceived this living, thrilling and powerfully tragic scenario. Moreover, it is delightful to note with what amused zeal and what earnestness the collaborators of the "Film d'Art" have laid hold of a task so new to them. M. Camille Saint-Saens would have the films set going upon the screen, and note by note would compose the musical accompaniment for "L'Assassinat du Duc de Guise" so as to make his phrases exactly coincide with the unfolding of the drama by the machine. And a like sacred fire burned in every breast.

Henry III, in this brief tragedy, is M. Le Bargy; the Duc de Guise is M. Albert Lambert; the Duchesse is Mlle. Robinne of the Comedie-Francaise; two episodic characters are played by M. Dieudonne of the Renaissance and Mlle. Bovy of the Comedie. Before the play begins an exquisite cartouche in the Renaissance style will proclaim this allotment of parts. It is a foretaste, this accessory detail of the care with which everything here is carried out. The setting, an exact reproduction of the hall in the chateau of Blois, where the crime occurred is strikingly beautiful. The furniture is pure seizieme siecle, and the book of hours in which Valois, before the corpse of his foe, reads a last prayer, has a Le Gascon binding. Nothing has been overlooked that could heighten the artistic effect. The apparatus itself, with the special resources it affords, has allowed the realization of an absolutely new and unexpected effect, impossible on the stage, which I should reveal to you if I were not afraid of spoiling your pleasure. You are in for a sensation.

But let us come back to the quiet Rue Chauveau at Neuilly, where M. Le Bargy, assisted by M. Calmettes, who has prepared everything in advance and directed the first rehearsals, is bestowing the finishing touches upon M. Lemaitre's "Retour d'Ulysse."

It is a lovely day for our walk. In the sunny avenue we follow, the autumn leaves are falling golden. In the tall room of glass and steel, the sunshine pours down upon the most fascinating pictures. In the background, scenery representing Ulysses's throne-room, opening upon a terrace abloom with roses, and on the left a bit of scenery showing an olive grove while leaves softly veiling the blue of the Ionian sea, while another piece of scenery is placed crosswise, to shield the photographers camped in the foreground. For in this enormous hall the breezes frolic at will, and despite the two big red-hot stoves it is far from warm enough.

The scene-shifters "verify the solidity" of their fragile structures; stage hands arrange the seats and place rich furs upon the royal throne. M. Calmette, the alert stage manager, oversees these final preparations. Half-nude Greeks, with bare legs and overcoats over their short, sleeveless tunics, and Greek women with white peploi, a little thin for a climate so much chillier than that of Ithaca, come and go while waiting for the protagonists, and little by little collect into two shivering groups around the stoves.

M. Albert Lambert presently comes to join them, more warmly clad, fortunately, and protected by his woolen chlamys. Beholding this melange of overcoats, classic draperies, and theatrical duds, you might fancy that the chariot of Thespis had halted at some village inn. It is picturesque in the extreme.

Cigarettes are lighted for a moment, though that is against the rule, as a smoky atmosphere makes anything but clear films. But M. La Bargy arrives; that severe disciplinarian, that zealot in behalf of perfect craftsmanship, and begs even his comrades to stop. Only Paul Mounet, the superb and indomitable Ulysses, with big bare arms and fine brass greaves, will dare try another puff.

And here, at last, comes Mme. Bartet, more willowy, graceful and divine than ever, in her light-colored robes embroidered with crocus designs. Today we shall not hear the melodious inflections of her voice, for she must limit herself to pantomime, but to see her walk, moving magnificently in her undulating filmy draperies, and in her turn make for the stove—isn't that charming enough?

No one more to wait for. They can now begin. They attack the third tableau, the one in which the great priest (M. Delaunay) is to present to the queen the claimants, with Antinous (M. Albert Lambert) at their head. And here you perceive that "Le Retour d'Ulysse" is a drama enough like one of those delicate creations M. Jules Lemaitre has given us in "En Marge des Vieux Livres." It is a play written "in the margin" of the Odyssey, with a degree of poetic license, as witness the rejuvenation of Telemachus, who becomes a boy of twelve or fifteen so as to appeal to the hearts of mothers.

Under M. La Bargy's energetic impulsion, the stage is filled with life. Four times, or five, or even six perhaps, the scene is re-enacted. At last it will do, and the biograph camera operators are told that now they may "grind." But they aren't allowed to grind long at any one scene, so exacting, rigorous and sublimely fussy is the stage director. A few yards of film will represent a morning's work—sometimes the work of a day.

The stage is cleared. The thing is begun over, this time for picture-taking.

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

St. Moritz	623 ft.
Mr. Soaker at The Seaside	278 ft.
The Ragtag's Ball	544 ft.
The Sicilian's Revenge	387 ft.
Anonymous Letter	420 ft.
Strasburg	462 ft.
Collection of Stamps	508 ft.
Persistent Suitor	394 ft.
The Faun	442 ft.
The Gallant Guardsman	571 ft.
Antique Wardrobe	640 ft.
Bill Wants to Marry a Toe Dancer	462 ft.

VITAGRAPH CO.

Monkey Land	330 ft.
A Dream of Wealth	612 ft.
Cure for Bashfulness	520 ft.
A Sister's Love	435 ft.
The Merchant of Venice	980 ft.
The Flower Girl of Paris	680 ft.
The Hazers	300 ft.

SELIG POLYSCOPE CO.

In the Shenandoah Valley	1000 ft.
The Duke's Motto	1000 ft.

S. LUBIN.

A New Year's Gift	330 ft.
The House At the Bridge	590 ft.
The Forgotten Watch	285 ft.
Christmas Eve At Sunset	990 ft.
Restored by Repentance	865 ft.

KALEM CO.

Red Cloud, The Indian Gambler	——
The Trail of the White Man	——

ESSANA YCO.

In Golden Days	1000 ft.
Bill Jones' New Year Resolutions	600 ft.
Who Is Smoking that Rope?	400 ft.

EDISON CO.

The Lost New Year's Dinner	900 ft.
A Persistent Suitor	900 ft.
An Unexpected Santa Claus	900 ft.
Turning Over a New Leaf	900 ft.

BIOGRAPH CO.

Helping Hand	841 ft.
One Touch of Nature	724 ft.
Christmas Burglar	670 ft.
Jones at the Ball	503 ft.

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"THE HAUNTED LOUNGE."—A tramp in his haste to escape from the clutches of the law, rushes into a second-hand store and hides in a folding lounge. An old maid later purchases the lounge, and after having it delivered to her house, discovers the lounge moving. Becoming frightened, she sells it to a neighbor. The neighbor, after undergoing a similar experience, sells it to someone else; the lounge changing hands continually until at last it is sold back to the second-hand dealer, and ultimately purchased by the same policeman from whom the tramp escaped. After having it delivered to his residence, the policeman attempts to sleep, but the lounge starts to move, the policeman clinging to it. After riding about the room, sometimes on top, sometimes underneath, the lounge starts for the door, goes down the stairs to the hallway, out the back door into the yard. The policeman decides to burn the lounge, and after it is burned to ashes, beholds the tramp standing in the center of the ash heap unharmed. The policeman arrests him for disturbing the peace.

"THE NEIGHBOR'S KIDS."—It tells the story of two little girls and their mischievous pranks. A neighbor visits her friend, taking with her her child, a little girl about the same age as the friend's little girl. Both children, being full of mischief, they immediately put into execution a number of startling and ingenious pranks. While the laundry maid is entertaining her policeman lover, the children pin the policeman's coat tail to a sheet which is being ironed by the laundry maid. They next get a trap containing some mice and let them loose in the parlor where their parents are entertaining guests at a card party. They put the cat in the piano, make finger marks with flour on the back of father's coat, causing his wife to think he has been embraced by the cook; they find grandfather asleep, his slippers lying on the floor, and nail the slippers down, and grandpa, upon awakening, receives a severe fall. He discovers the culprits and pretends that he is about to give them a severe spanking, but finally ends in embracing them and enjoying the jokes with them.

KALEM CO.

"A FLORIDA FEUD; OR, LOVE IN THE EVERGLADES."—Gathering moss from the scrub pines in Florida is here first depicted and also a typical scene of family feuds common in that State. Miss Sue Guthrie is caught in the company of young Ben Cordova by her father, and the pretty lassie is severely rebuked for her attentions to him—for there is bad blood between the two families. To add to the bitterness, Sue's brother in a moment of thirst happens along the road where the Cordova family live, and knowing the purity of their well, is tempted to do the fence, and drinks from the bucket to his hearts' content, Thereupon old Cordova catches him in the act and administers to the boy a terrible trouncing. The flogged lad returns home weeping; father learns the truth from the rawhide marks on his son's back and immediately sallies forth with gun in hand for the Cordova estate. Behind their window old man Guthrie lurks and waits for a chance to get at Cordova, Sr., out alone, who, after finishing his dinner, and not suspecting the least, leaves his gun behind and makes straightway for the street. Soon the vengeful assailant picks him off and the victim falls wounded, while he disappears. As a sequence of the attack, a fresh outbreak arises between the families at the corner grocery store, in which Winchesters figure prominently until they are finally subdued by the authorities and there is peace again. In the following scene Sue with her basket is picking flowers along the treacherous and sandy river banks, when its edge gives way and the maiden falls, but fortunately hits a sturdy root to which she clings until she is rescued by her sweetheart, young Cordova, who from a distance, has seen the accident. He now leads her to the safe side of the bank and there again declares his love for her, but the girl leaves him abruptly, fearing father's approach. The heads of the families meet once more at the old-fashioned country church on the day of rest and are about to clash when the good parson interferes, and like a diplomat, succeeds in forming a friendship between the two men who now lay down their "war clubs" and shake hands. Ben and Sue at once take advantage of their elders' good-fellowship, and the young loving couple now secure the consent of their parents to the nuptial knot without difficulty.

SELIG POLYSCOPE CO.

"IN THE SHENANDOAH VALLEY."—It is the morning of April 12, 1861, a day destined to be fraught with action, the result of which would cause the greatest civil strife the world has ever known. A ball is in progress at the winter home of the Ellinghams, a Virginia family noted for its hospitality and famed for its patriotism and wealth since early Colonial days. Robert Ellingham and Captain Kerchival West had been classmates at West Point and are now both officers in Colonel Thoburn's regiment of the U. S. Regular Army stationed at Charleston. Beauregard has already sent his famous message to Major Anderson, "I shall open fire in one hour," and the inhabitants of Charleston had gathered in the gray twilight of the morning to witness the bombardment. As our story opens Ellingham and West are discussing the probability of war. Ellingham, a hot, impetuous Southerner, has just remarked that if war does come he will join the Confederacy, to which West quietly answers, "I hope to God, Robert, we may never meet in battle." Their colonel arrives with an order from Washington commanding all officers who are to prove loyal to the government to report to Colonel Lyon at St. Louis, and dismemberment of the regiment begins. Robert's beautiful sister, Gertrude, is in love with Robert's friend, Kerchival West, but West has a rival. Edward Thornton, a dissolute resident of Charleston and a rabid Secessionist, is also in love with Gertrude, and during our opening scene he attempts to force his attentions on the distracted girl. She repulses him and he, becoming enraged, so far forgets himself as to actually take her in his arms, saying, "If it was that Northern soldier, West, who held you I suppose you would not object." West enters the room and overhears this remark. "Excuse me, Miss Ellingham, if you will kindly retire I think I can answer Mr. Thornton's remark to his entire satisfaction." The girl, knowing Thornton's reputation, leaves the room in fear and trepidation, and as she disappears Thornton turns to leave. He is halted by the cool voice of West. "Mr. Thornton, you are a contemptible coward." Words such as these to a man of Thornton's nature can lead to but one result, a duel, and he turns on West and strikes him in the face with his heavy riding glove. Before the affair can go farther several of the male guests enter the room and separate the rivals. A duel is quickly arranged, and Gertrude, seeing Thornton and his friends leave the house, returns to Kerchival to express her regrets. "Miss Ellingham, I may never see you again, for, as you know, my duty will call me to the defense of the Union, while you will no doubt return to your home in the Shenandoah Valley. But before we part I must tell you that I love you and always shall. If I live, may I return to you after the war is over? Can I ever hope to win your love?" The brave girl placed between love and duty hesitates. At that moment there is the sullen boom of a distant gun, a slow, bright line of fire in the sky—Beauregard has kept his word. A shell breaks upon the fort, Major Anderson opens fire on the shore batteries, and the inevitable has happened—war with all its horrors has come to the American people. The girl decides. "No, no! I am a Southern woman. We are enemies!" She sinks sobbing to her knees. West turns despairing from the woman he loves to go and avenge the insult Thornton has offered her. Our next scene shows the Botanical Gardens at Charleston, where the duel takes place. Thornton is wounded, but not seriously, and West generously offers his hand in pardon. "No, damn you, we will meet again. You have marked me for life, but my turn will come." Four years later our next scene opens at the home of the Ellinghams, twelve miles from Winchester. A regiment of Union cavalry, under the command of Colonel Kerchival West, are quartered on the Ellingham plantation. A scout, disguised as an aged farmer, steals up to the gate and leaves two letters for Gertrude. One a secret dispatch addressed to Captain Edward Thornton of the Confederate Secret Service, which she is asked to deliver and which she determines to do. The other is from her friend, Miss Thoburn, of Washington, telling Gertrude of West's assignment to duty in the valley and wondering if she and West will meet. "You know, Gertrude, you told me in Charleston that you loved him." A meeting between the lovers follows. Then we see the brave girl deliver the dispatch to Thornton, only to be arrested with him and brought back to face Colonel West as prisoners of war. The girl is paroled, but Thornton is searched and the dispatch found upon him. Realizing that his fate is sealed, he determines to revenge himself upon West. Seizing a drawn saber from one of the guards, he slashes at West, slightly wounding him, then makes a dash for freedom. He is followed by Sergeant Barket, West's favorite orderly, and shot by him just as we see a detachment of Confederate cavalry charge and capture a Union battery. General Jubal Early, in command of the Confederate forces in the Shenandoah Valley, learns through his secret service that Sheridan is away from his army, having been called to Washington. He quickly decides to surprise the Union forces on Cedar Creek. Their leader being away will render them easy prey, and

TO THE EXHIBITORS: Best wishes that 1909 will prove the "best yet"
---and more than that. THE FILM INDEX

so it proves. Thoburn's position on the extreme right is attacked just at daylight. The surprise is complete. His position is turned in an instant, and within two hours from the firing of the first shot Sheridan's entire magnificent army is streaming back on the pike toward Winchester. Sheridan has, however, returned, and stopped over night at Winchester Tavern. As he finishes his breakfast a scout from Custer's cavalry rides up with the intelligence that there is heavy firing in the direction of Cedar Creek, and Sheridan starts on his famous ride destined to be an epoch-making event in American history. We see Sheridan and his entire staff with foam flecked horses drawing nearer and nearer to the scene of battle. At last they reach a mass of stragglers, who, wounded and bleeding, are struggling to the rear. Our next scene, "After the Battle," finds a hospital corps under a white flag, sent by General Thoburn at the request of Miss Ellingham, to search for the body of Colonel Kerchival West. No words of ours will help this scene. It's action truly speaks louder than words. We next see the wounded colonel in an old church which has been converted into a hospital, there being nursed back to health and strength by his Southern sweetheart. Love, the great conqueror, has wiped out sectional feeling, and her woman's heart belongs to her lover and not to her country. Six months later peace has been declared and Gertrude and Kerchival are united. The war is over and they are now preparing to leave for General Thoburn's home in Washington. We are then privileged to witness a scene which, in 1865, was being enacted in almost every city in this great country—the bringing together of the living members of the disrupted families. Our old sergeant has called to pay his respects to his colonel, and is at once asked to again rehearse for them the stirring scenes of the battle of Cedar Creek, and to tell them where he last saw the missing colonel—Kerchival West. Barket sets up a battery of teacups and lays out the mimic battlefield for the guests. But in his excitement at the recollection of General Sheridan's arrival, he sweeps over the teacup battery like a whirlwind, much to the disgust of old Margery, the guardian of the china. "Never mind, Barket," laughs the general. "Tell us where you last saw Colonel West." "The standard bearer of the battery fell forward pierced by a bullet, a wounded soldier without coat or hat and mounted on a swift black horse spurred by the battery. It was Colonel West, and leaning forward he swept Old Glory from her lowly position and, followed by a hail of Confederate bullets I saw him disappear behind a little school house right about there." (Pointing with his cane.) A lady reaches over his shoulder and, taking the cane from his trembling hand, corrects, "No, Barket, not over there, but over here, at the little church where we were married this morning." And the happy guests turn to find Colonel West and his pretty Virginian wife standing clasped in each other's arms.

EDISON CO.

"UNDER NORTHERN SKIES."—All the world's a stage—the play is ever on; no curtain lowers between the acts—the scenes are simply shifted. The players come and go, and play their different parts. To some it is a tragic tale—while others see but comedy. The scenes may change and costumes vary, but the company is that good old "Stock," humanity. Away in the Northern woods where the lumberman's ax makes the echoes ring—where Jack Frost holds sway, and winter long and earnest—even there Love finds his way and melts a patch to human hearts, and sometimes sees happiness crown his work, and sometimes havoc. Two comrades working in the same lumber camp—breathing the air that makes men sturdy—happy until Love knocks for admittance, find a change come o'er the spirit of their dreams when the heroine, the lumber king's winsome daughter, comes. Then Fate begins to toss the shuttle and the comrades are caught in the grind. The hero finds the paymaster unconscious, revives him, to learn that his loved comrade has turned thief. To shield him and the woman he thinks he has lost (and his comrade won) he takes the guilt upon himself, and even lies, in court, to shield those he loves; but his well-meant effort is fruitless, for the guilty man, unable to bear the sacrifice, breaks down, confesses all, and gives the girl up to the man whom she misjudged, but always loved.

"The WORM WILL TURN."—The Master Poet gave us a "Taming of the Shrew," that stands unequalled—but Mr. Pepper who, unlike his name, was a very mild man—(until Mrs. Pepper began to grind him), started a comedy going, when he finally rebelled at petticoat tyranny that would make the Immortal One "turn green with envy." Weary of the perpetual nagging and "talkfest," he holds a council of war with himself behind the woodshed and determines on a plan of action. Recalling an old army comrade who closely resembles Mrs. Pepper's "first husband," with whom she is always comparing poor Pepper, to his eternal disadvantage and mortification, he arranges with him to come on a visit and impersonate the "sainted number one," who was supposed to have been lost at sea fifteen years before our story opens—but the wise ones hinted at a different reason for his absence. Well, our hero arrives and catches Mrs. Pepper wielding a frying-pan over Pepper—who is crouched in a corner. Talk about transformations! She imagines "number one's" ghost confronts her. When she learns that he is really flesh and blood, come to claim her, she becomes meek as a cow, and the two old cronies nearly die with laughter but not until they are smoking a pipe behind the aforesaid wood-shed. When the conspirators are through with their work, Mrs. Pepper returns, a chastened and wiser woman, and the dove of Peace nestles coyly in the chimney corner ever after.

VITAGRAPH CO. OF AMERICA.

"THE BRIDE OF LAMMERMOOR;" A TRAGEDY OF BONNIE SCOTLAND.—A young girl is being urged by her father to marry a duke. She refuses and leaves the room, closely followed by the duke, who remains unseen. She enters the garden, where she meets her lover. The couple plight their troth. The young man gives his sweetheart a ring in token, then hastily departs. The girl, turning, meets the duke face to face. He follows her to the house, tells her father of the scene he has witnessed. The old man angrily orders his daughter from the room, then, with the duke, concocts a plan to cure the girl's love. They despatch a note, signing the lover's name, making an appointment for that evening. She unsuspectingly goes to the spot designated, waits anxiously for her lover, and when he does not appear, returns home, convinced that he is false. Another forged note but adds to her grief, and when the duke again presses his suit the girl reluctantly consents. In due time the wedding takes place and as the bride signs the marriage contract, her former lover enters and demands an explanation. The girl tells of the letters. He angrily asks for the betrothal ring, throws it to the ground, grinds it beneath his feet, bitterly curses her and her family, then leaves. The young girl, realizing the deception practiced upon her, shows signs of madness. Her father, entering with the duke, becomes alarmed at her condition. The later is frightened at her wild appearance, and



as he approaches she stabs him before her father can intercede. She kisses the picture of her lover, walks among the guests, still carrying the dagger. During this time the lover in his room is bemoaning his fate, when the fearful news is brought to him. He hastens to the castle and pleads with his sweetheart, trying to bring back her wandering senses. She gazes at him wildly at first, then gradually her memory returns. The forged letters are again brought out and when the lover denies having written them, the knowledge that he still loves her and the fact that she has been cruelly deceived, drives her again to madness and she dies in her lover's arms.

"THE PAINTING."—A poor artist in his studio is painting a picture of a little child ("his own"), his wife standing nearby watching him. She is delighted with the picture when it is finished and showers kisses upon it. A buyer enters the studio, purchases several pictures, enthuses particularly over the baby painting, which the artist and his wife refuse to sell. The subject of the painting, the baby,



lies sick with fever. The doctor calls, and after holding out no hope of recovery, leaves. The little child glances about the room, spies a fruit picture hanging on the wall and asks for an orange. The father takes up a few pennies, his all, and starts out. At a fruit stand he finds he has not enough money to buy, and while the vender's back is turned drops the pennies and takes an orange. Hastening home, he finds his child growing worse. He gives her the fruit, she brightens up a bit, then falls back lifeless. To further add to his grief, the wife takes sick and their money soon gives out. A buyer comes in, inspects the

pictures, but the only one which appeals to him is that of their baby. This he offers to buy for $10. The artist and his wife beg him to select another subject, but he remains firm and offering a higher price gets the picture and leaves. After his departure, the artist repents and starts after him. He catches up, begs for the return of his painting and, being denied, returns home down-hearted. His wife grows worse, takes out the baby clothes and toys and fondly caresses them. Her mind finally wanders, and the husband, beside himself with grief, goes out on the street. In walking along he spies his baby picture in an art store window. Watching his chance, he steals up, breaks the window, grabs the picture and runs home. He gives it to his wife and momentarily her reason returns, then she falls back dead in her husband's arms. The theft of the picture is soon discovered and the shopkeeper with a policeman reach the studio. As they enter, the husband lays his dead wife back on the pillow, takes a knife and plunges it into his own heart.

"A TELEPATHIC WARNING."—During the Civil War a Down East family are seated about a large table. A little girl is playing on the floor with a doll. The day following, the mother is in the garden watering the flowers, the child playing nearby, when a Federal sergeant with a squad of soldiers halts outside the gate. The officer enters, talks to the mother, who is overcome by the sad news. The father is summoned, reads the contents of the document, accepts the inevitable, explains to the woman that he has been drafted and must go to war. He gathers together a few necessaries, kisses the family good-bye and departs with the soldiers. Proceeding to the scene of action the sergeant is seen marching a squad through a clearing in the forest, the father of our previous scene the last of the party. They halt and the sergeant posts the Yankee as a sentry, and after giving him the countersign, marches off with the squad. The guard left alone, lights his pipe, sits on a stump and presently falls asleep. He dreams of home, wife, mother and little girl. He can see the little child being put to bed. In her sleep the little one tosses about restlessly, finally sits up and sees her father asleep at his post. A scouting party of Confederates are about to surround and capture him. She jumps from her crib and runs toward him with outstretched arms. He moves, partially awakens and he sees his child running toward him as if in warning. He starts to his feet, realizing that he has been dreaming. The impression has been so vivid that he instinctively looks to the priming of his gun just as a party of Confederates enter the clearing bent on his capture. He fires upon them, is wounded himself, but the shots have attracted attention of his comrades, and they come to his aid and capture the enemy. Returning to the New England home, the little girl is returning from school, she loiters a moment at the gate, spies her father coming in the distance and runs to meet him. The closing scene shows the wounded man, now a captain, seated in an easy chair with his wounded foot propped on a stool. Three officers enter and present him with a medal for his bravery. To them he tells the story of his dream, takes the medal, which has been pinned on his breast, and puts it on his little girl.

"HE WENT TO SEE THE DEVIL PLAY."—Philip Small, a much married man, goes to see the play of "The Devil" and after the play, drops into a nearby saloon to quench his thirst, and, taking more than Nature can stand, leaves the saloon in a slightly intoxicated condition. He meets a policeman, to whom he is about to tell of the play, when the officer transforms into the devil. Small staggers away and meets the milkman going into a neighbor's house with a bottle of milk. He calls the milkman, who turns around, and Small is about to tell him of the play when the milkman changes to the devil. He finally arrives home,



rings the bell, the janitor opens the door and immediately transforms into the devil. Small slides down the stoop, then staggers up the stairway, goes to his bedroom and is there met by his wife, armed with an umbrella. He falls to his knees and pleads with her and she immediately transforms into the devil. The final scene shows Small and his wife sleeping soundly, his Satanic Majesty between them.

S. LUBIN.

"A BITTER LESSON."—The husband is returning from work, hands his wife the pay envelope, they put some money in the bank and divide the balance for household expenses, etc. It is a happy home. Going home from work Charles, the young husband, is in company with other workmen; they ask him to join them for a drink. He refuses, but their teasing brings him into the saloon. Two glasses of beer make him dizzy. His wife is horrified to see him in this condition, but he explains matters and promises not to drink any more. Charles takes a drink while going to the factory; the gateman refuses him entrance;



enraged, he goes back to the saloon, takes another drink, and while creating a disturbance is thrown out of the door. The young wife is uneasy about her husband. It is late at night and he has not returned. She goes to call at the factory. While walking, she sees a gentleman, with high hat and coat. From behind comes a tough, knocks him down and is just going to rob him when Charles in a drunken state, comes out of an alleyway. At the same time a policeman comes rushing toward the crook. The tough tells the policeman that Charles tried to rob the stranger. The policeman takes hold of Charles. At this moment Susie comes up, she recognizes her husband. She is horrified. She points out to the officer the real perpetrator of the crime. The tough turns, runs away, but is knocked down by the policeman. The stranger's watch is found on him. He is handcuffed and led away. Police station. The five enter, the tough is led away to prison, the lieutenant admonishes Charles, who by this time is entirely sober, not to drink any more. Charles takes a flask out of his pocket, throws it on the floor, breaking it in fragments and swears never to drink again. His wife forgives him, and from the way they leave the police station it seems Charles is going to keep his promise.

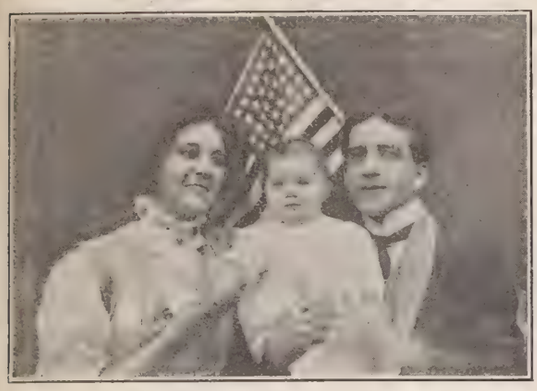
"THE OLD MAID'S DREAM."—An old maid alone with her cat, her only companion, falls asleep. In her dream she sees a fairy prince, who is coming to ask for her hand. She accepts him and accompanied by her cat, they go to church. The ceremony is performed. Prince and Princess drive to the palatial home, where they live in peace for a day, but as the love for her cat seems to be greater than that for the Prince, the jealous husband tries to kill the cat. In her anxiety to save the cat the old maid meets with many amusing instances. Nev-



ertheless she would have stayed with the Prince, but alas! she awoke and nothing remained but the cat.

"TWO ORPHANS OF THE G. A. R."—In a plain little room lies an old Grand Army man on his deathbed. Beside him kneels a little girl. Two friends enter. He begs them to take care of the little girl; they promise to do this, and relieved of a great burden, he dies. The two Grand Army men take the little girl by the hand and lead her away. With military rites the old soldier is carried to his grave. An impressive scene. The Grand Army men bring the little girl to the Soldiers' Orphans' Home, where she is received by the matron and presented to her future companions. At the same time a boy is brought to the institution. He, too, is introduced to the boys of the institution and received with open arms. The little boy and the girl who have been brought to the institution almost at the same time become great friends. It is now six years since they came. We see them going through their daily exercises at the institution, a most interesting picture of outdoor life. While growing up their friendship has ripened into love. The country calls its sons to war; our hero, without hesitation, offers his services. A last farewell, a last kiss and he has gone. An interesting picture, showing infan-

try and artillery in action. The war is over, the battle has been won. Our hero returns and is received with open arms by his sweet-



heart. The two orphans join their fate. The parson ties the knot and two happy beings are made one.

"LEO'S AIR RIFLE."—Grandpa buys an air rifle for his grandchild. After having received instructions how to handle the rifle, Leo and his little sister start out to have some fun. The first one to receive a shot is Doctor May, the next one is the colored girl cleaning the windows. Unfortunately, some innocent passersby are the real sufferers. Now begins the



chase after the two mischievous kids. They are not caught, however, before they have done a great deal of damage and caused a great wear and tear on the temper of the victims of their fun.

PATHÉ FRÈRES.

"TWO VERY UNLUCKY THIEVES."—A pair of vagabonds awake from their peaceful slumbers, and start out on a thieving expedition, but their luck seems to have deserted them, for at every turn they meet with failure. They first try to hold up a fellow who is leisurely strolling along; as he passes they swing their clubs, but luckily the stranger escapes and they strike one another over the head. Next they steal up behind an old woman, and are about to attack her, but she gives them a terrible surprise by producing two guns from her muff, putting the pair to rout. They then climb over a high wall and get caught in a foot trap on the other side, and after dragging it for some distance they succeed in extricating themselves. Strolling along they see a young woman leave a basket on a bench, and, thinking that it contains something good to eat, they make a bolt for it, but upon raising the cover they are horrified to find a baby, which they promptly turn over to a policeman and then beat a hasty retreat. They next come to a grocer's and when the coast is clear they make away with a basket of eggs; going to a remote spot they proceed to have a feast on raw eggs, but to their horror they discover that the latter are all bad, so they amuse themselves by throwing them at one another. Finally they get a pick and crowbar and attempt to break their way through the stone wall of a building. After some labor, they succeed in making an opening wide enough to allow them to enter, but to their surprise they find themselves in a police station surrounded by a lot of officers, who quickly grab them and throw the unlucky pair into a cell.

"MYSTERIOUS CORRESPONDENT." — A gay old fellow receives an anonymous letter telling him that one of his female acquaint-



ances (who has a snug little bank account) is in love with him, but as she is rather shy she refuses to make herself known, but advises him to be on the lookout for her and a wink will bring her to his side. He immediately starts out in search of his mysterious correspondent, and as he is going down the stairs he meets a young woman upon whom he tries to force his attentions, but she becomes indignant and flees. For his trouble he is kicked out of the place by her enraged father. He next meets a girl from a laundry and when he tries to make love to her she rushes away, but he follows closely at her heels. On reaching the laundry, she hastens to tell her friends of the annoying stranger, and one burly fellow gives the old masher a ducking in a washtub. Still eager to find the lady of the anonymous letter, he climbs up a ladder into a room, where to his horror he finds burglars busily at work ransacking the place. The latter attack him, and leave him helpless on the floor while they lose no time in making their escape. The police come and hustle our hero off to the station house, where he tries to explain the situation, but no attention is paid to his story and he is roughly thrown into a cell. Finally the woman who wrote the note believes it is time to make herself known, so goes to the prison and has the unfortunate masher released. He returns home with her, where we see her showing him the gold she has stored away. He seems a little reluctant at first about accepting her as his wife, but after gazing on the comfortable fortune, he decides to accept her proposition.

"SCHOOL CHILDREN'S STRIKE."—This unique picture shows us some unruly boys in a school room, where the teacher has just chastised one too severely to meet with the approval of the rest of the scholars, whereupon one youngster, the ring-leader, mounts a bench and declares a strike. He is followed by all the rest, and after attacking the helpless teacher they make a bolt for the doors and windows, and are soon at liberty. They rush madly to the girls' school and swoop down upon the teacher there in charge and overpower her and wage war generally upon the whole place. The girls join in the strike, and soon they start to remove all the furniture



from the building and make a big bonfire in the yard, around which they dance and sing to celebrate their emancipation. They then go in a body through the town, pillaging all the stores, and the inhabitants are powerless to restrain them. Finally they meet their Waterloo, for the police start out in full force to put an end to the disturbance, and as the children come racing down the street there is an interesting mix-up, in which everybody has a hand. The worried strikers are at last subdued by their mothers, who come and break the ranks, giving them well deserved spankings and chasing them home.

"A LIVELY LASS."—A pretty peasant girl is loved by a youth, who realizes to such an extent his good fortune in securing such a



jewel, that he becomes insanely jealous of her, and he follows her about, watching her every move and action, lest she should prove unfaithful to him. One day he introduces her to some of his friends, and among them is a young sailor lad who is so charmed by her winsome manner, that he is unable to conceal the admiration she has excited in his breast. She goes to market one day, followed by her jealous lover, and while she is doing her marketing, she meets the sailor lad, who slips her a note telling her to meet him that night at 8 o'clock down by the pond. On returning home the girl hangs her coat outside of the door, and when her lover comes in he finds the note in the pocket and reads it. Furious at his discovery, he waits until his fiancee starts out to keep the appointment, and then confronts her with the missive. Realizing her predicament, she becomes obdurate and decides to go away, leaving the infuriated fellow, who finally follows her. As she reaches the trysting place he comes upon her and after trying to persuade her to turn back without success, he grabs her by the throat and strangles her to death. Soon a peasant finds the body lying in the water and [illegible] and when the sailor boy comes along he is arrested for the crime and is taken away. Finally he

breaks away from his captors, and as he is making his escape, he meets the real murderer, whom he accuses of the crime. The fellow is so conscience-stricken that he goes back to the scene of the murder and in his despair gives himself up to the law.

"WOODEN HEADED VETERAN."—An old veteran who lost his head in battle keeps a collection of different headpieces stored in a closet and upon arising in the morning he calls to his servant, who adjusts upon his shoulders the one that he wishes to face the world with on that particular day. We see him just as he has chosen a particularly grotesque looking one, after having same fastened on, he starts out. Upon arriving at a cafe, he drinks his fill, and soon becomes boisterous. He causes a great disturbance and after breaking up things in general, his servant drags him home. Arriving at last in his room, he changes his head, and soon feels quite himself again, and starts out on another round of pleasure. As he is passing down the street he sees a lot of other old vets with peg legs, seated on a bench. Two children come along and want to have a game, so the old fellows volunteer to give them their peg legs to have a game of nine pins with. After standing all the legs in a row, they find they have no ball, so the old fellow takes off his head and gives it to them and they proceed to roll it on the ground, knock down the pins and having a great time. Finally their nurse comes along and chases them home, and the old veteran has his head returned and hurries away, leaving the legless fellows to care for themselves.

"A DRUNKARD'S DREAM."—A merry old Roman who imbibes too freely of alcoholic beverages falls asleep, and in the ensuing pictures we see his beautiful dream which carries him into fairy land, where blushing young maidens come out of the flowers and dance all sorts of attendance upon him. When they disappear others spring up from the ground who respond to his slightest wish and entertain him



with the best in the land. Next a lot of beautiful Amazons appear and gracefully execute some wonderful dances during which they shower flowers all over the happy host, who suddenly wakes up only to find himself in the hands of his servants who are trying to raise him from the floor, where he had fallen during his beautiful dream.

"LITTLE TED AND HIS SISTER."—Little Ted, though but twelve years of age, must face the world and shoulder the responsibility of supporting his invalid mother and little sister, whom we see bidding him a fond adieu, as he sets sail for foreign lands on a freight boat on which he has just secured a job. His first trip is prolonged, and when he reaches his destination, he is anxious to receive a letter from home. The letter comes, but when the poor little chap opens it he learns the sad news of his dear mother's death. Setting sail again he is many days returning to his native land, and the time hangs heavily on his little heart. Arriving at last, he starts out at once to find his little sister, and coming to the home of friends who are sheltering her, he arrives



just in time to see her being mistreated by an ugly fellow. The little chap rushes up and saves her from a beating and takes the poor little girl down to the wharf with him. When the boat is being loaded with merchandise, he hides her away in a large packing case, which is placed on deck. The little fellow keeps a faithful watch over her until they are in midstream, bringing her food and water and quieting her fears. One day when she is having her meal they are discovered by several of the crew, who call the rest to witness the pathetic act. Finally they surprise the frightened youngsters, and lift the little girl out of her improvised prison and make her little heart happy by adopting her as their mascot.

"THE BURNING OF THE STAMBOUL."—This interesting film shows us the great fire which consumed a large portion of Stamboul (Constantinople), and one can realize what such a conflagration meant when one considers that there were absolutely no facilities for fighting fire in this city. We get a good view of the people moving their belongings across the river to a safe place away from the fire and camping out in the parks, where they sorrowfully watch their homes being burnt up, unable to do anything to prevent their destruction. We see the fire from different points of the city, and it is a grand sight indeed, but one that fills the heart with sympathy for the inhabitants whom we see fleeing in terror to a place of safety.

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"THE MANIAC COOK"—Biograph Story of a Child's Peril.—With the family of Mr. Holland there is employed a cook who has hitherto proved herself to be an honest, faithful and willing domestic. This evening, the little family, comprising Mr. and Mrs. Holland and their infant child, through dinner, leave Margie, the cook, in the kitchen finishing up her work. She is working about the room in an apparently light-hearted mood, when suddenly there comes a change over her, her usually pleasant countenance taking on a demoniac expression. She tries to shake off the strange feeling that has come over her, but in vain, with her hands to her head. At this moment Mrs. Holland enters, and Margie, in wild frenzy, leaps at her throat. Her screams bring Mr. Holland and they succeed in overpowering Margie and tying her to a chair. They go and telephone the police. Meanwhile, the cook, wtih supernatural effort, breaks from the chair and dashes out of the kitchen door, and with a fiend's cunning takes the key with her. So when Holland returns he finds the cook gone and therefore dismisses the policeman. Discovering the key gone he barricades the door, but they have hardly retired when the cook forces her way in. Picking up a butcher's cleaver she makes her way steathily through the house. Coming to the bedroom, her first impulse is to behead the sleeping forms of Mr. and Mrs. Holland, but a more fiendish idea strikes her as she sees the infant's cap. Going to the baby's crib, she gags it with a cloth and takes it to the kitchen, places it in the oven of the range, and proceeds to build a fire. In this she is interrupted by Mrs. Holland, who has come to get some hot water for her husband to relieve a sudden attack of indigestion, so she hides. Mr. Holland finds relief in a drink of whiskey, and follows to tell his wife to never mind. Mrs. Holland has already started the fire. As Holland enters, the cook pounces upon him and in the struggle they jar the oven door open, disclosing the baby's peril. The policeman, who have been searching the neighborhood, are attracted by the screams of Mrs. Holland and take the cook in charge, and baby is rescued from her precarious position none the worse off for her experience.

"MRS. JONES ENTERTAINS."—Mrs. Jones is a member of the Ladies' Temperance League, and has invited the sisters of the League to a luncheon at the Jones domicile. She receives a note to the effect that they will accept the invitation upon condition that Mr. Jones is not in evidence, as his views on temperance and theirs do not concur. This intelligence is most felicitous to Jones and he prepares to "beat it." Another note, however, arrives and this is from the caterer, who informs Mrs. Jones that owing to a strike of the Waiters' Union, he is unable to furnish service. Here is trouble. "What is to be done? Ah, I have it. Hubby dear, shall act." And so Mrs. Jones broaches the subject to him. He is indignant. "What, I, the Hon. Edward Everett Jones, play the waiter." But Mrs. Jones cooingly persuades and Jones at last weakens, or rather appears to, for he has suddenly conceived sport in the situation. The maid is dispatched to the costumer's for the waiter's outfit, and Jones, when rigged out, looks the typical garcon. Mrs. Jones is delighted. The door-bell rings and the Amazonian annihilators of Demon Rum arrive. They are ladies with curdled dispositions and complexions of chowchcow. They take their places at the table and set in to have a perfectly lovely time by feeling as miserable as possible. They eat as if it were a duty, not a pleasure. The luncheon is served until it comes to the coffee, when Jones works his dire design. In all the cups, excepting that of his wife, he pours a generous dose of Rum. This the old girls drink with keen relish and ask for more. This time Jones serves them pure unadulterated Rum—in other words, Rum Straight. Those giddy old ladies thaw out and Mrs. Jones is amazed, she, of course. ignorant of the cause of their unseemly conduct. Jones and the maid are in high glee. One old lady so far forgets herself as to try to kiss Jones. This arouses the ire of Mrs. J. who ejects the bunch, and then falls weeping into the arms of Mr. Jones.

BIOGRAPH FILMS

Trade Mark

Trade Mark



RELEASED JANUARY 4, 1909

THE MANIAC COOK

A THRILLING STORY OF A CHILD'S PERIL

The cook, suddenly becoming violently insane, seizes the infant, and places it in the oven of the range in which she is starting a fire. The baby, however, is rescued through a singular happening.

LENGTH, 533 FEET

RELEASED JANUARY 7, 1909

MRS. JONES ENTERTAINS

WAS JONES PRESENT? WELL, I GUESS

Mrs. J. Entertains the Ladies' Temperance League, and Jones gets even by putting rum in their coffee, transforming them from austere, prim matrons to frivolous, frolicsome Naiads.

LENGTH, 635 FEET



BEGINNING WITH THIS WEEK THE RELEASE DAYS OF BIOGRAPH SUBJECTS WILL BE MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

ALL PICTURES ARE MADE WITH OUR CELEBRATED BIOGRAPH CAMERAS. OUR FILMS RUN ON ANY MACHINE.

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

EDITORIAL.

(Continued from page 3.)

Ford under observation in some sanitarium. Anyone who declares that the film manufacturing and exhibiting business is based largely on the exhibition of degrading pictures, that the men who operate the picture places are as a rule men who have thrived by keeping other kinds of dives, and that the patrons are children and degenerate adults should excite the anxiety of his most sincere friends.

His final spasm, in which he declares that "these obscene film makers" have formed a working agreement or trust to keep the business on a paying basis and that they "should be put in jail immediately," serves as a fitting climax to the rest of his vindictive utterances. We feel satisfied that the vilest demagogue would not be guilty of such rancorous utterances as those attributed to Rev. Ford, of Chicago, and which he has not thus far disclaimed. We fail to see that he has advanced the cause he has espoused and lean to the conclusion that he has done it irreparable injury.

It may surprise Rev. Ford to learn that all clergymen do not think as he does. We quote from the New York Journal of Dec. 29 the following utterances of Rev. James Tippet, of the Wallabout Mission, Brooklyn, N. Y.:

"I have attended the shows given at the Circle Casino all summer and have never seen anything I would not show in my mission."

OLD EYE COMPLAINT.

According to observers there is a new eye complaint developing which for want of a better name is called picturitis. It is a result of the popularity of moving-picture entertainments.

Thousands of men, women and children now patronize the moving-picture shows which offer half an hour's entertainment for a nickel.

The light on these pictures is uneven, and frequently sharp flashes of light fall on the retina. The effect on the eye is the same as watching steadily near-by scenery from the window of a rapidly moving express train or from a flying automobile, which is known to be very trying on the eye because of the rapid changes of muscular accommodation demanded.

To many watching these moving pictures causes discomfort. A few minutes of it gives them a sensation of eye strain and nervous headache. Others feel the effect of the strain afterward and do not attribute their sensations to the entertainment.

One physician in speaking of the records of recent physical examinations of men who wished to do gymnastic work said he had observed a number of cases of eye strain and of nervousness which seemed to be due to some eye trouble.

"In a number of cases," said he, "the conditions could be traced directly to the fact that the subject owned an automobile and was fond of driving at a high speed. In many other cases, the majority in fact, the men never used automobiles and their only travel was in the elevated or surface cars. Some of them were fond of moving pictures.

"On talking with them about it, I discovered that the trouble was directly due to this cause. It is certainly the only plausible explanation.

"I am not in a position to state that moving pictures are harmful in all cases, as I have not collected sufficient data to form definite conclusions. I can say, however, that the strain on the eye from speeding in an automobile does lead to nervous derangements and a lowered physical tone.

"This is due partly to the constant strain and responsibility people driving at a high speed are under. But much of it is due to eye strain coming from watching fences and trees and near by objects flitting by at a rate of fifty or sixty miles an hour.

"The rapid rate at which moving pictures jiggle before the eyes, coupled with the fact that the light must necessarily be less than that of daylight and the nearness of the pictures to the spectator, produces a condition even worse for the eye than speeding at a seventy-five-mile clip in a car.

"Certainly such conditions are not normal for the eye. Of course, when we come to that the extensive use of artificial illumination, reading at night and using the eyes after dark in intricate processes are not natural. Primitive man did his work by daylight and slept at night. And probably to the fact that at night he had no electric lights and no finely printed newspapers and books to read was due the other fact that he could see much better in the day than the average city man of to-day. As it is the countryman of to-day can get around far better without light at night than the city man.

"This moving picture habit, which subjects the eyes to higher power illumination broken into instants of alternating light and shade, certainly cannot be restful or beneficial to the eyes. Personally I find any long view of these pictures very uncomfortable, and I know of many who complain that they produce unpleasant ocular sensations."

Improved Film Supply Co.

Members of
Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.
Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

THEATRE SEATING

We have

20,000 CHAIRS

in stock and can ship your order in twenty-four hours.

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St., BOSTON, MASS. — 1235 Arch St., PHILADELPHIA, PA.

The Italian Kinematography

Prof. Gualtiero T. Fabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

In Rolls
Correctly Numbered

TICKETS

Lowest Prices

STANDARD TICKET CO.
181 Pearl St., New York

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail,
"From a Needle to a Battleship"

CALEHUFF

A Member of the
FILM SERVICE ASSOCIATION

Headquarters for only the best of latest FILMS and SONG SLIDES. No junk. MACHINES, SUPPLIES, etc.

LATEST SONG SLIDES
$5.00 per set

N. E. Cor. 4th & Green Streets
PHILADELPHIA, PA.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.

120-122 WEST 31st STREET
NEW YORK CITY

A trial order will convince you. Send for catalogne of over 300 illustrated songs.

NOTICE TO EXHIBITORS!

A Real Live Film Exchange at
LOUISVILLE, KY.

Receiving direct from **One to Two Copies of each subject** issued by the following Eight Licensed Manufacturers: Edison Co., Essanay Co., Kalem Co., S. Lubin, G. Melies, Pathe Freres, Selig Polyscope Co., and Vitagraph Co. of America.

Exhibitors have strong competition or wishing to improve their Film Service, should **write or wire today,** as only a limited number can be furnished at present.

O. T. CRAWFORD FILM EXCHANGE CO.
(MEMBERS FILM SERVICE ASSOCIATION)
421 4th Ave., LOUISVILLE, KY.
(Branch of the O. T. Crawford Film Exchange Co., St. Louis, Mo.)

Phonoscope

LATEST AND BEST

Talking Pictures

Western Film Exchange
St. Louis Joplin Milwaukee
Address Phonoscope inquiries to St. Louis office

Advertise in FILM INDEX and increase your business

POSTERS

Pathé Vitagraph Edison Mel
Kalem Lubin Essanay Selig

FILM SUBJECTS
5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO
231 BOWERY, NEW YORK
Telephone, 4267 Orchard
LOCAL AGENT WANTED FOR CHICAGO

VAUDEVILLE

Acts of Guaranteed Merit for
Moving Picture Theatres

I book acts of the best quality at satisfactory figure.

Now booking Pennsylvania, New Jersey, Maryland and Virginia.

Promptness and Reliability Assured

NORMAN JEFFERIES
9th and Arch Streets, Philadelphia, Pa.

I BUY FILM

I pay cash for new and second-hand film in good condition. How much have you for sale? Send list of subjects and price. Positively no junk wanted. New and second-hand machines and films in good condition of all makes bought, sold and exchanged. Newman Motion Picture Co., 293 Burnside St., Portland, Ore.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Projection and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

Quality Film not Quantity Film

Can be had only by dealing with a reliable firm. Price no higher than other, but promptness superior to anyone in the business.

Write us for full particulars.

The Actograph Co.
50 UNION SQUARE, N. Y.
292 Main St. Springfield Mass. — Harmony Hall Bldg. River and Third Sts. Troy, N. Y.

FILM SERVICE ASSOCIATION

All matters concerning the Association—requests for information, complaints, etc., are to be referred to either the . . . . . .

NATIONAL SECRETARY
Suite 716-734, 15 William St.
NEW YORK, N. Y.

PATHÉ FRÈRES

FILMS

TRADE MARK TRADE MARK

SOME TOP NOTCHERS

TWO VERY UNLUCKY THIEVES

Length - - - 459 Feet

A LOVELY LASS

Length - - - 581 Feet

SCHOOL CHILDREN'S STRIKE

Length - - - 380 Ft.

TED AND HIS LITTLE SISTER

Length - - - 538 Feet

A DRUNKARD'S DREAM

COLORED

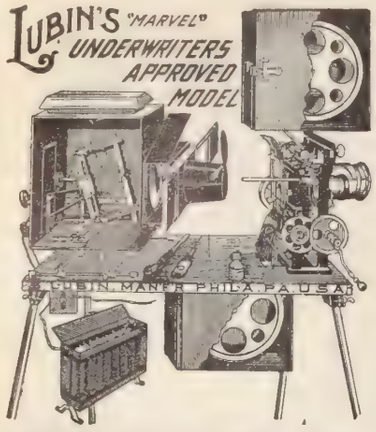
Length - - - 410 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for mechanism, together with adjustable Bicycle Steel Legs, to extend over five feet high. **$145**

Exposition Model
Cineograph with Stereopticon combined, complete - - **$85**

Released Jan. 4th

A BITTER LESSON

John, an industrious laborer, has been led astray by bad company. Drinking has almost been his downfall, but in the last minute he was saved by his wife. He swears off, as the lesson he received was too bitter.

Length, 505 feet

THE OLD MAID'S DREAM

Alone with her cat the old maid falls asleep and dreams of Prince Charm, who comes to ask her to be his Princess. The wedding follows. Many funny incidents occur during the short dream of married life.

Length, 375 feet

Released Jan. 7th

TWO ORPHANS OF THE G. A. R.

The father's death. Kind neighbors. Brothers of the G. A. R. The Orphans' home. The daily work. Companions first, then lovers. The call to war. Victory. The return. The wedding. Two years later.

Length, 650 feet

LEO'S AIR RIFLE

Grandpa bought Leo an air rifle which gives Leo lots of fun.

Length, 320 feet

S. LUBIN Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons

LUBIN BUILDING
926-928 Market St.
Philadelphia, Pa.

EDISON KINETOSCOPES

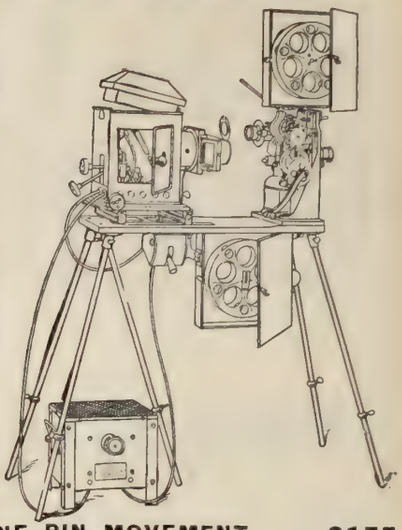
Still another new model.
Most up-to-date machine on the market.

Underwriters' Model

(TYPE "B")
ONE PIN MOVEMENT
Approved by the New York Board of Fire Underwriters and the Bureau of Water, Gas and Electricity
IMPROVED

Take-up, Rheostat, Automatic Shutter, Revolving Shutter, Arc Lamp, Adjustable Stand, Metal Cabinet, Film Guard, Film Protector, Motion Picture Lens, Metal Slide Carrier, Film Rewinder, Steel-Faced Fibre Gears, Star Wheel, Cam, Cam Pin, Shafts, Sprockets, Steel Mitre Gears.

With Underwriters' Model Rheostat
(Type "B," 40 amperes) **$225.00**
With Underwriters' Model Rheostat, $220.00



Send for illustrated descriptive circular No. 38)

Improved Exhibition Model ONE PIN MOVEMENT **$155**
Universal Model - - - - - - **$75**

An opportunity to change your Two pin to a One pin movement mechanism. Will improve your Exhibition 50%
Send for illustrated descriptive circular No. 370

EDISON FILMS

NEW SUBJECTS:

Shipment, Jan. 5, 1909

Under Northern Skies Dramatic

No. 6410 Code, VENEZOLANO Approx. Length, 900 feet

Shipment, January 8, 1909

The Worm Will Turn Comedy

No. 6411 Code, VENGADORAS Approx. Length, 900 feet

NEXT WEEK'S SUBJECTS

Shipment, January 12, 1909

"WHERE IS MY WANDERING BOY TONIGHT?"
DRAMATIC

No. 6412 Code, VENGANZAS Approx. Length, 900 feet

Shipment, January 15, 1909

DRAWING THE COLOR LINE
COMEDY

No. 6413 Code, VENGARAMOS Approx. Length, 900 feet

We can also furnish at once prints of our New Christmas Film

"A STREET WAIF'S CHRISTMAS"
DRAMATIC--PATHETIC--COMIC

No. 6405 Code, VENDRIAN Length, 1015 feet

Also our two previous successes:

"THE NIGHT BEFORE CHRISTMAS"
AND
"A LITTLE GIRL WHO DID NOT BELIEVE IN SANTA CLAUS"
ALL ORDERS FILLED IN ROTATION

EDISON MANUFACTURING CO.

MAIN OFFICE AND FACTORY,
73 LAKESIDE AVE., ORANGE, N. J.

Dealers in all Principal Cities

New York Office, 10 Fifth Ave. Chicago Office, 304 Wabash Ave.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N.W., England
Selling Agents: P. L. WATERS, 42 E. 21st St., New York; GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

Our Want Ads Bring Results

NEXT



FILM ISSUE

ORDER QUICK OUR

NEW COMEDY SUBJECTS

"The Haunted Lounge"
(Length, 370 ft.)

"The Neighbors' Kids"
(Length, 550 ft.)

READY

Wednesday, Jan. 6th

Essanay Comedies delight more Audiences than does the combined output of all other manufacturers

ESSANAY FILM MFG. CO.
501 WELLS ST. CHICAGO, ILLS.

Selig

Start the New Year right and order from your Film Exchange, Selig's next

"IN THE SHENANDOAH VALLEY"

the greatest war picture ever staged for motion pictures.

Released December 31, 1908.
Code Word, WAR. Length, 1000 ft.

Remember Selig shows to packed houses. Do not miss this WAR picture. Send for posters on this War picture, price ten cents apiece; great for your lobby.

THE
SELIG POLYSCOPE CO., Inc.
45-47-49 E. Randolph St.
CHICAGO, ILL., U. S. A.
W. N. SELIG, Pres.

Selig



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, Jan. 5

The Bride of Lammermoor

Dramatic - - - - - 540 Feet

THE PAINTING

Dramatic - - - - - 430 Feet

Saturday, Jan. 9

A TELEPATHIC WARNING

War Drama - - - - - 675 Feet

He Went to See The Devil Play

Comic - - - - - 295 Feet

THE VITAGRAPH COMPANY OF AMERICA { NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

WHAT'S the use of searching when it's right under your nose?
Looking for a service that you can stick to?

HERE IT IS!

The latest subjects in best condition at the most reasonable figure. This means money to you, and that's what you're running your business for.
Reliability in our service is what we owe our success to, and here's the tip for you to begin the New Year right.
The best film and song slide service in the country.
The latest songs illustrated to the highest perfection of the art. We are the leading song slide manufacturers, and can furnish you an unequaled film and slide service.

WRITE, WIRE, PHONE

HARSTN & CO.

138 E. 14th St., New York, N. Y.

TEL. 3812 3813 STUY. ESTABLISHED 1897

NEVER CLOSED

IT is good enough for the President of the United States. He was "Dee-light-ed" with our thrilling, realistic production

THE WOLF HUNT

President Roosevelt approved this film, and everybody all over the country wants to see it.
It's a money getter which has been given the best advertising you could wish for, and is the most widely discussed and talked of film in the world.

Write for terms and prospectus now

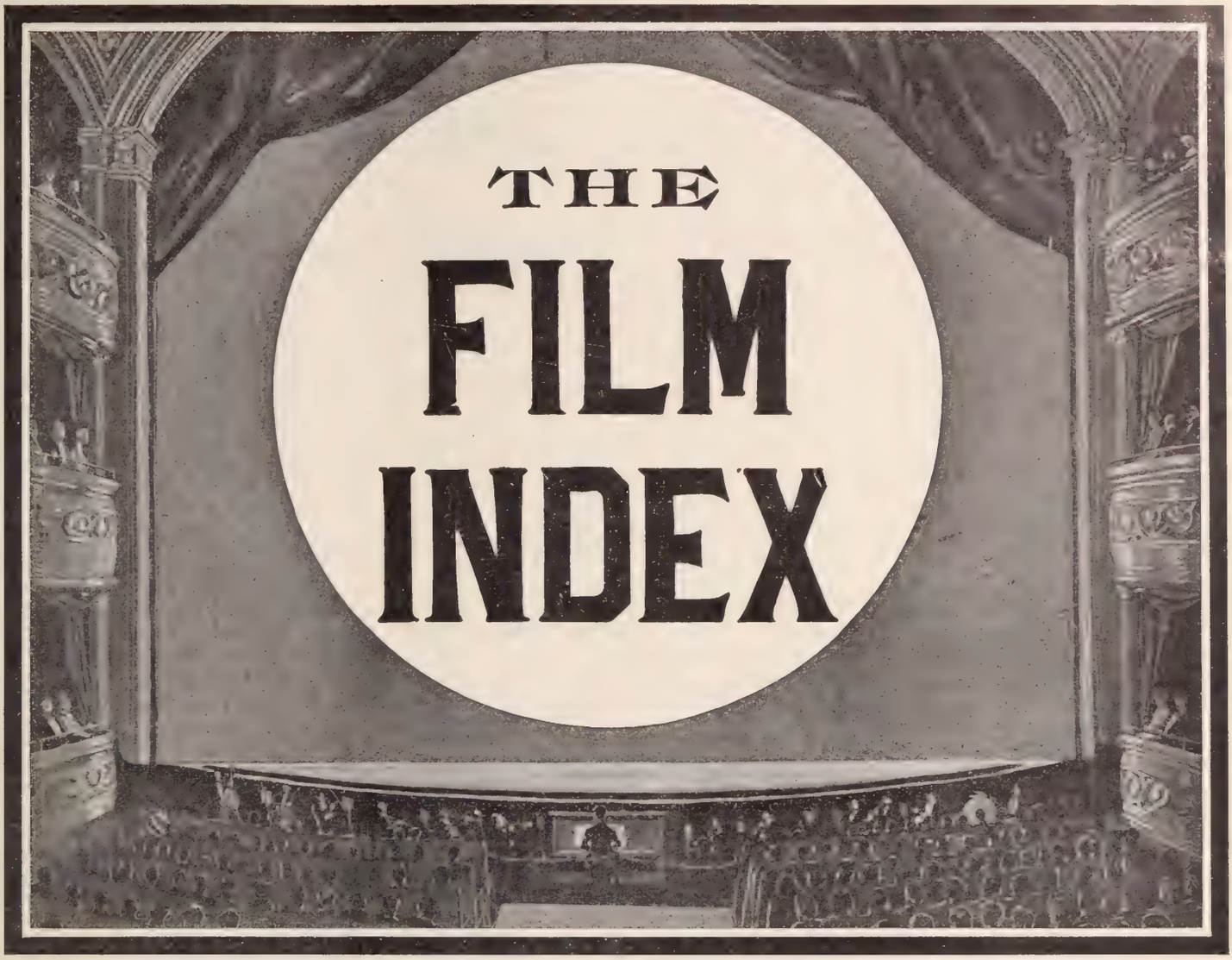
Oklahoma Natural Mutoscene Co.

605 14th Street, N. W.
WASHINGTON, D. C.

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

JANUARY 16, 1909
WHOLE NUMBER 143



VAUDEVILLE

Acts of Guaranteed Merit for

Moving Picture Theatres

I book acts of the best quality at satisfactory figure.

Now booking Pennsylvania, New Jersey, Maryland and Virginia.

Promptness and Reliability Assured

NORMAN JEFFERIES

9th and Arch Streets, Philadelphia, Pa.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO

231 BOWERY, NEW YORK
Telephone, 4267 Orchard
LOCAL AGENT WANTED FOR CHICAGO

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

CALEHUFF

A Member of the
FILM SERVICE ASSOCIATION

Headquarters for only the best of latest FILMS and SONG SLIDES. No junk. MACHINES, SUPPLIES, etc.

LATEST SONG SLIDES
$5.00 per set

N. E. Cor. 4th & Green Streets
PHILADELPHIA, PA.

In Rolls
Correctly Numbered

TICKETS

Lowest Prices

STANDARD TICKET CO.
181 Pearl St., New York

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

I BUY FILM

I pay cash for new and second-hand film in good condition. How much have you for sale? Send list of subjects and price. Positively no junk wanted. New and second-hand machines and films in good condition of all makes bought, sold and exchanged. Newman Motion Picture Co., 293 Burnside St., Portland, Ore.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogne of over 300 illustrated songs.

Quality Film
not
Quantitv Film

Can be had only by dealing with a reliable firm. Price no higher than other, but promptness superior to anyone in the business.

Write us for full particulars.

The Actograph Co.
50 UNION SQUARE, N. Y.

Harmony Hall Bldg.
River and Third Sts.
Troy, N. .

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower Of Liberty.
That's Why I Never Married.
Why Doesn't Santa Claus Go Next Door.
Smiling Star.
The Holy Light.
They'll Be Sorry Some Day.
Don't Take Me Home.
Shine On Harvest Moon.
Somebody's Heart.
Promise.
I'd Like To Be The Sweeahert Of A Girl Like You,
Honey Dear.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

BOSWELL MFG. CO.

I Once Had a Sweetheart that Looked Just Like You.
Just One Word of Consolation.
No One to Love Me.
Baby Doll.
U. S. A. For Mine.
I Love You More Than Any Boy Loves Any Girl.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

HARSTN & CO.

My Yankee Land.
When the Leaves Have Turned to Golden.
You Are the Girl For Me.
Mansion of Millionaires.
Love Spells Trouble To Me.
Take Me To The Moving Pictures.
Don't Take Me Home.
I Lost My Heart When I Saw Your Eyes,
In the Days of '49.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

A LIVE SERVICE FOR LIVE MANAGERS
FILMS HOWARD MOVING PICTURE CO. FILMS
MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 19

"HOW TO REACH THE FOREIGN MARKET"
Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the
American Agent, J. F. FAIRMAN, 311 Chauncey St., Brooklyn, N. Y.
Kinematograph and Lantern Weekly
9 and 11 Tottenham Street, LONDON, W.

THEATRE SEATING
We have
20,000
CHAIRS
in stock and can ship your order in twenty-four hours.
American Seating Company
90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St, BOSTON, MASS. — 1235 Arch St, PHILADELPHIA, PA.

Advertise in FILM INDEX
and increase your business

We Are Certainly Going Some

Confidence is everything. Our customers prove that by their liberal patronage. No imitations or "just as good" in our business. Genuine goods of the finest quality only.

Price List

CARBONS

Electra Pink Label 6 in. per 100 $2.40
" " " 12 " " " 4.00
Excello Flame, 10 hour " 50 pr. 6.25
" " 17 " " " " 8.50

TICKETS

In rolls of 1000..... .....10c.

CEMENT

Small bottles, 10c.....3 for 25c.
Large bottles, 20c.....3 for 50c.
Steel Reels, each.....40c.
Dissolving slide carriers, each... 2.50
Metal slide carriers, each.....75c.
Opaque, per jar.....20c.
Slides, original designs..... 35c. up
Cover glasses, per dozen.....8c.
Unbreakable Condensers, of pure white crystal, each.....75c.

Complete Power's or Edison machines. We sell you parts of them 20 per cent. cheaper than any manufacturer in the United States. Call and see us.

Special prices to the trade on Cement, Condensers, Dissolving Slide Carriers, Reels and machine parts.

Sterling Film Co.
Suite 511
32 Union Sq., New York City
NEAR EAST 16th STREET

CONVENTION
"WE DO WHAT WE DO, WELL"
THE WHITE MAN'S BURDEN
Wouldn't you like to carry this burden?



"No. 1"



Perfection Announcement Slides increase your business.

This is fact!

There are some people who do not believe all they read in an advertisement. We don't blame them, (we don't either.) *But remember*, if what we say in our ads. is not absolutely true, well, *"here's your money back,"* that's all.
Is that good enough? Can we make it any stronger?
Call on us while you're in town and inspect our sample room; you'll be astonished.

LEVI CO., Inc.
66 E. 14th St., N. Y., U. S. A.
Tel., 1425 Stuy. Cor. 4th Ave.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 3. JANUARY 16, 1909. Whole No. 143.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

The editorial published in the last issue of FILM INDEX produced remarkable effects in many rental quarters, and at the annual meeting of the Film Service Association there will be some very important discussions. It is putting it mild when we say the exchange people are much exercised over the prospects. In overheard conversations one hears frequently, "What are we going to do about it?" and "What is the association going to do about it?" and the tenor of scores of letters received from the Western and Middle States is the same.

The chief agency of agitation appears to be the Kleine interests that have become associated with the Moving Picture Patents Company. If the consolidation only covered the manufacturing end of the business, the Film Service Association members would be delighted; but they figure that in reality the taking in of George Kleine means the admission of his heretofore rental business, and, consequently, added competition to that which the F. S. A. members have been contending for the past year.

However well founded the fears may be, cannot be determined at the present time. All that has been made public regarding the formation and operations of the Moving Picture Patents Company thus far has been general in character, and no details are at hand to indicate to any degree of certainty just what will happen. As the convention draws near, however, and whisps are gathered here and there, one is led to the conclusion that the Film Service Association will not be a potent factor in connection with the operations of the Patent Company. In fact, it may be stated with certainty the annual meeting of the Film Service Association will be very much on the order of the gatherings we see about the newspaper bulletin boards when election returns are being received. The Patents Company will meet, formally adopt its plans and announce them. It is doubtful, from present indications, that the film renters will be recognized. It is more likely that they will be looked at as so many merchants who have come to town to make arrangements for their season's trade, and they will be told just how the market is to stand. The only instance where a color of recognition of the film exchange men as an organization is likely to become apparent is when the Patents Company announces that the past year's history developed some film exchanges with who the company will not care to do business. If Dame Rumor is not playing jokes, some of the exchanges that were members of the F. S. A. the past year will regret they were not more circumspect in their actions. A list of trouble-breeders appears to be in existence. Men who have been singing the praises of the F. S. A. to the tune of the Star Spangled Banner, and at the same time doing a brother act with the Independents, head the list. Some people do say that at least three film exchanges in New York City will not be allowed to play in the Patents Company yard, and if they escape this fate they will be so good hereafter that a "gentlemen's agreement" will be as binding on them as a hoop on a barrel.

As the talk goes, the Patents Company will take the whole situation into its hands. Those who have not been capable of abiding by agreements will not be bothered with. No leasing arrangements will be made with them. Those who have shown a different calibre, whether Association men or independents, will be recognized; but the continuance of the recognition will depend entirely upon the continuance of good behavior, as it were. This policy appears to be foreshadowed by the announcement for the annual meeting, in which it is stated that it is intended "to profit by the experience of the past year and make definite arrangements that can be strictly followed in the future, and which it is hoped will improve the business in many ways."

However, the uncertainty will soon be at an end. We hope that every action will be carefully planned and no mistakes will result. In view of the many forecasts that have been made, it cannot be expected that the annual meeting will be a gigantic love feast for all concerned, but there is no reason why the results should be entirely satisfactory to the majority. It cannot be denied that the majority of the film renters of to-day are, and have always been, advocates of strictly upright methods, but they have been handicapped by a rather strong minority that has been too eager for the making of a dollar. The latter have failed to overcome this weakness, in spite of all warnings and threats, and they must expect that if any lemons are given out at the annual meeting they will get their share.

As a whole, the people engaged in the moving picture business are good-natured and wholesome in many respects. Their annual and other meetings have been most pleasant, even to bordering on jollifications; but as honesty of purpose is more to be sought if the moving picture business is to be made what it should be, the coming meeting will naturally be quite different.

The situation in Greater New York at the present time demonstrates conclusively that the moving picture exhibitors, as a whole, will never get together in a successful permanent organization until a large percentage of those now in the business leave, or are driven out of it. Individual ambition and greed is too strong with them. Mutual interests have no bearing with them. Self-interest controls, and nothing seems to be too cheap and mean for some to resort to. There are so very clever, brainy and energetic men among them who seem never to tire in their efforts to promote the interests of all concerned, and it is deplorable to see the base ingratitude their efforts meet.

When the Mayor of New York shut down the picture houses, a couple of weeks ago, consternation prevailed among the exhibitors. They were willing to do and give anything within their means to get their places open again. A few of the good men quickly formulated a plan that resulted in the obtaining of the injunctions that reopened the places and again brought revenue to the owners. To accomplish this, it was necessary to raise funds in order to engage lawyers, pay for stenographers, copyists, etc., and each member of the association was assessed $25. After the injunctions were secured and the shows were in operation again a number of the exhibitors commenced to howl for an accounting. As a matter of business, they are entitled to one, but where such movements are in the hands of representative men, whose honesty cannot be questioned, there is no excuse for casting suspicion upon them by such a demand almost before the injunctions could be distributed.

But this is not the worst aspect of the case. Some of the checks given for the $25 assessment were returned with a beautiful "N. G." stamped upon them!

Such a thing challenges condemnation. No language is severe enough. Here is an exhibitor pleading, with tears in his eyes, for relief, and he gets it on an "N. G.," and we find such people the loudest among those who decry any regulation of personal liberty!

We can only recall one case of the kind. A lawyer made an eloquent appeal for a man who was charged with picking pockets, and succeeded in getting him acquitted. After the trial the lawyer and client got together to adjust the former's fee. The client could only give a watch as security. After he had left the court house the lawyer discovered that the watch left him was his own. While dickering over the fee the man he befriended had picked his pocket.

The men who took the initiative in behalf of the exhibitors who were closed up are deserving of great credit, and if they never accounted for the funds placed in their hands those who subscribed cannot say it was a losing investment. In the prompt and effective measures obtained in their behalf each one reaped no less than a hundredfold in return. Had the exhibitors proceeded individually, $25 would have carried but a short distance; hardly further than a lawyer's office, and many of them would still have their places closed. In such cases of emergency an individual will find a hundred dollars a mere drop in the bucket. And yet many who were re-established in their places and have derived revenue from them every day since, want to know what became of their money—their paltry twenty-five.

How can such people be expected to maintain permanent organization for mutual benefit? They lack confidence in their hard-working leaders; they lack a realization of benefits; they fail to see that through the energy of their leaders they secured by amalgamation and the pooling of small fees what they could not have secured individually for four times the amount, and they show no gratitude. Their chief concern is what they put in. What they obtained appears to count for nothing. We cannot blame the leaders of the organization when they declare that the next time they

(Continued on page 11.)

VICTORY IN SUPREME COURT

New York's Mayor Gets Setback

The Mayor of New York City got his second shock in his fight against the moving picture shows. The first was when a temporary injunction was issued and on last Wednesday Justice Blackmar, of the Supreme Court of Brooklyn, made the injunction permanent, at the same time passing favorably on the Sunday problem and the admission of minors.

Justice Blackmar holds that the Mayor was without the power to make the revocation of licenses; that he could not close up both the good and the bad shows indiscriminately. The Mayor, however, is not restrained from revoking the licenses of any or all of the shows not complying with the law upon the presentation to him of proper cause for such action.

It is the view of the court also that the moving-picture exhibition do not come within the inhibition of the Sunday observance laws. About 540 such shows in the different boroughs of the city are affected by the decision.

"The fact that the method adopted by the Mayor," says Justice Blackmar, "was the most effective way of reaching the result of desirable regulation which he proposed does not justify the revocation of licenses in cases where no cause is shown. The rights of citizens to carry on their respective vocations, whether under municipal licenses or not, does not depend upon arbitrary administrative or executive action. When a vocation, duly licensed, is lawful it cannot be made unlawful by executive decree unless a sufficient cause exists to revoke the license.

"There is a limit to the exercise of the power of revocation. It must not be arbitrary, tyrannical, or unreasonable. The Mayor might, perhaps, have revoked the licenses under whose protection indecent or improper pictures were shown and those licenses which were acquired by bribery. He could have revoked, or suspended, until required changes should be made, the licenses of those places insufficiently safeguarded against fire. And it is possible that there were other conditions shown at particular places which furnished cause for revocation.

"But the Mayor did not confine his act to those places against which cause was shown. He revoked each and every license he had granted. He included in the same condemnation the innocent and the guilty.

It was held in People vs. Hemleb that a moving picture show is not a public show within the meaning of the words used in Section 365 of the Penal Code I do not mean to say that these shows may not be of such a nature that they would be illegal, but simply that all exhibitions of moving picture shows on Sunday are not necessarily illegal so long as the Hemleb case is unreversed.

"Within certain limits the discretion of the Mayor to determine whether licenses shall be revoked will not be controlled; within those limits the court will not substitute its judgment for that vested in the Chief Executive of the city, but a general order of revocation which is concededly based on an abuse of the privilege by a part only of the licensees is not a valid exercise of the power."

"I do not mean to say that these shows may not be of such a nature as to be illegal, but simply that all moving-picture shows on Sunday are not necessarily illegal. It was also suggested that these shows necessarily require the enployment (Sundays) of an operator, a ticket-seller and others who are performing unlawful labor, and, therefore, they may all be suppressed.

"Not every act in pursuance of a vocation is prohibited labor, and Sunday labor is not forbidden those who keep another day holy. Neither is it unlawful to admit minors to these shows."

PRESS UPHOLDS PICTURE SHOWS.

The following are excerpts from news and editorial columns of daily newspapers, regarding the closing of moving picture shows in New York:

Some weeks ago, when the moving picture men, driven to desperation by the oppressions of a grafting License Bureau, turned like the worm in the proverb, they were pointedly told by the grafters that the rebels would "get theirs" before long.

This threat appears even now in the process of being realized. All the picture show men and many others have suddenly been taken by the throat and admonished that their licenses are in danger of revocation, their business of extinction, their fortunes of being wiped out and the army of their employees of being turned into the street.

The coincidence is too marked to be ascribed to chance. If the showmen are guilty now of any infraction of the law they have been equally guilty at any time during McClellan's administration. If, as he now says, he has absolute discretion to revoke licenses, he had the same discretion three—six—twelve months ago. If he did not exercise his discretion then why does he do so now? What sudden impulse has sent him out rampant to destroy a large business which, if, as he intimates, it is a menace to the public morals now, was no less a menace at any other time in the past since McClellan was Mayor?

Plainly the License Bureau grafters are making good. They have evidently reached the Mayor's ear and made him the means of their revenge. As often before, he has handed the prerogatives of his high office over to subordinates for the gratification of their private grudges and the furtherance of their private schemes. He has made—he is making—the City of New York a party to a persecution. He is getting the name and others are getting the game. It is an enviable part for the Mayor of New York to be playing.

Only the name, none of the game. It is charged by no one that McClellan is sharing in the proceeds of the petty blackmail which his subordinates practised. But with the fatuity of a small mind aflame with an ignoble purpose he is making as much show of ardor in this unworthy cause as if he were to be the real beneficiary and the prize were something to be coveted. It is a typical McClellan performance.

Happily for the showmen, the courts stand between them and business ruin. But even the courts cannot recoup them for the losses which they have already sustained and the greater losses which they have yet to sustain before the machinery of the courts can be put in motion.

Meanwhile, as usual, crime—real crime—goes through the town unabashed and unrebuked, while McClellan police are busy carrying out the behests of the politicians.

People of small means have just as much right to go to cheap shows as the rich have the right to pay fancy prices for entertainment.

But the proprietors of cheap shows have no more privilege of using fire-traps and giving immoral spectacles therein than have the great managers.

And the matter of child audiences makes a vital distinction between the nickel show and the costly show. No eloquence in behalf of the children of the poor being able to see moving pictures can counterbalance the necessity of preventing corruption of child minds. What is to be done?

Simply apply common sense! Encourage the good shows which take care of their child patrons. Stop the bad ones.

The responsibility is on the city administration. Sweeping and tyrannical revocation of licenses, wholesale and without discrimination, is wrong. Letting the evil places flourish for the sake of the good ones is wrong.

The right way is one of careful and regular inspection.

The moving picture shows, not only in this city but throughout the country, are a source of genuine diversion and educational development to countless persons of all ages who cannot afford more expensive entertainment. It is well that the character of the pictures should be subjected to careful scrutiny by the authorities, by the police if there is no other more efficient authority to do the work. The police, as guardians of the public morals, are apt to make public morality laughable sometimes, but an ordinary patrolman ought to be able to tell whether or not a picture is indecent. Even if he suppresses once in a while some reproduction of a work of art which would not be condemned by a hanging committee of the National Academy of Design, no great harm will be done.

The indecent pictures complained of in the hearing before the Mayor Wednesday should be suppressed. But the picture shows serve a good purpose, and there is no reason why they should be contaminating to the morals of the young. The manufacturers of the films have promised not to make indecent pictures. They ought to be rigorously held to their promise. The question of Sunday entertainments is a large question that is continually agitated with no result. The people will have Sunday entertainments if they want them, and a decent show of moving pictures should be no more objectionable that day than any other day. An indecent show should not be tolerated any day.

The Mayor has taken the cheap and easy way out of the show difficulty—as was of course to be expected of McClellan.

Cheap and easy for him, that is. It may prove hard and dear enough for the person financially involved. The 550 picture showmen, owning property and paying taxes who are affected by the Mayor's revocation of their licenses have yet to reckon what it will cost them before they shall have emerged from the official fog cast about their business.

Of course, of these 550 business men hardly any two stand in exactly the same relation toward the law. Many of them are above the atmosphere of complaint—nothing has even been alleged against them. Perhaps 10 per cent. have been made the object of criticism on the part of clergymen and professional reformers.

With not the slightest design to reflect upon the good intention of these gentlemen, it is only just to observe at this point that their views and suggestions as to the conduct of business affairs affecting what they consider their specialty have rarely afforded a safe or a reasonable guide. Their advice to the city government, when it has been followed, has rarely been profitable advice. They have rarely been able to reach a sound conclusion in temporal affairs.

Yet, accepting the counsel of these sage persons, that some of these picture shows have been a menace to the morals of the community, McClellan has issued a sweeping order revoking the licenses of all. Nothing could have been more characteristically McClellanesque.

It is true that these licenses may be restored, but only after expensive delays and inspections, and the inspections are to be made by appointees of McClellan.

To round out a perfect day of McClellanism, the Mayor in the next minute issues an order to his Commissioner of Police which will have the effect of reopening the whole question of Sunday entertainment in New York.

This order contains the insinuation that all the owners of theatres in which Sunday performances are given are deliberate violators of the law.

The insinuation is false in its entirety. More than once, when the same question has been before the courts, it was the proprietors of these theatres who asked that the law be clearly construed in order that they might give it their complete obedience and support.

"Evidence has been laid before me," says McClellan to Bingham, "which shows beyond doubt the absolute disregard of the ordinances and statutes by the holders of theatre and concert licenses on Sunday."

What evidence? If McClellan has such evidence it has lain in his power to correct the abuse and punish the violators of the law. If he has, as he seems to confess, who is responsible but himself?

Bingham in turn—fancy Bingham called to the solution of such a problem!—has issued a call to all the theatre proprietors in town to confer with him. They will have very little to do if they obey such a summons.

It will be recalled that there was some time ago great scandal about the graft that was being demanded and secured from moving picture men. Do the proprietors refuse to be shaken down any more? Why this sudden declaration of war on hundreds of business men?

After having been shaken down for all they would stand, the moving picture men of Greater New York find themselves sprawling.

It is but a few weeks since the matter of issuing licenses to these places of amusement was being aired in the public prints. It was shown that the moving picture men had been easy picking. Dozens of picture men testified as to how they had been compelled to come across before they got their licenses to open their show houses and what it cost them to keep them open.

All of which was exceedingly unpleasant for the Mayor. He hates to have scandals break out like that. It does not do the family any good to have all the neighbors in New York let in on the secrets.

So the Mayor just waited and waited, and when the ministers who had been shocked at the sight of the calf of Julius Caesar showing bare and sinewy below his toga, went to see him and told how inexpressibly they had been shocked, the Mayor seized his opportunity.

One needs only to visit one of the moving picture shows and to glance at the heterogeneous audience, including young and old, poor and rich, men and women, to be convinced that this quiet and inexpensive amusement meets the crying, but hitherto unheeded demand for recreation for the poor and middle class. The miserable housing conditions of the great majority of our community, the great nervous strain and pressure of life, make relaxation one of the greatest needs. If we are looking for any means of drawing

the people away from dissipation and drunkenness, the most efficient method is to offer them an entertaining and educational amusement at low cost, and properly selected moving pictures certainly fulfill these requirements.

In ranging himself on the side of those who are opposed to all secular amusements on Sunday, the Mayor, we believe, has fallen into error. The same persons who protest against the moving picture shows doing business on Sunday would, if they possessed the power, close the Metropolitan Museum of Art, the public libraries, the Metropolitan Opera House, and other Sunday pleasures of the people that in no wise interfere with the orderly character of the day.

It is rather late in the day for New York, of all the great cities of the world, to take a retrograde step on a question which was settled in the affirmative and on the side of liberalism. Forty years ago in London Charles Dickens led the fight for the opening of the museums and libraries on Sunday, and it would be a reflection on New York if it were to lag behind the British capital in providing decent, orderly and healthy Sunday recreation for the masses.

The moving picture shows are the theatres of the poor, and it is wrong to deprive them of the few pleasures that come into their lives. In fact, it is more important that these shows properly conducted should be available to them on Sunday than any other day of the week.

The "Citizen" is in entire accord with the Mayor in his criticism of such of these places as cater to depraved tastes and that violate the regulations of the Fire and Building Departments, but that does not furnish any reason for the sweeping character of his order and the summary manner in which the licenses have been revoked. Above all, they do not justify and are wholly apart from the question of permitting the shows to be given on Sunday.

The following letter comes to hand from the Superintendent of the Boys' Institute, a social settlement house situated in one of the most densely populated sections of New York City:

To the Editor:

I read with great interest of the demonstration before the Mayor of the proprietors of the moving picture theatres, and was greatly surprised and astonished to find that the Ministers of the Gospel are so bitter against an innocent amusement that tends to uplift the morality, and educate the minds of the ignorant, and I may also add is a great aid to the settlement workers and educators as well.

As superintendent of the Boys' Institute I am morally responsible for the 800 boys and young men who are in my charge, and would surely not sanction or for a moment consider any amusement that would tend to morally degrade the lives of my boys, and thus hamper me in a work wherein I have spent many years.

The Boys' Institute is situated in the very heart of the great East Side, which is honeycombed with dens of iniquity and vice that certainly DO degrade the morals of the young, and for years I have sought ways and means to offset this, and can safely say that the moving picture theatres are undoubtedly a great aid in this cause.

I have personally investigated every moving picture place on the East Side, and, contrary to the statements made by some of the ministers, I have found not only many pictures that tend to uplift the morals, but some that are a great source of education, and a few that are full of innocent humor, and are greatly enjoyed by the audience.

Boys who formerly visited the low theatre and listened to questionable jokes or obscene songs, or gazed upon costumes that moving pictures have never dared to portray, are now visiting the moving picture theatres, and are receiving an education which no book or school can give them.

Not only this, but these same boys, after visiting the theatres one night in the week, would spend the other nights in candy stores (?) or saloons, or on the corners, gambling, drinking, carousing or insulting the passerby. With these moving picture theatres charging only 5 cents these boys can go six nights a week for the same amount they formerly spent for the theatre for one night, and are thus kept away from temptation for the entire week.

Boys have time and again appealed to me to explain some picture of historical interest that they had seen, and many lengthy discussions and debates would be the outcome. Such pictures as Abraham Lincoln, Spirit of '76, Blue and the Gray, Fairy Tales or Shakespeare's Famous Plays, cannot be called degrading, and even those dramas that appear "dime novel" like point to a moral in the end.

I can honestly and conscientiously state that the moving picture theatres are a great aid not only to the Boys' Institute, but to every institute or settlement in the United States where the morals of the young are looked after.

I have personally made a canvass of the East Side among the professional men, who are in a position to know whether these theatres are a menace or not, and find that the unanimous opinion is that if we do away with moving pictures we are depriving the poor of their greatest source of recreation and education, and driving the boys back to where temptation assails them on all sides, the cheap theatres, the gambling dens, and the streets.

I can give the names of hundreds of physicians, lawyers and ministers of the East Side, not to mention the thousands of fathers and mothers who have personally requested me to do my utmost to have these places opened up, who will uphold me in the facts that I have here given.

Respectfully yours,
I. BERNSTEIN,
Supt. of Boys' Institute.

BALTIMORE FIGURES.

Some good Baltimorean with a mathematical bump has set his wheels buzzing and the following is part of the result, given in a local paper:

"It has been said that figures lie. Often they do, but after all, they afford almost the only way to set forth exact facts.

"For instance, it is vague to say that moving-picture shows have caught on immensely in Baltimore, and that they are becoming more and more popular. That's a foolish remark. All a person can do in answer is to say: 'Indeed, now isn't it nice?' If he has had enough practice in society he will be able to put sufficient feeling into 'nice' to seem intelligent.

"But look at the proposition in the light of statistics and say that there are now 36 licensed moving picture parlors in the city and that this number is about five more than it was at the same time last year, and you have a basis of argument.

The population of Baltimore, according to the most accurate authority, the Board of Health, is 573,000 souls—individuals, if you will be particular. Thirty-six goes 14,805 times into 573,000. So there is one moving-picture parlor in Baltimore to every 14,805 souls—Now, what does this mean?

The average moving-picture parlor has an attendance of about 5,000 each week. So working out the problem further, every person in Baltimore goes to a moving-picture show once in a little more than two and a half weeks. Figures say that they do, anyhow. Figures lie, you see.

"The fallacy of figures in this particular direction lies in the fact that they don't apply absolutely. All men are not alike, if they were you could figure them out very nicely.

"There is a well-known attorney in this city, who lives over on Broadway or thereabouts, who goes to moving-picture shows six times in every business week. He has a regular round. He patronizes those on Baltimore street principally. He goes every day at lunchtime, and he is the authority of the city on how many flickers of moving-picture light it takes to make you stark mad, how many shop girls go to moving-picture parlors, how many different themes for jokes are used in the pictures and many other little questions of that sort.

His wife says that she woke up one night to find him staring wild-eyed at the side of the wall opposite the bed, where light from a flickering gaslight on the street was waving grotesquely. He commenced to clap wildly.

'Hurrah!' he shouted gleefully.

'What's the matter dear?' asked she soothingly.

'Yes, that is a great film, isn't it?' said he enthusiastically, and fell back into dreams again.

NOTES.

Reports from Albuquerque, N. M., says that the three picture shows in the town are crowded nightly. Their price of admission is ten cents, too.

Jos. Levi, Inc., announcement, slide makers, were among the first to offer their checks for the Exhibiors' Fund at the beginning of the trouble with the authorities in New York. Having no interest in any moving picture theatre, this action is strongly indicative of a much-needed sentiment. The concern deserves the best will of showmen everywhere.

A real live one in the picture business is W. A. Loeser, of Poughkeepsie, N. Y. He now operates three moving picture and vaudeville houses and a skating rink, employing thirty-six people in all. Not forgetting them in the Christmas season, he invested $360.00 in "Good Will" stock by distributing ten-dollar gold pieces among them. It is certainly a paying investment.

Gaston Melies, the maker of "Star" films, returned from Europe Sunday. He is in fine spirits, and feels robust. He is not as yet prepared to say anything for publication regarding the immediate plans of the concern, which, it is known, is scheduled to move its seat of operations to Chicago. Mr. Melies insists that nothing now printed on the subject as coming from him be considered authentic.

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

Two Very Unlucky Thieves	459 ft.
Mysterious Correspondent	436 ft.
School Children's Strike	380 ft.
A Lovely Lass	581 ft.
The Wooden-Headed Veteran	502 ft.
A Drunkard's Dream	410 ft.
Ted and His Little Sister	538 ft.
Burning of Stamboul, Constantinople	367 ft.
St. Moritz	623 ft.
Mr. Soaker At the Seaside	278 ft.
The Ragtag's Ball	544 ft.
The Sicilian's Revenge	387 ft.
Anonymous Letter	420 f.
Strasburg	462 ft.
Collection of Stamps	508 ft.
Persistent Suitor	394 ft.

KALEM CO.

A Florida Fued; or Love In the Everglades	890 ft.
The Trail of the White Man	——

S. LUBIN.

The Old Maid's Dream	375 ft.
A Bitter Lesson	505 ft.
Two Orphans of the G. A. R.	650 ft.
Leo's Air Rifle	320 ft.
A New Year	585 ft.
A New Year's Gift	330 ft.
The House At The Bridge	590 ft.
The Forgotten Watch	285 ft.

VITAGRAPH CO.

The Bride of Lammermoor	540 ft.
The Painting	430 ft.
A Telepathic Warning	675 ft.
He Went To See the Devil Play	295 ft.
Monkey Land	330 ft.
A Dream of Wealth	612 ft.
Cure for Bashfulness	520 ft.
A Sister's Love	435 ft.

ESSANAY CO.

The Haunted Lounge	370 ft.
The Neighbors' Kids	550 ft.
In Golden Days	1,000 ft.

EDISON CO.

Under Northern Skies	900 ft.
The Worm Will Turn	900 ft.
The Lost New Year's Dinner	900 ft.
A Persistent Suitor	900 ft.

BIOGRAPH CO.

Helping Hand	841 ft.
One Touch of Nature	724 ft.
Christmas Burglar	679 ft.
Jones at the Ball	503 ft.

SELIG POLYSCOPE CO.

The Tenderfoot	416 ft.
The Tyrant's Dream	420 ft.
School Days	16[illegible] ft.
In The Shenandoah Valley	1,000 ft.

on the scene in a sedan chair, and when the friends of the condemned men plead for their release he brushes them aside and orders the execution to take place. He coolly passes on



while in the presence of the multitude on the square, the two brave fellows place their heads on the block, and pay the price of their folly.

"SPANISH BLOOD."—This little drama, as depicted in this beautifully colored picture, shows us a young Spaniard who treats his wife with utter indifference, and, leaving her heartbroken, goes to the woman whom he has placed before her in his affections. The wife, whose pride is injured by being cast off for a courtesan, follows her husband and sees him join his sweetheart at their rendezvous. The pair stroll down to the river, where they enter a small boat, and, unconscious that they are being watched by the cast-off wife from the shore, they float along while the gallant lover strums on his guitar and sings songs of love to the queen of his heart. The jealous wife keeps a close watch on them until they land on a square, where they join in the revelry with other happy young lovers. Seizing the



opportunity, the enraged woman confronts the pair and makes a plea for her rights, but is only jeered at by the cold-hearted damsel who has wrecked her life. Finally they agree to settle their feud with a duel; so both women seize daggers and face one another, while the amused spectators look on. The affair does not last long, for the wife is not equal to the occasion and is soon lying dead at the feet of her rival, and her husband coolly takes the arm of the courtesan and walks away.

"THE PREHISTORIC LID."—A soldier who is in love with a cook calls to see her, and after a good deal of billing and cooing the latter presents her lover with her picture, which he places securely in the inside of his helmet so he can have the image of his loved one always near him. After leaving his sweetheart, he happens to meet a friend, who invites him to partake of some refreshments; but unfortunately for both, they do not know when they have had enough, and before long they leave the place in a very intoxicated condition. The soldier, while making his way back to the barracks, loses his hat. A peasant finds it, but thinking it of little value, throws it over a fence, where it lands in a sand pile. Some time after, a nature fakir, who is making a scientific study of that portion of the country, unearths what he thinks is a relic of other days. He carries his precious burden to the directors of the museum of natural history, who, after much discussion, conclude that the article is of prehistoric origin, and, consequently, of great value. The news of the great discovery spreads far and near, and

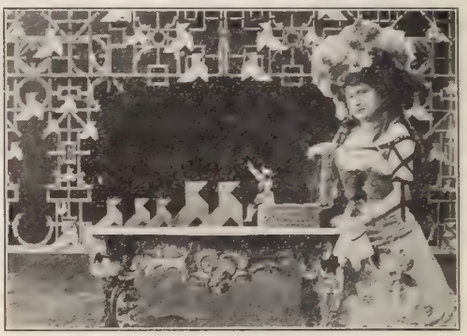


people come in throngs to gaze on the wonderful antique, which now reposes in a glass case, and is carefully guarded lest such a precious relic should be lost. The soldier, thinking that he will give his lady friend a great treat, takes her to the museum to see its latest acquisition, but what is his astonishment when he recognizes the helmet as his own and substantiates his claim by producing the picture of his sweetheart which is under the band. The disappointed officials give him back his property, and sheepishly dismiss the throng of curious sightseers.

"STILT WALKING."—This picture gives us a good idea of the use of stilts and the many wonderful feats which can be performed on them when worn by one who is skilled in handling them. In the first picture we see a lot of men with them attached walking around, tapping maple trees and extracting the sap. Then we see them walking through the woods and easily stepping over fences, wading through a deep pond which otherwise could not be accomplished without wetting their feet. Next we see them climbing up a high embankment and racing through the forest at a great rate. Finally, we are treated to a novelty in the form of a football game, in which all the contestants wear stilts, and it is extremely droll to see them trying to keep their equilibrium and at the same time kick at the ball with the ends of the stilts.

"A NERVY THIEF."—Three fellows meet at a cafe, and one, who is without funds, proposes to his companions to enter into a scheme whereby they will be able to make a rich haul. He knows of a doctor who is a specialist in nervous diseases, and who is noted for his wealth; so the trio start out to get a little of it. One of the fellows feigns sickness, and jumps and twitches until they reach the office of the physician, and when he is brought in the doctor thinks that he requires immediate attention; so dismisses all the other patients, and proceeds to give this fellow the required medical aid. While the doctor and his servant are busy with the would-be invalid his two companions are rifling the rest of the apartment, and when they get everything of value in the place they make their escape and give a signal to the other fellow, who, upon hearing it, flips up the doctor and his assistant and leaps through a window, joining his companions outside. By the time the doctor comes to his senses the thieves have flown, and he is left in bewilderment.

"PAPER COCK-A-DOODLES."—This is one more of our famous and beautifully colored trick pictures, which leaves us in wonderment, and can only be appreciated by seeing, for there is so much detail that it is beyond adequate description. In the first place, we see a beautiful woman appear before our eyes, and soon she has a clown to assist her in her efforts to entertain. They produce a case of paper, which they fold into cock-a-doodles, which forms all sorts of figures. Next is transformation scenes, in which we see miniature acrobats performing; also pretty dancing girls on the table. Finally, there is an amusing ensemble



of all the paper figures, which drill and form all sorts of amusing figures, after which is a beautiful ballet.

"IT'S ONLY THE PAINTER."—We see the inside of an apartment, where a couple are living, apparently very happy. Through the windows we see the scaffolding upon which some painters are busy painting the window sills. It comes time for them to quit, and they climb down, leaving the scaffolds suspended where they are. Soon the man of the house goes out, and in a little while an admirer of his wife comes upon the scene and is admitted to her room. They are having a quiet little visit when the maid rushes in, telling her mistress that her husband is at the door. The woman is an awful state of perplexity, for she



has no place to hide her friend. Finally she rushes to the window and grabs one of the painter's jumpers and puts it on the fellow and starts him on the job. When the husband enters he sees the fellow in the room, but when the wife explains that it is only the painter doing his duty, his mind is put at ease, and the intruder is saved from a beating. Finally, when he gets a chance, he tries to escape; so climbs out on the scaffold and starts to pull on the ropes which draws him up to the next floor, where he enters an apartment and is ordered out by the woman occupant.

He goes up to the next flat, and in each one he meets with trouble. Finally he starts to make a descent, and as he passes each floor he meets with a bombardment of missiles. The painters have by this time returned to their work, and when they see the fellow using their scaffold they call to him to come down; but realizing the danger at the hands of the burly fellows, he enters an apartment where he meets the cook, who treats him very cordially. She lends him some of her clothes, and in the disguise he goes down the stairs; but to his surprise, when he reaches the street, he is recognized by the awaiting crowd, including the enraged husband. They grab him and throw him into a tub of water and give him a well-deserved ducking, and he leave the place, vowing never to return.

"MR. PYNHEAD OUT FOR A GOOD TIME."—A gay old fellow spends some time making his elaborate toilet, and starts out, thinking that he is going to cut quite a dash amongst the ladies. As he is crossing a public square he spies a little maiden, whom he rather admires, and follows her for some distance, waiting his chance to tell her of his infatuation. To his surprise, she meets a soldier boy, and after greeting him in an over-friendly way she turns her back on the old masher and is off. Next he sees a well-formed woman seated on a chair in a park, and when he approaches to address her he is thunderstruck upon finding that she is colored. He strolls down to the beach and watches all the people in bathing, and soon spies a pretty girl coming out of a bathing house wearing a stunning robe. He keeps a close watch on her and follows her down to the water, but in the crowd loses track and mistakes another for the same person. Just as he is about to address the person in the same sort of a robe, to his dismay he sees that it is an ugly old man. He meets with another terrible rebuff when he approaches a person who looks like a woman, but it turns out to be a priest in clerical cassock, who grossly resents the insult. Finally he oversteps himself when he flirts with a pretty girl on the wharf, who lures him onto a boat, where she calls her companions and they throw him into a tub of water, giving him a well-deserved ducking.

"THE HUNCHBACK."—A poor hunchback fellow is seen seated outside of a blacksmith shop where the old smithie and his son are toiling. The latter is in love with a pretty girl, who comes upon the scene bringing cheer into the hearts of all by her happy and kind



disposition. While they are in conversation, an aristocratic-looking youth happens in to have his horse shod, and as soon as he sees the pretty lass he falls in love with her, and the two carry on a secret flirtation, unnoticed by anyone except the hunchback. Soon the girl strolls away, and while the smithies are busily engaged shoeing the horse, the youth follows the maiden and overtakes her on the road. The hunchback, realizing that they are carrying on a flirtation, follows close at their heals, and when he sees them together he hastens back and informs the young lover that his fiance is unfaithful to him. The latter grabs up a gun and starts out in pursuit of the couple, and, coming upon them seated on a stone wall, where they are chatting, the infuriated youth takes aim and shoots his rival. Soon the police hear of the crime and set out to apprehend the murderer, and when they place the conscience-stricken youth under arrest, the hunchback, realizing that he is to blame, tells that he is the real murderer and is led away to pay the penalty of another's crime.

SELIG POLYSCOPE CO.

The descriptions of the current Selig's films did not come to hand in time for the last issue. Three subjects were produced, the first of which was the "Tenderfoot," showing how an effeminate Eastener is broken into cow-boy life by a company of plainsmen. He rides the bucking broncho, take a few sudden trips skyward from a bouncing sheet and is put through such an initiation that he soon abandons his valet, poodle dog and monocle. The second subject is "The Tryant's Dream," in which a man who has been in the habit of being unpleasant to everybody dreams that he is himself in hot water. The dream pictures him the victim of a number of most disconcerting mishaps and magic effects serve to add to the action. When he finally awakens he is a different man entirely. "Schooldays" shows two boys enjoying themselves to their heart's content while the teacher is out. They are clever comedy acrobats and contortionists, and the wall of the schoolhouse being a trick one, they dive through it over and under each other until the tutor arrives, at which they make him the butt of some more pranks.

KALEM CO.

"THE SPONGE FISHERS OF CUBA."—The first scene is a view of Havana Harbor and the Moro Castle, illuminated by a 5000 candle power light from above which is constantly revolving, and seen for miles from out at sea. The incoming ship which is now speeding toward the harbor soon remains at a standstill at a distance from the wharf. From this harbor a perspective of City of Havana in the distance is furnished, as well as big coal barges, and opposite Casablanca, the manufacturing centre and principal port for the fishermen of the Island. A few famous hotels, theatres and other centres of national interest are portrayed. The port of Batababano, the centre of the sponge-fishing industry of the West Indies is also shown. The process of sponge fishing follows. The sponges are being raked up by the fishermen from the bottom by long poles, to which hooked forks are attached. From the sandy bottom the sponge is torn away, cast into the boat. They are emptied into huge baskets and brought to the drying yards, after which they are trimmed, cut and cleaned. Finally the sponges are worked into perfection at the bleaching yards from where, after being compressed and placed in bales, they are passed over to scales and shipped to the market, where buyers pick up all sizes and grades at respective rates.

The next pictures are views of the homes of the fishermen, landscapes, mountains, etc; the Yara River, where women do their washing on the shore; Guantanamo, the great American naval station in Cuba, and a scene of some famous battle. An idea of various national games and sports of the Cubans closes the subject.

EDISON CO.

"DRAWING THE COLOR LINE."—Mr. Jack reaches the club in a happy condition and quietly seeks a retired couch for a brief nap ere he toddles home; other gay old "boys" find him sleeping peacefully, and, as a joke proceed to blacken his face with convenient burnt cork. In time Mr. Jack, awakens and meanders homeward—stopping briefly at the bar—the barber shop and other places. He is surprised to meet with a polite request to make himself scarce in some cases being forcibly thrown out. Hackmen refuses to drive him; friends fail to return his well-meant salutes; and, when he attempts to address some lady friends, their escorts "don't" do a thing to him, but roll him in the road and leave him bewildered. Reaching his domicile, he picks up his youngest, but the yell the child emits warns him that his evil star still pursues him; nor is he enlightened when the cook, thinking him a kidnapper, beats him with the broom. His wife faints, and poor Jack is in a fair way to land in an Insane Asylum, or the lockup, when he runs into a mirror in the hands of a furniture mover, and the mystery is explained; and Mr. Jack in a nearby saloon, effaces all traces of the color line and returns in piece to his own fireside.

"WHERE IS MY WONDERING BOY TONIGHT"—"Where is my wondering boy tonight?" A question often asked in the quiet evening hour by loving mothers, (perchance called "old fashioned") the world o'er. "Happy he with such a mother! Faith in womankind beats with his blood, and trust in all things high comes easy to him; and tho' he trips and falls, he shall not blind his soul with clay." Such a mother has our young hero, who leaves the shelter of the old homestead, to embark upon a business career, far away in the great city. His boyhood's sweetheart is there to press his hand and wish him success and, when he has passed from view, turns to the mother for consolation. Alone in the great city our hero meets new faces, makes new friends. No mother now, or sweetheart near, to counsel or warn. We see him, in the lightness of his heart, overcome by temptation, and saved from a felon's cell by the far-reaching power of a mother's prayer. It is an unequal fight, at best, for the youth from the simple country fireside, for the city is like a huge machine knowing neither pity nor remorse. We find our boy, forgetful of home and mother, indulging in a gay supper with boon companions. In the midst of the revelry a telegram is handed him which is snatched away by one of his jealous lady friends—whom he laughingly pursues. The merriment is hushed, the laughter ceases, when the message, telling of his mother's death, falls from his stricken hand and [illegible] companions console him now—they are dumb. A sad trip to the old home—meeting friends tried and true finding [illegible] and sympathy in his sweetheart's presence, with bitter tears washing away his past—the Wanderer returns.



PINK LABEL

CARBONS

Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption
Insist on Getting th Genuine. Don't Accept Substitutes
All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

Sales Agents for the
GAUMONT CHRONOPHONE
Talking and Singing Picture Machines

New 1909 Models { MODEL D, PRICE $600.00 / " C, " $850.00

The synchronism is perfect! The subjects embrace all the latest Stars and Feature Acts. Over 500 different subjects now ready. Picture Theatres, heretofore playing to empty houses, packed and jammed to the guards when equipped with the Chronophone. It is up to you to be first. Write us quick. Catalogues Free.

SELLING AGENTS
Aloe Optical Co.
513 Olive Street, St. Louis, Mo.

Improved Film Supply Co.

Members of
Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.
Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

WANTED—A good paying moving picture show or small theatre in Greater New York. Address "Investor," care Film Index, 36 E. 23d St., New York.

I Lecture on Films

Can handle any subject on short notice. I have increased receipts wherever engaged, and can do it for you. Write me now. "Lecturer," care Film Index.

Look out!

A Prevailing Sickness

Mr. Exhibitor, your ailment has been in using junk and wornout films. Strong medicine is what we prescribe.

Investigate our ***New Film Service Plan.*** We allow you to select films from our stock. All makes handled—a trial treatment will convince—prices just right.

Consult the Film Renting Specialists

Pennsylvania Film Co.

400-1-2-3-4 Lewis Bldg.
Pittsburg, Pa.

Film Index Ads Bring Results

NOTICE TO EXHIBITORS!

A Real Live Film Exchange at
LOUISVILLE, KY.

Receiving direct from **One to Two Copies of each subject** issued by the following Eight Licensed Manufacturers: Edison Co., Essanay Co., Kalem Co., S. Lubin, G. Melies, Pathe Freres, Selig Polyscope Co., and Vitagraph Co. of America.

Exhibitors have strong competition or wishing to improve their Film Service, should **write or wire today,** as only a limited number can be furnished at present.

O. T. CRAWFORD FILM EXCHANGE CO.

(MEMBERS FILM SERVICE ASSOCIATION)
421 4th Ave., LOUISVILLE, KY.
(Branch of the O. T. Crawford Film Exchange Co., St. Louis, Mo.)

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

PATHÉ FRÈRES



FILMS



FEATURE SUBJECTS

DUEL UNDER RICHELIEU

A HISTORICAL INCIDENT

Length - - - 718 Feet

SPANISH BLOOD

COLORED

Length - - - 278 Feet

IT'S ONLY THE PAINTER

Length - - - 525 Ft.

PREHISTORIC LID

Length - - - 371 Feet

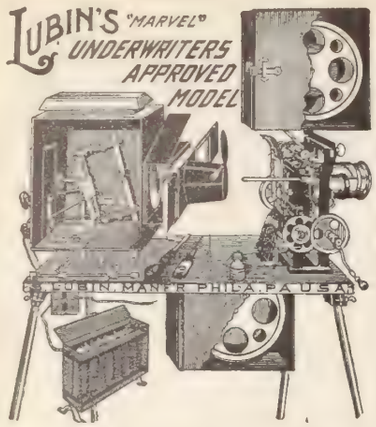
THE HUNCHBACK

Length - - - 433 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs,** to extend over five feet high. **$145**

Released Jan. 11th

WHEN LIPS ARE SEALED

Lovers. The next morning. The rejected lover. A thoughtless act and its consequences. Swear that you will help me and keep the secret or I will expose you as a thief. I will swear for mother's sake. The missing documents. The thief. The Vision. Judgment day.

Length, 830 feet

Released Jan. 14th

TROUBLES OF A STRANDED ACTOR

Stoned out of town. Two weeks later. Back to Windsor. An escaped convict. Windsor again. More bad luck. Wash day. An excellent comedy Film.

Length, 620 feet

HOW HAPPY JACK GOT HIS MEAL

Jack finds a pocketbook. A good meal. Discovered. He would give up the pocketbook, but not the meal. A short comedy.

Length, 175 feet

S. LUBIN Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons

LUBIN BUILDING
926-928 Market St.
Philadelphia, Pa.

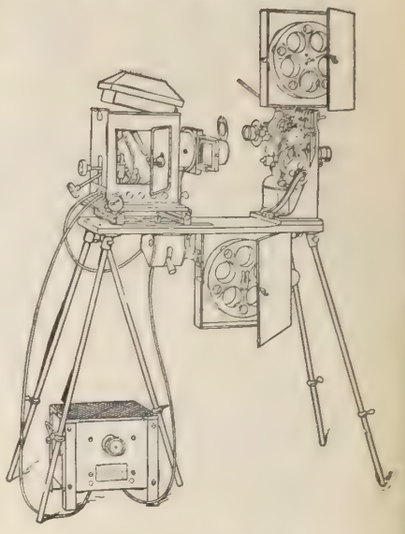
EDISON KINETOSCOPES

The public wants something better in Motion Pictures than ordinary machines produce.

Once any sort of motion pictures went because the idea was new. Now only the best draw the crowds. Exhibitors should have the brilliant, steady, clean-cut work of the Edison Kinetoscope to secure a permanent and real success. The Kinetoscope is Mr. Edison's invention, perfected by him and manufactured under his supervision. Among its many advantages is its

AUTOMATIC SHUTTER

This protects the film from the heat of the light. If for any reason the film stops, the shutter automatically drops between the film and the light. Its action is instantaneous and absolutely prevents destruction of the film. The Kinetoscope is fully described in a booklet which we will gladly send free, on request.



Prices from $75.00 to $225.00

Complies with Fire Regulations of all cities

EDISON FILMS

The Edison idea in film making is to produce subjects that hold the attention by reason of their cleverness. They are never coarse or suggestive. Some thrill; others amuse; all are the kind that appeal on the strength of high quality.

New Edison Films are made each week. Let us put your name on our mailing list.

Exhibitors who show them draw the biggest crowds. They're high-class and they please.

NEW SUBJECTS:

Shipment, Jan. 12, 1909

"Where Is My Wandering Boy Tonight?"
DRAMATIC
No. 6412 Code, VENGANZAS Approx. Length, 900 feet

Shipment, January 15, 1909

DRAWING THE COLOR LINE
COMEDY
No. 6413 Code, VENGARAMOS Approx. Length, 900 feet

NEXT WEEK'S SUBJECTS

Shipment, January 19, 1909

PAGAN AND CHRISTIAN
DRAMATIC
No. 6414 Code, VENGARIAIS Approx. Length, 1,000 feet

Shipment, January 22, 1909

A BURGLAR CUPID
COMEDY
No. 6415 Code, VENGARIAN Approx. Length, 850 feet

EDISON MANUFACTURING CO.

MAIN OFFICE AND FACTORY,
73 LAKESIDE AVE., ORANGE, N. J.

Dealers in all Principal Cities

New York Office, 10 Fifth Ave. Chicago Office, 304 Wabash Ave.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N.W., England
Selling Agents: P. L. WATERS, 42 E. 21st St., New York; GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

Our Want Ads Bring Results

NEXT
Sand A
FILM ISSUE

ORDER QUICK OUR

Comedy Subjects

"PROFESSOR'S LOVE TONIC"
(Length, 490 ft.)

THE ACTOR'S BABY CARRIAGE
(Length, 467 ft.)

READY
Wednesday, Jan. 13th

ESSANAY FILM MFG. CO.
501 WELLS ST. CHICAGO, ILLS.

Selig

Three Corkers

YOU KNOW THEM:

The Tenderfoot
Tyrant's Dream
Schooldays

They certainly are the "S. R. O." trio. Three subjects that are one long scream.

Get 'em quick

THE
SELIG POLYSCOPE CO., Inc.
45-47-49 E. Randolph St.
CHICAGO, ILL., U. S. A.
W. N. SELIG, Pres.

Selig



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, Jan. 12

THE CASTAWAYS

Dramatic - - - - - 630 Feet

Depicting thrilling experience and shipwreck in midocean of a young couple en voyage to Australia

The Heroine of the Forge

Dramatic - - - - - 315 Feet

Wealthy young man is saved by the blacksmith's daughter, whom he afterwards marries.

Saturday, Jan. 16

THE TWO SONS

Dramatic - - - - - 587 Feet

Domestic story picturing the true worth of an apparently wild son and the duplicity of his sanctimonious brother.

The Bride of Tabaiva

Dramatic - - - - - 380 Feet

An adaptation from Longfellow's beautiful Indian poem.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

It's Not a "Ditto" Film Service

¶ Every employee of THE BANK OF ENGLAND is required to sign his name in a book on his arrival in the morning, and if late, to give the reason.

¶ The chief cause of tardiness in London is usually fog, and the first man to arrive late writes "Fog" opposite his name; those who follow simply making ditto marks.

=The other day, however, the first late arrival wrote "Wife had twins," and twenty other men mechanically dittoed the entry.

HARSTN'S
FILM and SONG SLIDE SERVICE

is not a "ditto" service; a mere echo. It is one of the Pioneers among renters.

It has individuality. So much so, that certain owners of M. P. theatres were recently heard to say to their managers, "Get us some good films, please, and by all means try and get 'HARSTN'S FILM AND SONG SLIDE SERVICE.'"

It is positively the best lot of cleanest and up to date selections in both FILMS and SONG SLIDES.

WRITE, WIRE or PHONE TODAY

HARSTN & CO.

138 E. 14th St., New York, N. Y.

TEL. 3812 3813 STUY. ESTABLISHED 1897

NEVER CLOSED

The A. B. C.

—OF—

The Film Business

Attention
Brains
Courtesy

AT YOUR DISPOSAL
AND GLADLY
FURNISHED BY

Pittsburg Calcium Light and Film Company

Pittsburg, Pa.

Cincinnati, O. **Des Moines, Ia.**
Rochester, N. Y. **Lincoln, Neb.**

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

JANUARY 30, 1909
WHOLE NUMBER 145



LOOK! LOOK! LOOK!

NEW 1909 MODELS
Model D, Price, $600.00
Model C, " 850.00

Gaumont Chronophone

TALKING AND SINGING
PICTURE MACHINES

The synchronism is perfect! The subjects embrace all the latest Stars and Feature Acts. Over 500 different subjects now ready. Picture Theatres, heretofore playing to empty houses, packed and jammed to the guards when equipped with the Chronophone. It is up to you to be first. Write us quick. Catalogues Free.

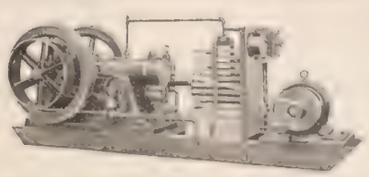
SELLING AGENTS
Aloe Optical Co.
513 Olive Street, St. Louis, Mo.

DON'T

Send us any more orders for a week or two; we're too busy to fill 'em.

LEVI CO., Inc.
66 East 14th Street
NEW YORK U. S. A.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for
MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN

Let Me Lecture Your Films

Lectures are not **good** when the lecturer is not able; but my competency has worked wonders with box office receipts.

I can do the same for you.
I'm ready now; write me.

LECTURER
Care Film Index

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower Of Liberty.
That's Why I Never Married.
Why Doesn't Santa Claus Go Next Door.
Smiling Star.
The Holy Light.
They'll Be Sorry Some Day.
Don't Take Me Home.
Shine On Harvest Moon.
Somebody's Heart.
Promise.
I'd Like To Be The Sweeahert Of A Girl Like You,
Honey Dear.

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweatheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

HARSTN & CO.

My Yankee Land.
When the Leaves Have Turned to Golden.
You Are the Girl For Me.
Mansion of Millionaires.
Love Spells Trouble To Me.
Take Me To The Moving Pictures.
Don't Take Me Home.
I Lost My Heart When I Saw Your Eyes,
In the Days of '49.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

A LIVE SERVICE FOR LIVE MANAGERS
FILMS HOWARD MOVING PICTURE CO. FILMS
MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc.

"HOW TO REACH THE FOREIGN MARKET"
Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the
American Agent, J. F. FAIRMAN, 311 Chauncey St., Brooklyn, N. Y.
Kinematograph and Lantern Weekly
9 and 11 Tottenham Street, LONDON, W.

THEATRE SEATING
We have
20,000
CHAIRS
in stock and can ship your order in twenty-four hours.
American Seating Company
90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St., BOSTON, MASS. — 1235 Arch St., PHILADELPHIA, PA.

ST. LOUIS CALCIUM LIGHT CO.
Established 1872
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm St., ST. LOUIS, Mo., U. S. A.

FOR SALE—40 reels of film, all titled, pretty good condition, $10 a reel. 50 reels, all titled, extra good condition, $17.50 a reel. One Pathe Passion Play, $150. Mayer Silverman, 712 Fulton Bldg., Pittsburg, Pa.

We Are Certainly Going Some
Confidence is everything. Our customers prove that by their liberal patronage. No imitations or "just as good" in our business. Genuine goods of the finest quality only.

Price List

CARBONS
Electra Pink Label 6 in. per 100 $2.40
" " " 12 " " " " 4.00
Excello Flame, 10 hour " 50 pr. 6.25
" " 17 " " " " " 8.50

TICKETS
In rolls of 1000.....10c.

CEMENT
Small bottles, 10c.....3 for 25c.
Large bottles, 20c.....3 for 50c.
Steel Reels, each.....40c.
Dissolving slide carriers, each....2 50
Metal slide carriers, each.....75c.
Opaque, per jar.....20c.
Slides, original designs..... 35c. up
Cover glasses, per dozen.....8c.
Unbreakable Condensers, of pure white crystal, each.....75c.

Complete Power's or Edison machines. We sell you parts of them 20 per cent. cheaper than any manufacturer in the United States. Call and see us.

Special prices to the trade on Cement, Condensers, Dissolving Slide Carriers, Reels and machine parts.

Sterling Film Co.
Suite 511
32 Union Sq., New York City
NEAR EAST 16th STREET

NOTICE

WE take pleasure in announcing that as the result of an astounding increase in our business—an increase that necessitates the conserving of our various departments—we have decided to amalgamate our rental department (known as the National Film Renting Company) and our "Complete Kinodrome Service" department (known as Geo. K. Spoor & Co.) under the new firm name of

GEORGE K. SPOOR CO.
(INCORPORATED)

Our business, under the new caption, will be divided into two departments:
No. 1—The "Rental Department" covering rental of licensed films to exhibitors.
No. 2—The "Complete Service Department" covering that portion of our business that pertains to our "Kinodrome Moving Picture Exhibition Complete."
Our film purchases for this new company for both departments will be virtually doubled—our facilities for the handling of more business ideal.

We solicit your enquiries as to our prices and proposition. They are both interesting.

GEORGE K. SPOOR CO., Inc.
62 North Clark St. Chicago, Ill.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 5. JANUARY 30, 1909. Whole No. 145.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

A MUD-SLINGING CLERGY.

Still smarting from the effects of their defeat, the interdenominational clergy has decided to let its efforts against picture shows die writhing, for they have held a meeting at which they decided to devote their efforts to Sunday closing.

But the meeting itself must not be passed by unnoticed. The stupid men who spoke and applauded others have brought down on themselves a storm of disapproval from peaceful citizens who believe in fighting cleanly. It is indeed a calamity that David J. Burrell prefixes "Rev. Dr." to his name when he is responsible for a remark mentioning "the Jewish syndicate that is furnishing the indecencies for the city." And he was applauded! Applauded for announcing that a feeling of hatred for the Jew is serving as incentive in an interdenominational fight. The above excerpt from Burrel's speech is taken from the New York Post's report of the proceedings, and if this is authentic, the speaker has shown a deplorable spirit. We do not intend this as a defense of the Jew, but if by "vices" he means the picture shows, then the Rev. Dr. Burrell has departed from the confines of truth in seeking to cast aspersion on the Jew. There is no one syndicate of Jews or otherwise which controls the picture shows of New York, and while a few may be under such control, Burrell's definite statement as above is absolutely untrue. He knows only too well that the more modern type of citizen does not approve of the blue Sunday, and his statement as above must be calculated only to excite a partisan religious feeling. He knows that he is a loser on the merits of the case, and he is seeking to throw the cause of his grievance at the door of the Jew. By such a statement he appeals to the bigotry in men that is born of ignorance, and it is probable that his calibre of Christians are lauding him today. Any men who would applaud such a sentiment are an undesirable element to any community, and it is reported that the clergymen assembled did applaud Dr. Burrell's sentence. Everyone of them present is guilty with him, and it is needless to say that the speaker particularly has lost no little part of the regard of intelligent people who know him. His words will doubtless draw forth the sympathies of such as are likely to form opinions out of race or religious prejudice, but thinking people will side with us in pitying him for his narrowness, together with all of those of the cloth who joined in the applause.

As a question, however, the Sunday show mater stands greatly to our favor. The kickers are mentioning that the Constitution reads that the President may hold a bill for his approval ten days, not including Sunday; therefore, they argue, Sunday becomes the day of rest. How ridiculous! Suppose that it designated Thursday instead; would it mean that we must suspend activities on that day? Certainly not! The extra day serves only as a day of grace, and in this land of free speech and free religion, it is impossible that the framers of our glorious Constitution intended to force all creeds not Christian to abandon their respective customs and observe any certain day as a Sabbath.

In trying to close down all the picture shows for all the time, the clergymen have shown themselves to be as narrow-minded as the mayor who worked with them would be if he did not also have selfish political interests in mind. They have "put their feet in," so to speak, but they are determined to bluff it through, disguising their newly revealed bigotry as civic endeavor. Will it go through? Not if we can help it. We had the pleasure of meeting them personally at the alleged hearing before Mayor McClellan (it was a farce) and we ached or the privilege of cross-examination of their witnesses. The notoriety-seeking Mr. Moss called as witnesses men who had personal grudges against the proprietors of the houses concerning which they testified, and we could have proven it right on the spot if given a chance. We could have proven, for instance, that the man who testified against 52 Stanton street, has been a persecutor of the owner, causing the later to be haled to court on various occasions, and causing annoyance to him by repeatedly complaining to the municipal authorities. People in the neighborhood allege that this Moss witness continually pesters the show owner whenever he thinks he has a reason.

It was on evidence from such sources that the mayor issued his recently enjoined order, not to mention, as was said before, his own selfish political reasons. It was such a combination as this and a set of clergymen who are shocked with artificial ease that we were "up against" at the hearing, and were certainly not surprised at the result. **Now, when the clergymen realize that the mayor has used them as an ally in his political fight, they are trying to retain a serious aspect by agitating ridiculous Sunday observance, concealing with their Puritanic cry the squeal of chagrin.** But they have blundered in the first step by instilling into the fight the religious hatred of five centuries ago, and with such ancient, despisable weapons they cannot win today.

LEGISLATION.

The New York State Legislature may do some lawmaking in the matter of moving pictures. Already a number of bills of varying merit have been introduced, the most far-reaching of which, perhaps, is one which provides for a commission of nine persons, with the usual powers of a legislative investigating committee, to inquire into the enforcement of Sunday laws, and to report on the expediency of revising and codifying these laws, or their amendment, or the adoption of other laws in their place. Three commissioners to be appointed by the Governor, three by the president of the Senate, and three by the Speaker. They are to serve without pay, and to report to the Legislature of 1909 and 1910.

Another bill introduced is for empowering the local legislative body of any city in the State to regulate Sunday performances. A third important measure provides for the amendment of the Greater New York Charter, in relation to moving picture exhibition. The licensing fee is reduced from $500 to $150, and may be commuted for a sum not less than $50. Minors under 14 are to be admitted between 3 and 8 p. m. on school days, and at any time on other days; the present law forbids the admission of such minors at any time.

All earnest moving picture show men who are conducting their business in accordance with the law will readily see how any or all of these bills may benefit their business. We are all satisfied with only fair legislation, in which we are at least looked upon as legitimate business men, not dive-keepers. The matters of license fee, minors, etc., are only secondary in importance to the proposed committee of censors for moving picture films. That is something which we actually demand, while the opposition thinks it a grave threat when they propose it. As a matter of fact, it is not a new step by any means, and we would welcome the institution in every city of the country. It is doubtful if any committee could be more thorough in its work (without prejudice) than the Chicago censor, and when we remember that only one-quarter of one per cent. of the films submitted there were found wanting, we have all the more reason to feel confident. The manufacturers have by this time realized the necessity of more care, too, and that adds confidence. We would go as far as to advise exhibitors to actually request their town councils or other governing body to appoint such censors, especially in localities where there is however slight protest against shows. The best time to take such a step is, of course, in time of peace, and we feel certain that it will turn war away from the door. Make it strong that you have such confidence in your show that you want the authorities to assure the public and you will find it the best advertisement obtainable.

SPOOR AMALGAMATES.

George K. Spoor, of Chicago, is now president of the George K. Spoor Co., Incorporated. This is an amalgamation of Mr. Spoor's interests, what was formerly the Kinodrome and the film rental business known as the National. He is president of the Essanay Film Manufacturing Co., and to him goes the distinction of being the projector of the first moving picture exhibition west of New York City. His success in the business has been wonderful, even to the manufacturing part of it, which is by no means a light affair. Mr. Spoor is one of the most widely known film men in the country. It is obvious that the concern's facilities for handling their enormous business will be much improved; taking such a step at the beginning of the new year is certainly commendable business judgement and we feel sure that Mr. Spoor and his able staff will find the market willing to help them on in prosperity.

A PANIC?

It is rumored that the renters who have not been invited to sign the Patent Company's agreement are "throwing up the sponge," to use a fistic term which means going out of business. It is known that combinations of various interests in the rental field will be and have already been effected, but it is doubtful if such tactics will save many necks. The first independent to go to the wall up to date is the firm of Hart and Davis, formerly of Twenty-third street, New York. It is said that this concern made a determined effort to get on the bandwagon and, failing to accomplish this, closed shop. The quarters are vacant at present.

"FILM D'ART" HERE.

Some time ago we announced that a number of leading French playwrights and actors were collaborating is the production of cinematograph films which would be produced by Pathe Freres. Such artists as Severin, who is now scoring a tremendous success in America with a pantomine play, Max Dearly, Mlle. Mistinguette, Le Bargy, Albert Lambert, Mlle. Robinne and other widely known French artists have taken parts in the various productions, and the first of these will be placed on the market on February 3d, by Pathe Freres. We saw this film, which is entitled "Incriminating Evidence," and to say that it is a masterful production doesn't do justice to it. The story is a portrayal of a tragedy in the underworld of Paris, in which Severin plays the most important part by exposing the real murderer and liberating his pal. All of the characters act their parts with wonderful realism, and when it is considered that every slightest detail of the story is perfectly portrayed without the helpful aid of words one gains but a slight conception of the excellence of the actors' work. The marvelous ability of Severin is given a prominent position, and to witness his power in gesture and still more able facial expression is a revelation. While the subject matter of this film is a bit greusome it is announced by the makers that other subjects of the series to follow will embrace historical and operatic stories. The series is the outcome of an association which has been formed in Paris, consisting of the leading stage artists whose services will be at the disposal of Pathe Freres in further exploiting the "Film d'Art," all of which will in time be placed on the American market.

STILL GROWING.

The Novelty Song Slide Co. of 221 East 53d St., New York City, is one of these concerns that is continually doing something new and surprising. We hear from them now regarding what they term "lecturettes," consisting of sets of slides numbering from 12 to 14 in each set, showing successive views from various parts of the world. These slides are beautifully colored, and remarks for each scene are supplied by this concern. As an additional convenience, it is suggested that while these descriptions can be read or recited, they can also be reproduced on the phonograph. Keith & Proctor houses have introduced the novelty and have found it a success. We might remark, by the way, that the Novelty Slide Co. now occupies the entire building, and are now busy placing their various departments in more spacious quarters.

RELEASE OF FILMS.

The official order of release days for the various film makers is as follows: Monday—Pathe, Lubin, Biograph. Tuesday—Vitagraph, Edison, Gaumont (Kleine Opt. Co.) Wednesday—Essanay, Pathe, Urban (Kleine Opt. Co.) Thursday—Selig, Lubin, Biograph. Friday—Pathe, Edison, Kalem. Saturday—Vitagraph, Pathe, Gaumont (Kleine Opt. Co.)

VITAGRAPH'S SCOOP.

As is usual after some such great event as the recent earthquake in Italy, there is a scramble among film makers to get the subject on the market. It will be noticed that the Vitagraph Co. of America is advertising views of the catastrophe ready for delivery now, thus beating every other maker to the American market. Perhaps it is not generally known that the Vitagraph Co. has a branch laboratory in Paris. It was from this point that their operators rushed to the scene of the disaster, leaving the French capital two days after the news of the horror which was as early as passport papers and credentials could be arranged. In spite of the hard travel necessary in order to reach the scene of the earthquake, a cable dated January 3d informed the New York office that the operators were just outside of Reggio. Subsequent cablegrams told of progress being made until the final one, which read to the effect that satisfactory pictures were taken, told that the task has been completed. A special messenger brought the negatives here, and before we go to press we see preparations being made for a concentration of the best efforts of the Vitagraph's laboratory force to turn out such a great number of prints and in such time as the occasion must surely demand. The Vitagraph Company is to be congratulated on its energy and enterprise, for it seems impossible that a concern with its nearest station in Paris should undertake to beat out other film makers, among which are some in the very country where the catastrophe occurred and in fact not far from the scene of the earthquake. Yet—it was done.

MAKING A SELIG FILM.

By F. N. SHOREY.

Down in the vicinity of Western avenue and Byron street, near the exclusive section of Irving Park, Chicago, the inhabitants have become so used to battle scenes and Indian massacres, miniature earthquakes, and mob effects, cowboy feats, and Chinese gatherings, that it would take something more bizarre and out of the ordinary than has thus far reached Chicago to surprise them.

They have seen the living counterpart of General Sheridan dashing madly down the road stopping his frightened soldiers in their mad rush from the field of Wnichester; they have seen an army of several hundred men in camp and performing all sorts of maneuvers, and have gazed upon twenty or thirty Sioux warriors, some of whom were actually in the famous battle of the Little Big Horn, repeating some of their warlike exploits, so that they may be reproduced by the moving picture machines. In fact, there is little that happens in the neighborhood that surprises them, for they have become used to sensations of this nature.

Down here is a stock company of twelve or fifteen actors, whose names never appear on a program, but whose productions are witnessed by some 300,000 people daily in Chicago, and by as many more in the country towns. In addition, there are regular stage managers, producers, dramatists, and all that goes with a regular theatre. Day by day the stock company meets, rehearses, and goes through the acts which are prescribed for them by the producer, while their productions are faithfully registered by the machine. But the methods by which the effects are produced which appear so accurately on the canvas in Chicago's numerous moving picture theatres have generally remained a mystery. As a matter of fact, the process is extremely simple. It is mainly the work of the producer, the scenic artist, and the stage carpenter, combined with the work of some clever pantomimist.

For more than a month a band of Sioux Indians, who had never before been off the reservation, was encamped down at Irving Park voulevard and Western avenue in preparation for the production of a representation of Custer's last fight. Three of the Indians were more than 70 years old, having actually been participants in the tragedy that cost Custer and 300 of his soldiers their lives. Although the Indians were made use of in other scenes, unfavorable weather made it necessary to postpone the battle-scene to some other time. While it was impossible to do much outside work, within the big building where most of the productions are staged the company of stock actors is constantly employed.

One day last week a typical war drama was being enacted. The light was good, and the stage had been elaborately prepared. The big room had at one end a painted stockade and gaurdhouse, and a number of men dressed as Confederate and Union soldiers were loitering about. Their make-ups were of the period of 1861, and one might have imagined that it was actually that critical time in the history of our country were it not for the conversation of the soldiers themselves, who were conversing on up to date topics.

"Get in line, boys," said an elderly man in a gray sweater, who appeared to be the stage director. Half a dozen Union soldiers hastily grabbed as many muskets, and ranged themselves at one side of the stockade. A young man of the hero type becomingly dressed in a Confederate uniform took his place in the midst of the soldiers, while the Union captain placed himself at the head of the men. A young colored boy held a dapple gray horse in position. The Union captain gave a sharp command to his men, who marched briskly several steps forward to the guardhouse. The captain took a hasty glance at the prisoner as the door swung open to admit him, and then wrung his hands.

"My God, I can do nothing," he said in tones of anguish.

"That's the idea exactly, Fred," said the stage director approvingly. "When you get through mount the horse quickly, and you'll have it down fine."

The Union captain being somewhat portly had some difficulty in mounting the horse, but after two or three trials seems to have accomplished it successfully.

"Now start it off again and we'll set the machine to going," said the stage director.

There was a whir and a buzz, the military went through their evolutions again, and another scene had been taken for the benefit of the public.

"You see, this is one scene of a war drama that I got up myself," said the stage director, who was Mr. Otis Turner, formerly with one of Henry W. Savage's companies, and who had also played the original sergeant in Bronson Howard's "Shenandoah." "I expect to call this piece 'Brother Against Brother,' but we don't always know until we see how they turn out. The idea is that the Union captain has taken his own brother prisoner as a spy, and then is compeled to have him shot. I don't know exactly what we'll do with it yet. We may have the Union captain commit suicide rather than shoot his own brother. We'll have to work this out later."

"Do you find this work much different than staging a regular piece?" Mr. Turner was asked.

"I should say I do," he replied. "I found I had to unlearn a great many things when I started in this work, and so do all the actors who take part in it. In the first place, to get an effect with moving pictures there has to be plenty of action. With the average actor repose is one of the strongest methods of obtaining an effect, but it's exactly the opposite her. The gestures have to come quick, and the expression of the features has to change rapidly to convey the idea we wish to. About the first thing we experience with a new actor is his anxiety to write us a great drama. About one experience of it convinces them that they've got a great deal to learn. I think Clyde Fitch or Augustus Thomas would find the same thing if they tried it.

"We get any quantity of manuscripts from would-be dramatists. Some of them are so absolutely absurd that it is astonishing people have the nerve to submit them. This manuscript had for its principal situation a man bound to a piling in the ocean with the tide coming in. Not far from him was his friend, who was bound in such a way that he himself would not be drowned, but would be compelled to witness the drowning struggles of his friend. But one hand is free, and a thought strikes him. He removes his eyeglass, focuses it on the bonds of his friend, the sun burns them through and the man is freed. Now imagine reproducing anything like that as a moving picture. I can't conceive of anything more absurd. And there are scores almost as bad that come to us every day. We don't pay any attention to them, as we find it easier to stage our own plays and write them ourselves."

"You see, it takes quite a knack to become a good moving picture actor," said Fred Herzog, who is the leading man of the company. "I was with the Hopkins company for several seasons with Dave Warfield, Lawrence D'Orsay, Maude Granger, and others. But I found that the things I did on the stage wouldn't do much for a moving picture company. It all depends on the quickness of action and the expression of the features. Everything is different. We don't depend so much on rehearsals as upon our own intuition. We don't always know what kind of a play we are acting in. We just go ahead and do as the stage director suggests and in that way we get our results."

"I believe I like this sort of acting better than I did on the regular stage," said Miss Jean Ward, who is the leading woman of the organization. "I believe I prefer this kind of acting even to Shakespearean roles."

The visit of the Sioux Indians under their Chief Whirlwind was an event long to be remembered on the Northwest Side. The three old timers who had actually participated in the Custer fight were variously interrogated, but had little to say regarding it.

"The most we could get from them," said Superintendent Thomas S. Nash of the Selig Polyscope company, "was that the fight was over so quickly they could remember little about it. This was about all any of the Indians who were known to have been in the fight had to say. They showed us a good many details about the management of horses that we didn't know before, however."

CORRESPONDENCE.

Editor, THE FILM INDEX.

Dear Sir:

In the days of ancient Rome the men carried banners inscribed S. P. Q. R., meaning in the lingo of our time, "Society Prevention Quack Rubbish." (See Ben Hur, Julius Caesar, etc.) Would to yon heaven such a society existed now. Listen! And I will a reason unfold!

Having some time at my command which I wished to kill, I attended a—no, I won't say "moving" nor even "motion picture"—I think "jumping" show would describe it better. This star bout was located on 14th street, and known some time as Crystal Hall; though why, I cannot explain—there being nothing bright about the place, not even excepting the light. I paid my five cent piece and mounted up the Niagara Falls way, reached the top and found my way to a seat. It was raining outside at the time, but it was only a shower compared to the one pouring down the sheet as I sat down. It was such an old subject that I could not recall it, although my m. p. memory goes back six years. I put on my blue eye glasses and waited for the feature reel (?). The next reel was called "Foul Play," and it was a new one to me, as I have never used any with a clam-shell trademark. It told how a miner shot another who was on his way to the city to collect 100,000 pounds grandpa had left him. (I may have left out a few thousand.) The villain shot his victim, who fell off his horse, which waited at the end of the road (the horse, not the victim). Our villain picked up his victim, a la meal-sack fashion and threw him across the horse, until coming to a deep ravine, he threw him (the victim, this time) over, and down. It happened that three woodsmen were out chopping rocks that morning, and as the body fell at their feet, they used the axes as litters and took the victim home to their hut, where the latter recovered—thanks to a large bandage and a straw bed. In the meantime, our villain arrives in the city, and on producing the telegram, the attorney at once and without further identification proceeds to count out bonds, bills, checks and small change, which are stored away in belt pocket, etc. Then the villain salutes, lawyer likewise, and adieu. No receipt necessary for left-over fortunes in that city. But why go on? In the end the villain, who by that time can afford an auto, wife and child, is confronted by the newly repaired hero and taken off to jail by a little policeman.

I am still waiting for that feature reel. Maybe it was being repaired. Perhaps the regular operator was out to lunch and they were afraid to trust it to inexperienced hands. So we silently went out by the rear door, each saying to ourselves "STUNG." And this goes in New York, the city of "easy marks."

I will go back to Keith's hereafter.

Very truly yours,

H. H. ROBERTSON.

A FIGHTER.

C. H. Donovan, owner of the Pastime at Canton, Pa., has gotten out a miniature newspaper called the "Canton Taxpayer," which deals forcibly with a local situation.

He writes:

To the Editor,

Dear Sir:

I noticed and read the M. P. Man's letter in your INDEX of the 5th instant., at a time when I was being interfered with by some fanatically religious people who cloak themselves as the Citizens' Law and Order Society, but who are in reality a class of men who the world-famous Doctor Osler said should be chloroformed at the age of fifty. They do the dirty work and throw the bombs of scandal and such like which any or every clergyman or long-winded preacher cares to explode not only in and around a man's place of business but in a church where it is unbecoming to their teachings.

Therefore, for the benefit of your readers and for the interest of every exhibitor and amusement manager to say nothing of the masses of people who take to amusements as some people to their medicines, I wish that you would press the contents of my paper which I enclose herewith, and please transmit my compliments to Mr. J. F. Jersey, who roasted, Sunday, the Ballplaying Evangelist for his able letter of which, as I stated before, appeared in your Index of the 5th instant.

Yous truly,

Pastime Theatorium,

C. H. Donovan, Prop.

We also reprint here the argument in his "Canton Taxpayer."

To the People of Canton:

Whereby, you may know the partiality shown the various businesscs in Canton, on Saturday, November 28th, I received the following notice:

"To the Management of the Pastime Theatorium:

We the members of the Citizens of the Law and Order of Canton, Pa., being aware of your intention to conduct an entertainment to-morrow (Sunday evening) respectfully warn you that if any such entertainment is given, the matter will be taken into consideration at our regular meeting the coming week, and such means taken as may be deemed best to prevent a repetition of said entertainment.

By order of Committee."

You will observe that there were no signatures to this notice, whereby I could know to whom to respond. I asked Constable Baxter, who delivered this notice, who the Committee were, and he replied that he was not at liberty to say.

You will realize that it is inconvenient to fight an unknown foe; they were wise not to send their letter of notice through the postoffice, for they knew the severe penalty connected to an anomymous letter. So after many obstacles, I have taken this means of defending myself.

Pennsylvania has a Blue Law, known as the Act of April 22, 1794, which provides, "that if any person shall do or perform any worldly employment or business whatsoever on the Lord's day, commonly called Sunday, works of necessity and charity only excepted, and be convicted thereof, every such person so offending shall, for every such offence, forfeit and pay four dollars," etc.

Do you think cigars, tobecco, etc., are sold for charity or necessity? The people know that Sunday is coming and should supply themselves beforehand.

Are newspapers a necessity or chairity? I do not consider them so. If you will stop to consider, you will recall a lot of business done in Canton every Sunday by various merchants. Only on Sunday last (Dec 6th) a certain merchant sold several horse blankets, and the senior member of this firm is a member of the Law and Order Society, but is out of town for his health. I don't suppose that he did it for gain.

I have not attempted to run the town as a certain merchant accused me of doing, but I do intend to run my own business. When other places of business are compelled to close on Sunday or at least kept orderly, then, and then only, is the time to complain of an entertainment given for the benefit of Charity.

The Law and Order Society should know that while Ecclesiastical lands and properties are exempt from taxation according to Pennsylvania Law, providing that they do not charge admission for profit or obtain money other than Charitable contribution. While merchants pay a Mercantile tax, rent and numerous other expenses, are obliged to suffer because the Law and Order Society does not enforce the churches to live up to their law and cease panhandling their schemes and stuffs to the detriment of the merchant.

Again, when you can turn any church into a theatre, on an evening of the Lord's day and scandalize men from the Judicial Head of the County down to the Hotelkeeper and allow any one to excite the people so that they will applaud with their hands in a so-called house of God, it is time that another and legal Law and Order Society be formed to stop such a degradation.

I have closed my Theatorium for a indefinite time, and when I reopen I would advise the Christian?() gentlemen to know what they are condemning before doing so. I have not closed because of the Law and Order Society, as you will realize that I have shown on two Sunday evenings, for I consider that there is no longer any Law andOrder Society for they neglected to do their duty in not complying to my constable's notice to close all places violating the Blue Law last Sunday and which I served on them Tuesday, December 1st.

Before injuring a man's character, remember this:

"Words are things; and a small drop of ink falling like dew upon a thought, produces that which makes thousands, perhaps millions think."

In closing this statement, I would request any society or committee to please sign their names in the future when addressing me by letter, so I may know who my enemies are. Nevertheless you have my original signature.

(Mr. Donovan's signature is appended.)

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"TOO MUCH DOG BISCUIT."—In the first scene of the story we see a late ariser at the table calling for his breakfast. The cook comes rushing in to take the order. We fellow her to the kitchen and see her mix a batch of dog biscuit instead of the breakfast food ordered. This canine concoction is served to the unsuspecting one who eats of it. The effect is most wonderful. He growls and bites at everything in sight, and dropping on all fours, bounds out of the room and into the kitchen. He leaves the impression of his molars on the cook's lower extremities, then out of the door and down the street he goes, gathering bark from the trees lining his way, and leaving his mark upon different spots of the anatomy of all who cross his path, until the dog catcher strikes his trail, then his finish, and we leave him in the cage of the dog catcher's wagon.

"A CURE FOR GOUT."—The first scene shows a gouty parent refusing the consent of his daughter to attend a masquerade ball, because her sweetheart was so unfortunate as to strike against a gouty foot. He orders the daughter to her room, the sweetheart and companions out of the house; also orders the butler to lock the garden gate to prevent any one getting in our out. The butler shows the young people from the room, down to the gate, locking gate after them, but love laughs at locksmiths. A ladder is secured and placed against the garden wall. The daughter escapes. Outside the garden wall the sweetheart and friends rush her away to the ball. When the news reaches the father he decides to go to the ball and bring his daughter back. He starts, and between the time of his starting and return many strange and wonderful things happen; ending fortunately in mutual happiness, because of the successful outcome of a trial of "A Cure for Gout."

KALEM CO.

"THE OCTOROON."—The first scene shows a small negro boy sustaining injury about his foot at the porch of the octoroon. He cries in agony, and the mistress and her daughter hearing it come out and administer to the boy; but before the lad has a chance to recover he is whipped by the overseer of the turpentine still. The brute falls in love with the beautiful octoroon in the presence of her lover, who is also a foreman of that still. The mulatto spurns his advances, and when he meets her again at the old well to force his attentions upon her she slashes him on the arm with a knife, and he painfully hops away. The jealous overseer is now fully determined to even matters with the fair damsel by avenging himself upon her lover. In the turpentine forest he charges him with disobeying orders and follows this up with blows. In self-defense the lover strikes his superior and renders him almost unconscious. The overseer now orders the foreman to be tied to a tree, and he himself has the satisfaction of flogging him. The sharp lashes bite into the man's flesh, and when at last released from the strings he drops in a faint, but his sweetheart arrives in time to revive him. The following scene, in which the foreman still continues to play an active part, is descriptive of the various phases of the turpentine business, and the process of its workings from the forest until the cooperage department where the substance is emptied into barrels to be shipped away. An old negro working near one of the barrels filled with the hot liquid is next to fall victim to the overseer's tyranny, for of a sudden the boss takes the old man's hand and plunges it into the scalding fluid. The moans of the unfortunate fellow arouse the ire of the group of workingmen and they choose lots as to who should mete out punishment to the tyrant. The foreman is to commit the deed and he sallies forth with gun in hand. When the unsuspecting overseer brushes past he is confronted by the foreman, who, in order to give the marked man a fair chance, proposes that he surrender his revolver and after securing it from the overseer, throws his own gun away and a toss of a coin is to decide which one is to use the lone weapon upon the other. The coin falls in favor of the overseer and the revolver is accordingly returned to him; and as he is about to level it on the other a mysterious shot drops him in his tracks. The foreman thereupon is accused by the authorities of murder, and just as he is about to be led away the little colored boy appears on the scene and saves the innocent man by confessing that he alone, from ambush, committed the crime out of revenge for having been previously flogged without cause by the murdered overseer. The foreman is subsequently released, and he finds consolation in the open arms of the octoroon—his sweetheart.

EDISON CO.

"A ROMANCE OF OLD MADRID."—The Land of Castile has ever breathed of love and romance, of music, song and dance; of gay and dashing bull fighters, and dreamy-eyed fair senoritas. Our story takes us to the province of old Madrid, around which has sighed many a tender tale of love. Paquita, the beautiful daughter of poor peasants, much sought after by adoring village swains, and the admiration of strolling painters, makes her first visit to the city of her dreams on a great festal day. She attends the bull fight, and in a very romantic manner meets Carlos, the famous bull fighter, who pays her undivided attention and presses his suit with all the warmth and ardor of a Spaniard. A cloud comes o'er Paquita's dream of happiness through fear of her brother's opposition to her lover. She agrees to elope with Carlos, on the night of the Governor's Grand Ball, and Carlos selects a friend to make arrangements for a successful termination of his plan. The festival days draw to a close—Paquita is the acknowledged belle everywhere. In mask and domino the friends attend the grand ball, and at its height the friend announces all ready. The lovers slip away and are married. The helpful friend calls later to congratulate the happy pair. His astonishment is only equalled by his delight when he realizes the ruse.

"A MODEST YOUNG MAN."—A guileless young man, over-modest, determines to start a crusade against all sights that offend his shrinking nature. Later, his friends—including a bevy of bright young ladies—take him in hand, and his extreme sensitiveness is considerably toned down, to his great advantage. An innocent post card, sent by an admiring friend, picturing a pretty chorus girl, grates on his delicate nerves, and he has a fit. An unexpected corset demonstration in a store window causes him to beat a blushing retreat. The sight of a poster displaying the charms of a prominent burlesque actress, doing some high and lofty kicking, puts him in a frenzy. Around an undraped statue of a fountain in the park he places his overcoat, to the amazement of an unsentimental Irish policeman, who promptly marches him to the lockup. On beholding a lady in a low-neck dress at the opera he faints and causes a sensation. He is shocked when he visits a man of family and beholds baby in its bath; nor does he wait upon the order of his going, but abruptly leaves. So on through a series of adventures, all of which he relates to his friends, who finally determine to cure him of his peevishness. They arrange a fitting climax that causes him to forever forswear his prudish scruples and act like a man of sense.

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"THE CORD OF LIFE."—Antonine, a worthless good-for-nothing scoundrel, demands money of his cousin Galora, an energetic, provident husband and father. His demands are met with a postive rebuff, and when he becomes insistent he is forcibly ejected by Galora. As he leaves the tenement he vows to get even, and lays in wait until Galora has gone out on business. Climbing to the fifth floor, on which the Galoras live; he watches his chance, which comes when Mrs. Galora goes for an instant to visit a neighbor on the same floor. Darting into the apartment and raising the window he perceives the awful result of a drop to the ground, five stories below, and so evolves a plan that is dastardly in the extreme. Taking the infant child from its cradle, and placing it in a basket he lets it out on a short rope, the end of which he secures by letting the sash down on it, so that to raise the window would precipitate the baby to destruction. Not content with this, he follows Galora and would have killed him were it not for the timely arrival of a policeman, who arrests him. Here he boasts of what he did at the home, and Galora makes a mad race to save his child, who is still dangling five stories from the ground; several times Mr. Galora has approached the window to hang out clothes, etc., but was always called away by some fortuitous happening until Galora bursts in followed by two policemen who have given chase thinking him crazy. They are now in a quandary as to how to rescue the child, for to raise the window meant certain death. At last Galora suggests they let down the top sash and he is held by the feet, as head down he lifts the baby from its perilous position into the room.

"THE WELCOME BURGLAR."—Alice Pierce, an innocent country girl, was the sweetheart of Ben Harris, a heartless wretch, and in the impetuosity of her trusting nature she consents to elope. It is the old story: he soon tires of her and cruelly deserts her. Poor Alice is then forced to fight her own way, as to return home she dare not. In this she succeeds so well that at her place of employment, where she fills the position of typist, she inspires in the manager a kindly interest by her modest demeanor, which feeling ripens into love, culminating in their marriage. While out walking she is seen and recognized by her first husband, who turns up after being supposed dead. He has sunk into the depths of

debauchery and he at once resolves to force his presence upon her. Sending a bogus telegram to her husband, he decoys him away from home at night, and then makes his way to their home. Just previous to his arrival, a burglar breaks into the house, leaving the window open behind. Through this he crawls and the burglar, hearing his intrusion conceals himself behind the portieres. Alice, hearing a noise, goes to learn the cause, and when she sees Harris is dumbfounded. He locks the door and seizes the poor frightened woman, and in the struggle backs against the burglar, who fires and kills him. At this moment the husband returns and finding the door locked is at once suspicious. The position of Alice is indeed compromising until an idea strikes her. She bids the burglar decamp leaving his tools behind, which escape he is glad to make, and when the husband bursts into the room she stands over the prostrate form of her former spouse with the pistol in her hand and pretends the lifeless body is that of a burglar whom she has shot.

"THOSE AWFUL HATS."—It is often you are annoyed by the fact that it is simply impossible to see the screen of a motion picture show owing to the enormous size of some of the lady spectator's headgear. Persuasion, pleading, prayers are all in vain, and so the Biograph set to work to invent a contrivance to remedy this evil, a demonstration of which is shown in this picture. The scene is the interior of a motion picture theatre during the performance of which the ladies with the big hats are much in evidence. From the ceiling are let down grappling tongs which clutch the offending millinery, hauling it up out of sight.

SELIG CO.

"LOVE AND LAW."—Our story opens at the home of Jackson Burns, a well-to-do farmer in Iowa. Burns has a pretty daughter, Mabel, who is teaching school in a nearby village. John Deane, a stalwart son of the soil, works for farmer Burns and is in love with Mabel. Mabel, though in love with John, is loth to lose her freedom and not averse to listening to the honied words of other admirers. Among them is a certain lawyer and judge by the name of Todd. As our picture opens the buxom wife of Farmer Burns comes from the house with Mabel and proceeds to ring the welcome dinner bell. Mabel and her sweetheart John engage in conversation, which is interrupted by the coming of John's rival, who drives up to purchase a horse from the farmer. John is sent for the horse and the deal is soon consummated. A wandering gypsy, whose companions are in camp a few miles from town, has also tried to secure the horse, but his bartering methods are not looked upon favorably by the farmer. So the cash buyer gets the horse; the gypsy leaves vowing vengeance. John turns away from the gypsy in disgust and walks away. A handkerchief with his initials hangs carelessly from his pocket. The gypsy sees his opportunity and sneaking behind the unsuspecting boy, deftly extracts the handkerchief. His cunning brain has, on the spur of the moment, conveived a plan of securing the horse and laying its theft on Mabel's lover. He makes good his escape and but for Little Bill, Mabel's pupil, he might have succeeded. Supper is over and the youngsters are at play. Hide and seek is the game. Little Bill hides behind an ash barrel near the lawyer's stable door, and while his companions are busy at play he is witness to a scene that fills him with wonder. He sees the gypsy go in the stable and lead out a horse. "I'll go home and tell mama." But mama thinks it not probable that the gypsy would steal the horse at that hour in the evening and puts Little Bill to bed, with a lesson on the merit of minding one's business. Had Little Bill been in the stable and seen the actions of Gypsy Jack as he coolly takes John Deane's handkerchief from his pocket and drops it carelessly in the horse's stall, he might have convinced his mother and saved his teacher and her lover a lot of trouble. John, discouraged over Mabel's receiving the attentions of the lawyer, determines to leave. He writes her a note to this effect and strikes out for a new situation. But pretty Mabel's eyes have been opened to the meaning of the lawyer's intentions and she is horrified the next morning when she learns in the village that her lover is under arrest, having been caught redhanded with Lawyer Todd's stolen horse in his possession. She goes to the jail filled with repentance and convinced in her own mind of John's innocence, and determined to hear the story from his own lips. The sheriff has known her since babyhood and readily grants her an interview. John explains to her what we have already witnessed: how he, in passing the gypsies' camp, had recognized the horse his employer had sold the day before and how he had, after securing the horse, cowed the gypsy crowd at the point of a revolver, and how he was returning with the animal when he was placed under arrest. His handkerchief had been found in the empty stall and now he was found with the missing horse in his possession. Mabel decides to visit that camp. She is riding a pet horse, one she has taught to walk lame and shake hands, little dreaming that one day she will be able to put one of Pinto's accomplishments to a serious purpose. Arriving near the camp she takes up her station in a clump of trees and instructs Little Bill to find the guilty man and tell him a lady is waiting near whose horse has picked up a stone and won't he come and remove it for her. Gypsy Jack, unsuspecting, falls into the trap. He sees the limping horse approach and kneels to examine the hoof, when he is startled by the lady's quiet voice ordering him to utter a word at his peril. He jumps to his feet to look into a muzzle of a six-shooter leveled at him. Gypsy Jack decides to obey; his entire camp is just around the bend in the road, but the six-shooter is much nearer. Imagine the surprise of the village court, spectators, lawyers, judges and all when the strange procession files in: Little Bill, then the gypsy and his captor. Little Bill tells his story, the gypsy confesses, and Lawyer Todd, thoroughly disgusted at the turn of affairs, leaves the room in high dudgeon, while John takes Mabel in his arms to the great delight of Little Bill.

S. LUBIN.

"A SUIT CASE."—A young man in his room reading a book, "The Way to Become a Great Detective." He is very anxious to become a second Sherlock Holmes. While reading the newspaper he notices an advertisement "Detective wanted." He at once calls at the police station, where, after some formalities, he is engaged as a detective. He is given a case at once to arrest a man who wears black clothes and a black derby hat. The amateur detective sees a man whom he suspects as being the one who he is sent to capture. He is soon convinced, however, that he was mistaken. He holds up another man at pistol's point. The man proves his innocence and gives the amateur detective a good thrashing. Now the amateur detective holds up an officer of the navy. He finds, however, that this, too, is the wrong suit. The amateur detective now follows a colored man to his home. In his endeavor to examine the contents of a parcel which the colored man carried he upsets the store and he is covered full of soot. The amateur detective is reporting to his superior officer. While he is talking all the victims whom he held up come rushing in and threaten a suit for damages. The amateur detective is handled very roughly by his victims, and at last thrown out of the police station. While the police are busy with the amateur detective a sneak thief goes through a department store, taking everything he can lay his hands on. The sneak thief has been caught and is now dressed in a striped suit.

"WHO STOLE JONES' WOOD?"—Jones had a nice little wood-pile ready for the cold weather. Mike, his neighbor, steals the wood in the night time. Jones is bound to find out where his wood went. He points a gun toward the door, puts a string on the doorknob and lies down to await developments. He falls asleep, however. As soon as Mike sees his neighbor asleep he jumps over the fence and hands the wood to his wife. He then turns the gun toward Jones, the door opens and Jones is rudely awakened from his sweet dreams. Jones tries again. He fills an empty log with gunpowder and puts this log on top of the wood-pile. Night time. Mike comes for a new supply. Unfortunately he takes hold of the powder-filled log. There is an explosion and the guilty one and his wife are thrown into Jones' yard.

"THE NEW MIRROR."—The young husband is leaving home. A suspicious-looking character watched him, and then sneaks around the house. The young husband passes a furniture store. Remembering his wife's wish for a new mirror he enters the furniture store and purchases a bureau with a large mirror. The bureau is delivered at once. While the wife is at the door to receive the bureau the thief is entering the bedroom window. Haring the man approach, he steps behind the curtain. The new bureau is brought into the bedroom. The young wife is delighted. She fixes her hair, but behold! she sees through the glass the thief crawling from behind the curtains under the bed. She acts as if nothing happened, closes the window, then goes downstairs and there telephones to the police station. The police lieutenant at noce sends three policemen to the house. One goes to the rear of the house, two enter through the front door. The thief had all the silverware packed up and was jusjt going to leave, when suddenly the policemen come upon him. He breaks through, however, and, jumping out of the window, makes good his escape. The policemen follow in hot pursuit. At last the thief is captured and meets with the deserved punishment.

"LOVE GERMS."—Prof. Smarty is working in his laboratory. Suddenly he jumps up. He made a great discovery. He found a love germ. The professor immediately calls his assistants and explains to them the possibilities of his great discovery. The young assist-

ant, wishing to prove the professor's theory, secretly takes the bottle containing the love germs and leaves the house. The young assistant tries the love germs on young and old with the most astonishing results. He suffers himself, however, when the bottle breaks and he inhales all the love germs.

KLEINE OPTICAL CO.

"FOR THEIR COUNTRY'S SAKE."—A young Frenchman attending university at Berlin becomes infatuated with a young lady resident of that city and subsequently is endeared to the brother and entire family. The call to arms fills with dismay the hearts of all and with sincere regrets our friends separate the sweethearts, the brother entering the German army while the student enters that of his country. Not long after the papers announce the death of the two young men, one having shot the other in the performance of duty. News from the front is anxiously expected, but the shock of this awful intelligence is almost too great for the respective families, who are plunged into the depths of despair over the lost.

"MESSINA AFTER THE EARTHQUAKE."—An accurate presentation of the awful devastation caused by nature's upheaval, taken immediately after the catastrophe.

"FOR MOTHER'S SAKE."—A physician called to attend the wife of a wealthy merchant, finds his patient such an apt subject to his hypnotic power that he resolves t othis condition to a furtherance of his own ends. He concocts a scheme by which the wife takes from her husband's desk bank notes comprising a large value, which she delivers to the apartments of the physician. The husband, not aware of the true conditions, accuses his wife, but the doctor's servant intercedes and the police are called. In the absence of the family, the doctor makes another call upon his patient in order to make a final effort to secure more funds when his violent attack upon the woman is resented by the latter's child, who with his father's pistol defends his mother's honor.

"TRIP ON RHODESIAN RAILWAY."—A scenic subject depicting in a most pleasing manner the delight of travels over a most picturesque and beautiful landscape.

VITAGRAPH CO. OF AMERICA.

"THE LOVE OF THE PASHA'S SON."—Outside the palace, the Pasha and his son, the prince are seen descending the marble steps, several servants preceding them, salaaming as they walk backwards. They proceed to the river bank where two caiques are moored to the landing. The father and son enter one, which is loosned by a servant and they row down the river. Further along the stream another caique, containing two Turkish women, passes them. Both look admiringly at the younger women of the two, although the prince's look contains none of the insult conveyed in that of his father. The Pasha orders his oarsmen to put about and follow the other boat. They do so and the young girl is followed to her home, which proves to be that of a wealthy merchant. The daughter and her chaperon enter the house, the Pasha's servant following. He makes note of the number of the house and hurries back to inform his master. Inside in one of the richly furnished rooms hte father and daughter are talking affectionately as a servant enters and announces a messenger from the Pasha. He hands the merchant a note which reads "You are requested to appear befor the Pasha immediately, and bring your daughter." They are horrified at the command, but realize that failure to obey will mean death, so sadly follow the servant to the Pasha's abode. The merchant and his daughter are presented to the Pasha, who announces that he wants the girl for his harem. Pleadings are in vain, the merchant is given a bag of gold in payment for his daughter while she is led away. During this time the prince and the girl have been casting sly glances at each other. He is seen to write something on a card and as the girl is taken away he follows, the Pasha looking after him rather suspiciously. In passing through the corridor the prince passes the card into the girl's hand and walks on. She goes to the harem and unnoticed reads on the card "I will try to save you tonight. Stay awake." Night comes and in the corridor outside of the harem room, a guard is on watch. The prince comes along, tells him that the Pasha has sent for him and offers to take his place on guard. As the servant hurries off, the prince cautiously



opens the door, beckons to the girl and they both hasten through the corridor, leave the palace, go to the river and row off. The servant meanwhile goes to the Pasha's smoking room. The master looks up angrily, asks why he dared to leave his post of duty. He answers that the prince has sent him. The Pasha suspects the truth, jumps up and hurries out with the frightened servant. They reach the harem chamber, where there is one empty divan, verifying his suspicions. Srvants are hurriedly ordered in pursuit, the chase leading over the river, then through a stretch of woods. On a road the pursuing party is close at hand, when the prince spies an automobile containing tourists rapidly approaching. The auto party sympathize with the couple and take them into the machine. They start off just as the Pasha's servants reach the spot. A little later, in a well-furnished room in France, the prince and the girl are the center of a bridal party, the contracting parties being the Pasha's son and the girl whom he saved.

"THE TREASURE."—Mr. and Mrs. Jones, a middle-aged couple, are sitting in their dining-room when water is seen trickling down the walls; a large piece of plaster falls immediately afterwards. They are disgusted and determined to seek other apartments. Jones resumes reading, when the following notice meets his gaze: "Fine city house, furnishd; for sale or rent. A hidden treasure is known to be in the house, but the clue to its whereabouts is unknown." Thoroughly excited, the pair leave their flat to look over the rooms. They reach the house, are shown about by the care-taker, agree upon the terms, etc., and Jones gives his check in payment. Two days later they are comfortably settled and we find



the new tenants examining every imaginable place in search for the treasure. Chairs are broken, carpets pulled up with no success and finally two old-fashioned chairs from the parlor are brought in. As Jones sits down in one it collapses, spilling him on the floor. As he gets to his feet he spies a slip of paper, which proves to be the plan of silver plate stored in the panels of the house. Jones grabs the pickaxe and crowbar and rushes from the room, followed by his wife. The print is laid out, Jones begins measuring off, then starts to dig for the silverware. In the dining-room of the house next door an elderly couple are taking dinner. Suddenly they hear knocks against the wall, then the plaster falls in. The butler excitedly phones for the police, the old gentleman tries to pacify his wife and takes a pistol from the drawer, ready to protect himself and his property. By this time, Jones is well through the wall. The police finally arrive and take in the situation; at least, they think they do, and hide behind the furniture. Jones and his wife come through the hole in the wall, spy the silverware on the sideboard and are highly elated at having their efforts rewarded. Jones picks up a piece of silverware, hands it to his wife and is preparing to take the rest when the sergeant grabs him. Jones is greatly excited and starts to fight. Other officers appear and overpower the intruder, the lights are turned up and Jones, realizing his position, explains to the best of his ability and pays the damage.

"CLEOPATRA'S LOVER, OR A NIGHT OF ENCHANTMENT."—Outside Cleopatra's palace a youth and maiden are observed. They are evidently very much in love with each other. While conversing, the gates open, Cleopatra and Mark Antony come forth, attended by soldiers, dancing girls, etc. He bids farewell to Cleopatra, and, accompanied by a body-guard, starts on his journey. The youth takes no further notice of his sweetheart, but gazes fascinated at Cleopatra, who, after waving farewell to Antony, re-enters the palace. The youth continues to gaze after Cleopatra, pushes his affianced aside, falls to his knees and kisses the step where Cleopatra stood. He then goes into the grounds, underneath her bed-chamber, writes on a scroll of his ardent love, wraps the paper around his arrow and shoots it through the window. Inside the chamber Cleopatra and her servants are startled, take the arrow and read the note. Look-

ing outside, nobody can be seen. Shortly afterward Cleopatra goes outside to the bathing pool, poises on the brink, when, looking toward a clump of bushes, she spies the lovesick youth. He is brought out and Cleopatra imperiously demands what his presence means. He is not abashed, but kneels and tells of his love. Cleopatra orders her attendants away, takes the youth and leads him off. When alone he again reiterates his love. Cleopatra orders her servants to bring wine, fruit, perfumes,



etc. Dancing girls appear, execute a few manœuvers, then leave. Cleopatra then rises and dances before the youth. A servant enters, delivers a messag to the mistress, then départs. Cleopatra hands a goblet to the young man, who drinks its contents, then falls dead. Cleopatra bows over his body a moment, then springs up and sits on the throne as Mark Antony comes down the steps. He salutes and embraces Cleopatra, observes the corpse and demands an explanation. Cleopatra carelessly replies: "Just another slave I was experimenting on with poison."

PATHÉ FRÈRES.

"THE SCAR."—In this artistically colored film we see a pretty little drama of the period of Louis XIV, in which two young noblemen are in love with the charming Lady Cecile, but she shows one of them that she does not care for his attentions. In order to be near her, he makes love to her sister Lady Maude, but never misses an opportunity to let Lady Cecile know of his infatuation for her. One day when she is out strolling through the estate she is attacked by masked men, who make an attempt to kidnap her, but she causes so



much excitement that they let her go, but not until she bites one of the party on the hand, inflicting an ugly wound. She returns to her home and tells of her encounter, but there is no way of tracing the culprits, so the matter is let drop. Shortly after the fellow proposes to her sister and is accepted, and when the time arrives for the wedding the happy family and friends gather around the table where the couple must sign the marriage certificate. The fiance removes his glove, and as he is about to sign his name Lady Cecile notices the scar on his hand which she inflicted with her teeth the day that she was attacked. She makes an outcry and confronts him with her proofs that he is the one who attacked her. He tries to deny the charges, but the evidence is too strong against him, and Lady Cecile's fiance champions her cause and invites the villain to fight a duel, in which he is killed, much to the satisfaction of all.

"SAMMY CELEBRATES."—Sammy, who is one of the boys in the navy, does some great celebrating when he reaches port, and when it comes time for him to report at roll call, he is very conspicuous by his absence. The police start out to find him, and after a prolonged search they come upon him in a cafe, where he is having the time of his life. The officer places him under arrest and starts off for the station, but Sammy is not overjoyed with his companion, so makes a bolt for liberty. He gives the officer a warm chase for a long distance, and finally seeing a delivery boy leave his little wagon at the curb, he takes refuge in it, thinking that he can evade the law. The officer saw him climb in, so when he comes up he sits on top of the lid and gives orders to the boy to wheel the wagon to the station. On their way they stop to have a drink, and poor imprisoned Sammy tries his best to get out, but they manage to keep the lid



down. Finally the pair imbibe too freely and begin to show signs of carrying a heavy load, with the result, that Sammy takes advantage of their condition and makes good his escape this time, for the pair are in no condition to give chase. They manage to make their way back to the station, and when the officer reports to his superior officer the outcome of his escapade, he is himself locked up along with his generous companion.

"CALLING DAY."—A young couple go out calling and leave their servant alone in the apartment, but she is not lonesome very long, for she has friends of her own to call on her. The first caller is the policeman on the beat, who comes in, and after an affectionate salutation she gives him a hearty meal. Suddenly they are disturbed by the bell ringing, and she hides the fellow in a cupboard, but upon opening the door discovers it is only one of the tradesmen delivering some provisions. He stays a little too long, and the poor fellow in the cupboard can't stand his cramped position any longer, so stretches out, upsetting everything on the shelves over himself. When he is released he is a terrible sight to behold. The good-natured cook then takes him into the parlor, where she serves him his coffee. As he is enjoying the beverage the bell rings again, and this time she hides him in the bath room, and goes to the door and is surprised to behold another one of her admirers, a soldier. She invites him in, and he is not long in letting her know that he is hungry, so she gives him a good feast, after which they retire to the parlor to have a quiet little chat. They are just about seated when they hear the people of the house returning, and she hides him also in the bathroom along with the other fellow, who profiting by the opportunity, takes a bath. He is unable to turn the water off and the tub is overflowing and flooding the room while he contendedly splashes around. When the soldier enters he splashes him with the water, which immediately starts a fight, and the two fellows clinch, one trying to throw the other into the tub. In their scuffle they upset the tub full of water and the place looks like a miniature lake. Finally they bolt through the door out into the hall, where they run into the master of the house, who is horrified at the state of affairs. He grabs both of them and kicks them out of the place, followed by the unfortunate maid.

"NICK CARTER'S DOUBLE."—An old woman falls asleep in front of her home while watching a cage which contains a pet bird, and soon a fellow comes along who takes advantage of the situation and steals the bird. He is sure of having a fine feast on the little creature, so in his anticipation of having it ready to cook upon arriving at his home, he plucks the feathers as he goes along the street. When the old woman awakes, and discovers that her pet is gone she puts up an awful wail, and goes straight to a detective whom she hires to run down the cruel culprit. The pompous sleuth takes a large magnifying glass, and accompanies the woman to her home and when he sees the feathers strewn along the street, he follows the trail for some distance which eventually leads him to the door of the thief's house. He is unable to enter, so climbs up a drain pipe to the roof, and comes down through the chimney an dis just in time to see the fellow devouring the bird. He attacks his man and soon has him under his power, and lugs him off to the station where the poor old woman is patiently waiting. He throws the thief on a table and proceeds to extract the bird from his stomach, which he does successfully with the aid of a saw, and returns the little pet to its mistress, and as a reward for all his trouble she presents him with a small bunch of flowers.

"VAMPIRES OF THE COAST."—A band of outlaws on the sea coast make their miserable and dishonest living by luring ships from their course to be dashed to pieces on the rock-bound coast. They tie a lantern on the horns of a cow and lead her along the beach, and the ship seeing its gleam heads for the light, and as a consequence is soon on the rocks where it is dashed to pieces. The pirates gather up the rich merchandise as it floats to shore, and make the surviving crew and passengers prisoners, taking them to a cave where the casks and boxes are broken open and the spoils distributed among the gang. One of the wreckers saves the life of one of the passengers, the beautiful daughter of a wealthy family, who has lost consciousness after battling with the waves, and he tries to make the unfortunate girl as comfortable as possible in her squalid surroundings. The rest of the robbers imbibe too freely of the contents of some of the casks and be-

fore long it has its effect and they all fall asleep. The young fellow seizing this opportunity takes the girl and leads her out of the place, and after many adventures he manages to take her to her home, which is a beautiful manor. Her friends, who are worried lest she is lost in the storm, are overjoyed at having her safely returned, and as a mark of appreciation they invite the youth to stay and accept their hospitality. He gladly consents, for he is deeply in love with the maiden, and it is not long before she lets him know that the feeling is mutual. His visit to her home is one of joy and happiness, and eventually the happy young couple are married.

"A PUT UP JOB."—A crowd of bench warmers in the park read a notice in the morning newspapers stating that there is a young lady possessing $5,000 who wants to marry a worthy man. They all hurry off to the office of the paper and answer the advertisement. For a joke four young girls in a millier's store have inserted the ad., and when they receive the answers they decide to have some sport at the expense of the fortune hunters so they answer the letters, telling the men to be at a certain matrimonial agency at an appointed time. The girls go to the place in an automobile, and upon arriving they are overwhelmed with proposals from the waiting mob. The ladies try to get away by getting on a tram car, but the crowd of lovers follow and keep up their entreaties until the girls try to make their escape again, but to no avail, for the mob keeps after them, imploring and entreating for a hearing. Finally there is a free-for-all scuffle in which the girls hold their ground against all the men, until finally they come upon a fellow who is sprinkling the street with a hose. One of the girls grabs the nozzle and holds the crowd at bay, giving them all a good ducking, after which she makes her escape, leaving the wooers a sore looking lot.

"SAVED BY HIS DOG."—An old beggar woman is standing in front of a beautiful mansion asking for alms when the inhabitants of the place come along. They give her a little change but not enough to satisfy her, and when she tries to get more the butler orders her away and slams the door in her face. Infuriated at the treatment, the old woman leaves, vowing vengeance. In the afternoon the nursemaid has the baby out in the park, and while she is seated on a bench conversing with a friend the old hag steals the child out of its carriage and makes away without being seen. When the maid misses the youngster she returns and tells the grief-stricken parents the sad news. They have a noble dog, and when he sees the family in tears he realizes that the baby is gone, so without being seen, he steals out of the place and starts on a long run in search of the little one. His instinct leads him to the door of the hut, where the old hag has the baby, and entering he sees the little one on a mattress on the floor, while the old woman lays in a drunken stupor. The dog retraces his steps back to his master's home and whines and barks until he attracts attention and causes his master to realize that he is up to something. Finally the man follows the animal and he leads him to the place where upon entering he is overjoyed to find the lost baby. He takes the little one back to the distracted mother, who is thankful to have her darling returned to her, and the noble dog comes in for his share of the adulation for performing such an intelligent act.

"ON THE ZAMBESI."—In this magnificent picture we enjoy the beauties of the famous Zambesi river in Africa, which is noted the world over for the Victoria Falls (which few of us will ever have the pleasure of seeing.) We can boast of the beauties of Niagara, but in many ways these falls are grander, as the country is mountainous and the lofty peaks form a wondrous background to the great falls, which have a greater drop than Niagara, but not such a vast volume of water. We get many views of the great gorge from different points, and a clever piece of photography is accomplished in reproducing the rainbow in the mist.

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

S. LUBIN.

Subject and Class.	Length.
Love's Sweet Melody—Dramatic	880 ft.
The Wrong Burglar—Comic	610 ft.
The Fighting Parson—Dramatic	270 ft.
When Lips Are Sealed—Dramatic	830 ft.
Troubles of a Stranded Actor—Comic	620 ft.
How Happy Jack Got His Meal—Comic	175 ft.
A Bitter Lesson—Dramatic	515 ft.
The Old Maid's Dream—Comic	390 ft.
The Orphans of the G. A. R.—Dramatic	650 ft.
Leo's Air Rifle—Comic	320 ft.
The House at the Bridge—Dramatic	590 ft.
The Forgotten Watch—Comic	285 ft.
A New Year—Dramatic	565 ft.
A New Year's Gift—Comic	330 ft.

BIOGRAPH CO.

The Criminal Hypnotist—Dramatic	626 ft.
Those Boys—Comic	342 ft.
Mr. Jones Has a Card Party—Comic	583 ft.
The Fascinating Mrs. Francis—Comic	417 ft.
A Rural Elopement—Comic	546 ft.
The Sacrifice—Comic	438 ft.
The Honor of Thieves—Dramatic	681 ft.
Love Finds a Way—Dramatic	319 ft.
The Maniac Cook—Dramatic	533 ft.
Mrs. Jones Entertains—Comic	583 ft.

SELIG CO.

In Old Arizona—Dramatic	1000 ft.
The Tenderfoot—Comic	416 ft.
The Tyrant's Dream—Comic	420 ft.
Schooldays—Comic	164 ft.
In the Shenandoah Valley—Dramatic	1000 ft.

KALEM CO.

The Girl at the Old Mill—Dramatic	——
The Sponge Fishers of Cuba—Industrial	965 ft.
A Florida Feud; or Love in the Everglades—Dramatic	——
The Trail of the White Man—Dramatic	975 ft.

VITAGRAPH CO.

Subject and Class.	Length.
Ruy Blas—Dramatic	900 ft.
A Case of Spirits—Comic	500 ft.
A Colonial Romance—Dramatic	487 ft.
The Castaways—Dramatic	630 ft.
The Heroine of the Forge—Dramatic	315 ft.
The Two Sons—Dramatic	587 ft.
The Bride of Tabaiva—Dramatic	380 ft.
The Bride of Lammermoor—Dramatic	540 ft.
The Painting—Dramatic	430 ft.
A Telepathic Warning—Dramatic	675 ft.
He Went to See the Devil—Comic	295 ft.
Monkey Land—Comic	330 ft.
Cure for Bashfulness—Comic	520 ft.
A Dream of Wealth—Dramatic	612 ft.
A Sister's Love—Dramatic	435 ft.

PATHE FRERES.

The Sergeant's Stripes—Dramatic	735 ft.
A Pretty Little Milliner—Comic	164 ft.
Wonderful Eggs—Magic	328 ft.
The Stepmother—Dramatic	649 ft.
Beginning of the Serpentine Dance—Magic	410 ft.
Buffin Wins First Prize—Comic	505 ft.
A Fish Story—Comic	400 ft.
Lady Cabby's Romance—Comic	410 ft.
Boby's Sketches—Comic	174 ft.
Duel Under Richelieu—Dramatic	718 ft.
Spanish Blood—Dramatic	278 ft.
Prehistoric Lid—Comic	371 ft.
Stilt Walking—Sport	348 ft.
A Nervy Thief—Comic	282 ft.
Paper Cock-a-Doodles—Magic	377 ft.
It's Only the Painter—Comic	525 ft.
Mr. Pynhead Out for a Good Time—Comic	492 ft.
The Hunchback—Dramatic	433 ft.
Mr. Soaker at the Seaside—Comic	278 ft.
Strassburg—Educational	462 ft.
Collection of Stamps—Magic	508 ft.
Two Very Unlucky Thieves—Comic	459 ft.

Subject and Class.	Length.
A Lovely Lass—Dramatic	581 ft.
School Children's Strike—Comic	380 ft.
Ted and His Little Sister—Dramatic	538 ft.
A Drunkard's Dream—Dramatic	410 ft.
St. Moritz—Sports	508 ft.
Rag Tags Ball—Comic	544 ft.
Persistent Suitor—Comic	394 ft.
Sicilian's Revenge—Dramatic	387 ft.
Anonymous Letter—Dramatic	420 ft.
Mysterious Correspondent—Comic	436 ft.
Woodenheaded Veteran—Comic	502 ft.
The Burning of Stamboul—Dramatic	367 ft.

ESSANAY CO.

The Old Curiosity Shop—Dramatic	1000 ft.
Professor's Love Tonic—Comic	490 ft.
The Actor's Baby Carriage—Comic	467 ft.
In Golden Days—Dramatic	1000 ft.
The Haunted Lounge—Comic	370 ft.
The Neighbor's Kids—Comic	550 ft.

EDISON CO.

Pagan and Christian—Dramatic	1000 ft.
A Burglar Cupid—Comic	850 ft.
Where is My Wandering Boy Tonight?—Dramatic	900 ft.
Drawing the Color Line—Comic	900 ft.
Under Northern Skies—Dramatic	900 ft.
The Worm Will Turn—Comic	900 ft.
The Lost New Year's Dinner—Comic	900 ft.
A Persistent Suitor—Comic	900 ft.

KLEINE OPTICAL CO.

Persevering Insurance Agent—Comic	464 ft.
A Hot Remedy—Comic	500 ft.
Troubled Artists—Comic	507 ft.
Champion Suffragist—Comic	277 ft.
Married Twice—Dramatic	790 ft.
A Gypsy's Jealousy—Dramatic	644 ft.
Visions of a Goldsmith—Dramatic	327 ft.
Converted—Dramatic	884 ft.
Bewitched Breton—Comic	527 ft.

COLOR PHOTOGRAPHY REALIZED

Important Step Scientifically

"Animated Photographs in Natural Colors" was the subject of a paper by the noted expert, Mr. G. A. Smith, read before the Royal Society of Arts. It follows:

It is a pleasure to respond to-night to the invitation of the Royal Society of Arts to describe briefly a rather long course of experimental work carried out with an interesting object in view—that of reproducing by means of photography moving scenes in their natural colors.

The subject of color photography has been very much to the fore of late, and the main lines upon which the work is done are so widely understood that it is unnecessary to go very fully over rudimentary ground in introducing the subject to an audience like the present one.

But we are to deal with that branch known as "animated" photography, and as I often find that though most people are familiar enough with the results as exhibited at the places of amusement, they are not always quite clear about the process, it seems desirable to outline briefly the principles of the art.

Briefly stated, animated photography is snap-shot photography, without much interval between the shots. To do the work you provide yourself with a special camera and a roll of sensitive film, which latter may be of any length from, say, 50 to 500 feet, and on this film you take snap-shots at the rate of 16 per second. A handle on the camera actuates machinery which carries the film forward. You turn the handle at a speed which causes the film to pass behind the lens at the rate of one foot of film for every second of time, whilst a revolving shutter with an opening in it permits 16 images to the foot to fall in rotation upon the travelling sensitive surface. It is important to note that the sensitive film is not travelling past the lens continuously; the machinery causes it to stand still momentarily while the actual snap-shot is being taken, and whilst the film is being wisked forward preparatory to another snap-shot being recorded, the revolving black shutter intervenes to protect the moving film from light. Thus the film jumps forward 16 times every second, and stands still 16 times every second. When all the film has run through the camera, or when you think enough of the scene has been recorded, the film is developed like any other negative. When dry, a contact print is made on another piece of transparent film of corresponding length, and when that print is finally developed and dried it is ready to exhibit to an audience. It is run through a machine fitted with a lens and provided with a good light, in such a manner that the snap-shots are projected just as lantern slides are shown, only that they change at the rate of 16 per second. A black shutter here again revolves and obliterates the light every time a picture changes. The sheet is, therefore, being bombarded with a stream of snap-shots at such a rapid rate that before one snap-shot has time to fade from the observer's retina another one is in view, and as each view is a record slightly different from its predecessors, the illusion of movement is conveyed. The part played by persistence of vision in this process is important, because we shall meet with that phenomenon again presently.

It is admitted that "animated photographs" are of great interest and educational importance, enabling us, as they do, to participate at our ease in scenes and happenings which we can never witness without their aid. But now that the extreme novelty and wonder of the thing have lost their first spell over our minds how frequently the thought occurs that if only color could be added a much more realistic impression of the situation would be conveyed. Personally, I have frequently had the desire for color during the twelve years that I have been actively interested in the animated picture industry; but I think I date my determination to do what little within me lies to bring about that desired end from the time of the funeral of our late Queen, when it was my sole privilege to cinematograph the scene on the steps of the Chapel Royal, Windsor Castle. The picture that I obtained on that occasion, though a faithful record of movement and incident, conveyed no suggestion whatever of the gorgeous coloring of that historic scene. The rich uniforms of our King and Princes, the gorgeous tunics, plumes, and gold braidings of the great representatives of continental and other countries, made a blaze of moving color on the broad steps of the Chapel which I shall never forget. My picture, of course, conveyed nothing of all this, and to my mind lost nine-tenths of its interest and truth in consequence. The same lament applies to almost all military scenes in my opinion; and numerous other cases will occur to all of you where, if we could only reproduce color as well as movement, a much more realistic and valuable record would result.

But how is it to be done? What methods are open to us? Science tells us, with proofs that cannot be disputed, that there is no such thing as color in an objective sense; color is a sensation—a something supplied by our own minds—a subjective phenomenon entirely. A red object is conveying to our eyes a series of physical impulses numbering some millions per second; a violet object is sending impulses at nearly double the rate; other colors are sending impluses at different rates per second; and the brain translates these different impulses into sensations which we term color. Color, then, in all their innumerable shades and gradations, are actually impulses, shocks, or waves of varying intensity and proportion, each impulse or shock having its own characteristic velocity by which we recognize it and assign it its value.

Scientifically speaking, in the light of our knowledge to date, the photographer who sets out to record color is seeking to record what does not exist outside of his own mind! Apart from his own brain, the beautiful colors and gorgeous tints around him are "oscillations of the ether;" and any experimenter who fails to grasp this scientific proposition and to work in the light of it is handicapped indeed.

Students of photography and of color phenomena are well aware that the scientific performance of Professor Lippman's some 13 years ago still ranks as the only real "photography in colors.' He passed the focussed picture in his camera through an extremely thin and transparent sensitive emulsion on to a wall of mercury. Then the color waves rebounded, and by what is known as interference set up a permanent chemical change in the thin film. The light waves became, as it were, stationary, and revealed colors when viewed at a certain angle in reflected light. Such pictures require an exposure of at least a quarter of an hour in good sunlight. The colors are not always quite satisfactory (white is not at all well rendered) and the picture cannot be reproduced. The process is of intense scientific interest, but has no other practical value.

It appears, then, that in the present state of knowledge the most we can hope to do photographically in the pictorial registration of color is to record the particular color waves in any scene in a scale—from white ranging through intermediate greys to black subsequently translating these neutral gradations back into color terms by some artifice with colored lights or dyes.

Some authority has, I believe, laid down the proposition that the human eye is a very imperfect optical instrument. However that may be, it is very certain that the photographic plate is much more imperfect. The photographic plate is partly color-blind. It is said that some ladies in church are so much absorbed in the millinery that they necessarily bring away a very imperfect impression of the sermon. The photographic plate when put to work is so much impressed by the colors violet and blue, i. e., ether oscillations of high frequency, that it omits to give anything like an adequate rendering of the slower oscillations which human eyes recognize and designate as orange and red. Every amateur photographer knows how sluggishly responsive, comparatively speaking, his plates are to red rays, and for that reason he develops and inspects them in red light. Consequently, before photographic plates can be made to record color waves, even in terms of neutral greys with white at one end of the scale and black at the other, they must be induced to see things more as human eyes see them. At present, whilst the human eye says that yellow is the most luminous color next to white itself, the photographic plate says that violet is. Whilst the human eye says that scarlet is a very bright and luminous color, the photographic plate says it can scarcely see it at all.

So far as is generally known, the only way to make photographic plates see more as we see is to doctor them in very carefully arranged conditions with certain of the curious dyes derived from the by-products of coal. By a course of experimental doctoring of this sort, extending over the past three years, I have found it possible to make cinematograph film as sensitive, for all practical purposes, to red as to white. Thus a negative taken in the sixty-fourth of a second through a piece of red glass of two ladies, one dressed in scarlet and one in white, shows the dresses recorded with equal intensity. This is in harmony with the testimony of the human eye in similar conditions, as we shall find if we take a piece of red glass and look through it at two ladies dressed as I have described.

Apart from the beautifully scientific but impracticable process of Professor Lippman previously alluded to the only field of operations presented to our view (assuming that we have secured a photographic medium sensitive to all colors of the spectrum) is the three-color theory promulgated by Thomas Young early in the last century, and since adopted in every process of color photography with which I am acquainted. This theory refers all human color sensations to three primary ones—red, green, and violet. It suggests that we have a sort of triple seeing-mechanism capable of exciting sensations in the mind when stimulated by light waves and that all the color sensations we experience are caused by the stimulation and activity of these triple avenues in varying proportions.

Whether the three-color theory is in accordance with physiological facts or not need not be discussed. Sufficient is it for us that its adoption gives a practical working hypothesis, and as expounded and practised by Ducos du Hauron, Dr. Joly, M'Donough, Ives, Lumiere, Sanger

Shepherd, and others, gives us pleasing reproductions in color. The applications of the theory are almost as old as most of us in this room; and we have seen from time to time lantern slides of still subjects beautifully produced by methods based on it.

Briefly, the theory indicates that, applied to photography, we are to take a photograph through red glass, which, by cutting out all other rays, permits us to secure a record of all that is red in the view and of all that relates to red; we are to take another through a green glass and so obtain a record of green, and of all that relates to green and of nothing else; finally we are to take a third photograph through a violet glass and secure a record of all that is violet and of all that relates to violet. When these three photographs are ultimately viewed in the colored light that belongs to each, and they are somehow superimposed so that we view them all at once, each picture will contribute the requisite proportion of color recorded in it and the reconstruction of the colored scene will be complete..

The simplest illustrations of the principle is perhaps the triple lantern, when the top lantern may shed a light through red glass on the sheet the middle lantern may throw light through green glass, and the bottom lantern supply a beam of violet light. These three beams of colored light superimposed upon the sheet will form white light. Then if the photographs, taken as described, and made into lantern slides, are inserted in their appropriate lanterns, and correctly focussed and superimposed on the sheet the proportions of colored light passed through the three slides suffice to reproduce to our eyes the proportions of color in the original scene.

The most startling example of the three-color theory is admittedly afforded by the recently-introduced and wonderful autochrome plate in which by the marvelous skill of the brothers Lumiere, the required color filters are embodied as microscopic particles in the photographic plate itself, so that one exposure secures the photograph in three-color value, and, when finished, a light at the back of the plate enables us to see the three colors in proper proportion. The multitude of microscopic filters (red, green, and violet) embodied in the plate abolish all the intermediate steps necessary before the introduction of the plate, and at the same time afford the most brilliant example of the application of the three-color principle.

(To be continued.)

Advertise in FILM INDEX

and increase your business

IT IS OUR POLICY

—TO—

Purchase from three to five copies of every good subject manufactured.
Make shipments in ample time to avoid delays.
Avoid **Repeaters.** Ship **No Junk.**
Give what we promise.

We earnestly solicit a trial order for Film Service that we may convince You. **WRITE TODAY**

O. T. CRAWFORD FILM EXCHANGE CO.
(MEMBERS FILM SERVICE ASSOCIATION)

1401-1405 Locust St., St. Louis, Mo. **421 4th Ave., Louisville, Ky.**

Care of Crawford's Theatre, El Paso, Tex. | Care of Shubert Theatre, New Orleans, La. | 306 Moore-Burnett Bldg., Houston, Tex.

Enthusiastically Approved by Pres. Roosevelt

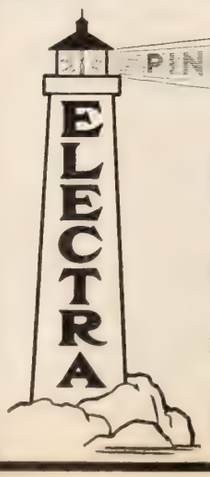
Get on the prosperity wagon. Write now, before your competitor, for our special prospectus and terms for our great production

THE WOLF HUNT

A subject of extraordinary interest. The most extensively advertised film in the world. **Special Paper** **Special Lecture**

WRITE NOW

Oklahoma Natural Mutoscene Company
605 14th St., N. W., Washington, D. C.



PINK LABEL



CARBONS

Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption
Insist on Getting the Genuine. Don't Accept Substitutes
All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

The
A. B. C.
OF
The Film Business

Attention Brains Courtesy

AT YOUR DISPOSAL AND GLADLY FURNISHED BY

Pittsburg Calcium Light and Film Company

Pittsburg, Pa.

Cincinnati, O. Des Moines, Ia.
Rochester, N. Y. Lincoln, Neb.

PATHÉ FRÈRES FILMS

A FEW NOVELTIES

MONDAY, JANUARY 25, 1909

THE SCAR

COLORED

Length - - - 606 Feet

WEDNESDAY, JANUARY 27

CALLING DAY

Length - - - 469 Feet

FRIDAY, JANUARY 29

VAMPIRES OF THE COAST

COLORED

Length - - - 590 Ft.

SATURDAY, JANUARY 30

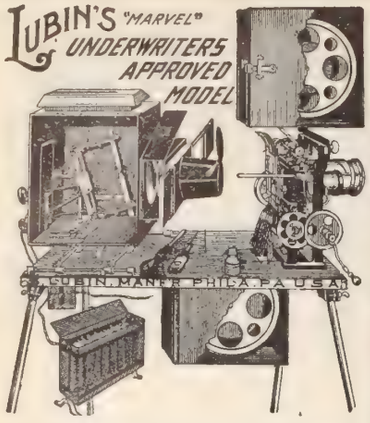
SAVED BY HIS DOG

Length - - - 512 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs,** to extend over five feet high. **$145**

Released Jan. 25th

A SUIT CASE

Will he suit? The first suit. The wrong suit. Uncle Sam's suit. Some soot. A suit for damages. A damaged suit. The right suit. A striped suit.

Length, 615 feet

WHO STOLE CASEY'S WOOD?

It takes Casey's ingenuity to discover the thief of his wood pile. A very humorous picture.

Length, 270 feet

Released Jan. 28th

THE NEW MIRROR

The young husband sends his wife a new mirror. While dressing, she sees through the mirror a thief entering the bedroom window. She causes the capture of the thief, which is done after many difficulties.

Length, 480 feet

LOVE GERMS

The Professor discovered the germs of love. A young assistant steals a bottle containing love germs and starts out to try the germs on different people. He succeeds beyond expectations, until at last he comes to grief himself.

Length, 460 feet

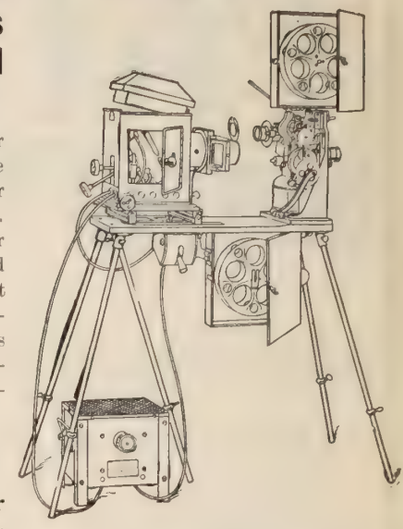
S. LUBIN Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons

LUBIN BUILDING
926-928 Market St.
Philadelphia, Pa.

EDISON KINETOSCOPES

The exhibitor who uses an Edison Kinetoscope need not fear competition.

To invest in an indifferent or inferior picture machine is to invite failure. The Edison Kinetoscope is unequalled for its brilliant, steady, clear cut work. There is no unpleasant flicker, no wear on the films, no danger from fire and no complicated mechanisms to get out of order. The motion picture idea originated with Thomas A. Edison. He offers it in its most perfect form in his Kinetoscope. One of many decided improvements is its



IMPROVED LAMP HOUSE

This lamp house is much larger than other types, has better radiation, takes longer carbons and, by reason of top, back and side openings, is much more accessible. A complete description of the Edison Kinetoscope with illustrations in booklet form, sent free on request.

Prices from $90.00 to $225.00

Complies with Fire Regulations of all cities

Film Index Ads Bring Results

EDISON FILMS

The subjects for Edison Films are selected with great care and are acted out by talented people. They are never ordinary, but are always of a character that does not offend. They range from thrilling melodrama to brisk, lively comedy. They are made with unusual care by a process that insures absolutely perfect results. New films are prepared each week. If you will send us your address you will receive complete descriptions of the new films as they appear.

NEW SUBJECTS:

Shipment, Jan. 26, 1909

A Romance of Old Madrid

DRAMATIC

No. 6416 Code, VENGATIVA Approx. Length, 900 feet

Shipment, January 29, 1909

A Modest Young Man

COMEDY

No. 6417 Code, VENGATIVOS Approx. Length, 900 feet

NEXT WEEK'S SHIPMENTS

Shipment, February 2, 1909

THE ORIGIN OF BEETHOVEN'S MOONLIGHT SONATA

DRAMATIC

No. 6418 Code, VENGEABLE Approx. Length, 900 feet

Shipment, February 5, 1909

ADVENTURES OF AN OLD FLIRT

COMEDY

No. 6419 Code, VENGEANCE Approx. Length, 900 feet

EDISON MANUFACTURING CO.

MAIN OFFICE AND FACTORY,
72 LAKESIDE AVE., ORANGE, N. J.

Dealers in all Principal Cities

New York Office, 10 Fifth Ave. Chicago Office, 304 Wabash Ave.

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England

Selling Agents: P. L. WATERS, 41 E. 21st St., New York
GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

NEXT

S and A

FILM ISSUE

ORDER QUICK OUR

Comedy Subjects

"TOO MUCH DOG BISCUIT"

(Length approx., 400 ft.)

A CURE for GOUT

(Length approx., 540 ft.)

READY

Wednesday, Jan. 27th

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

ORIGINAL

Italian Earthquake FILMS

Our negatives arrive by

S.S. Kaiser Wilhelm der Grosse

If nothing unforeseen happens the film will be released on

Monday, February 1

Wire your orders

S. LUBIN

926-928 Market Street

PHILADELPHIA, PA.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, Jan. 26

The Love of the Pasha's Son

A TURKISH ROMANCE

A Turkish Pasha takes the daughter of a wealthy merchant for his harem. The Prince falls in lov with the girl, rescues her and makes her his wife.

THE TREASURE

OR THE HOUSE NEXT DOOR

A couple accidentally come across plans telling of hidden treasure in their home. They dig and find it, much to their surprise, in the house next door. Explanations follow, and after paying the damage the couple return to their own apartment.

Saturday, Jan. 30

CLEOPATRA'S LOVER

or A Night of Enchantment

Picturized after the story by Theophile Gautier, the great French writer.

COMING

James Sheridan Knowles'

A Mammoth Production of

"VIRGINIUS"

EARTHQUAKE

SPECIAL! SPECIAL! SPECIAL!

Ready for Delivery Monday, January 25th

Films of the great calamity in Italy, taken by our own operators at Messina and Reggio
Length 1,000 feet. Price 13 cents per foot, net. Order at once if you wish immediate delivery

THIS IS A SPECIAL SUBJECT

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

BIOGRAPH FILMS

Trade Mark

Trade Mark



THE WELCOME BURGLAR

Released January 25, 1909

The Welcome Burglar

A dramatic episode of most unique construction, showing how the advent of a burglar helped a woman in ridding herself of a persecuting wretch.

Length 790 feet

Released January 25, 1909

Those Awful Hats

An extremely funny satire on the big hat craze, as met with at a Moving Picture theatre.

Length 185 feet



THE CORD OF LIFE

Released January 28, 1909

The Cord of Life

Without exception the most thrilling picture ever produced. A story of a Sicilian's vow of vengeance, in which he is thwarted, making a subject which, while intensely stirring, is entirely devoid of any gruesomeness. It is bound to prove a distinctive feature of any program.

Length 857 feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Improved Film Supply Co.

Members of Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.

Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

Quality Film not Quantity Film

Can be had only by dealing with a reliable firm. Price no higher than other, but promptness superior to anyone in the business.

Write us for full particulars.

The Actograph Co.
50 UNION SQUARE, N. Y.

Harmony Hall Bldg.
River and Third Sts.
Troy, N.Y.

VAUDEVILLE

Acts of Guaranteed Merit for

Moving Picture Theatres

I book acts of the best quality at satisfactory figure.

Now booking Pennsylvania, New Jersey, Maryland and Virginia.

Promptness and Reliability Assured

NORMAN JEFFERIES

9th and Arch Streets, Philadelphia, Pa.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogne of over 300 illustrated songs.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO
231 BOWERY, NEW YORK
Telephone, 4267 Orchard

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)
1368 BROADWAY
NEW YORK CITY

Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

In Rolls Correctly Numbered

TICKETS

Lowest Prices

STANDARD TICKET CO.
181 Pearl St., New York

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

FEBRUARY 6, 1909
WHOLE NUMBER 146



THE FILM INDEX

THEATRE SEATING

We have

20,000 CHAIRS

in stock and can ship your order in twenty-four hours

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St, BOSTON, MASS. — 1235 Arch St, PHILADELPHIA, PA.

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

It Will Always Be Our Policy

—TO—

Purchase from two to four copies of every good subject manufactured.
Make shipments in ample time to avoid delays.
Avoid **Repeaters.** Ship **No Junk.**
Give what we promise.

Each office fully equipped to furnish a regular supply of 12 to 18 First Run Reels per week.

We earnestly solicit a trial order for Film Service that we may convince you. **WRITE TODAY**

O. T. CRAWFORD FILM EXCHANGE CO.

(MEMBERS FILM SERVICE ASSOCIATION)

1401-1405 Locust St., St. Louis, Mo. — 421 4th Ave., Louisville, Ky.
Care of Crawford's Theatre, El Paso, Tex. — Care of Shubert Theatre, New Orleans, La. — 306 Moore-Burnett Bldg., Houston, Tex.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.



Pathe Passion Play

(COLORED)

FOR SALE.—Complete subject used but two weeks, clear, not scratched, torn or patched; and a set of Silver Cathedral Chimes. No reasonable offer refused. Address or call STERLING COMPANY, 8 Barclay St., New York City

AT LIBERTY

MANAGER

of M. P. show. Six years' experience. Competent to equip, open up and run any size place from street line to screen. Best of references. Write or wire. H. Attewell, Manager "Bijou Dream," 111 Windsor Street, Montreal, P. Q., Canada.

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower Of Liberty.
That's Why I Never Married.
Why Doesn't Santa Claus Go Next Door.
Smiling Star.
The Holy Light.
They'll Be Sorry Some Day.
Don't Take Me Home.
Shine On Harvest Moon.
Somebody's Heart.
Promise.
I'd Like To Be The Sweeahert Of A Girl Like You,
Honey Dear.

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweatheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

HARSTN & CO.

My Yankee Land.
When the Leaves Have Turned to Golden.
You Are the Girl For Me.
Mansion of Millionaires.
Love Spells Trouble To Me.
Take Me To The Moving Pictures.
Don't Take Me Home.
I Lost My Heart When I Saw Your Eyes,
In the Days of '49.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.

A LIVE SERVICE FOR LIVE MANAGERS
FILMS HOWARD MOVING PICTURE CO. FILMS
MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) In c

"HOW TO REACH THE FOREIGN MARKET"
Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the
American Agent, J. F. FAIRMAN, 311 Chauncey St., Brooklyn, N. Y.
Kinematograph and Lantern Weekly
9 and 11 Tottenham Street, LONDON, W.

A PLEASED SMILE—WHY?
Satisfaction—that's the answer

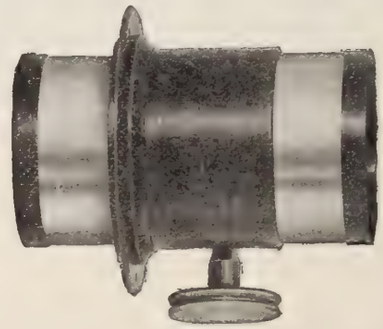
When Mr. Exhibitor orders signs or posters, he can't afford disappointments. They are expensive and not businesslike.

Why is it, then, that we control such a big portion of the sign and poster business? Because we are prompt, efficient, and our price is right.

That's the combination that's winning for us. Write us now. Our facilities are extensive, and our signs put tone to your business.



THEATRICAL AD. CO., M. GLENN, Sole Proprietor 34 E. 14th ST., NEW YORK
ANY SIZE SIGNS AND POSTERS ANY TIME ANYWHERE



Every first class machine is equipped with first class accessories. In a motion picture machine the lens is the most important accessory. Upon the quality of the lens depends the success or failure of an otherwise good subject.

Bausch & Lomb Projection Lenses

are acknowledged by experts to be superior to anything ever produced for optical correctness and mechanical construction.

PRISM is a little popular science monthly. Send for copy, free.

BAUSCH & LOMB OPTICAL CO.
CARL ZEISS, JENA B-L GEO. N. SAEGMULLER
Offices: New York Boston Chicago Z S San Francisco Washington London Frankfort
ROCHESTER, N. Y.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 6. FEBRUARY 6, 1909. Whole No. 146.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

WHY NOT?

Our English cousins have shown us the way to salvation from ignorant government officials, but who has noticed it?

For some time the British trade papers have been giving accounts of tests of fire-extinguishing apparatus that were held in the presence of government officials. We find that all manner of emergency appliances were demonstrated, but what the result was of the whole affair we do not yet know. But the very idea is of great value to us in this country. We have long looked forward to something that will wipe out the fire menace in connection with the operation of the moving picture theatre. It is this which is at the root of all the evil that stands in the way of our progress. As a matter of fact, a moving picture man knows truthfully that the risk is not really as great as the noise concerning it has made it, but does the layman know it? Of course not; to daily paper writers and clerical agitators, the moving picture projecting apparatus is like an infernal machine, which is likely at any moment to "explode" with a terrific crash, carrying death and destruction in its wake. When a fire occurs in a moving picture theatre, the first press report always lays it to an "explosion" of the machine, whether it originated in the booth or not—and mostly not. The number of fires has greatly diminished of late, and the reason is that the appliances are becoming gradually perfected. In larger cities, exhibitors are likely t oinvest in trese improvements liberally, but at any rate, the fire and police authorities make no discrimination when they issue orders. Now, is it not time that they were "taken into confidence" and shown all the resources at the command of an operator in case of a mishap in the booth? Why cannot each city invite its officials (and citizens who may wish to attend) to witness a demonstration of the safety appliances? It can be shown that the cut-off device prevents the burning film from reaching the lower magazine, and the safety shutter should also be fully demonstrated. Invite the representatives of the press to witness the demonstration, so that the people of the city may know that Fire Chief So-and-So has made the test and pronounces the apparatus perfectly safe.

Can there be anything done which is more likely to boost the business than such an open test and the official endorsemet of the powers that be. It is high time that the public be educated to the movig picture theatre as a place of harmless amusement, not of risk. There seems to be a popular impression that a moving picture projecting machine in a five or ten-cent theatre is not as safe as in a big vaudeville house, where moving pictures clos the show. It is on this reasoning, apparently, that the stupid New York Building Department bars moving picture shows from tenement houses. According to this the tenants above the store show are in greater danger than the few hundred spectators in a theater. One could go on and figure the question from many views, but it would merely expose more absurdities. The proposition has not been handled right, and the exhibitors or even the renters must, by a fire apparatus demonstration, bring the authorities to the "shown down." They won't be able to dodge the issue then.

THE CAMERA AND JURIES.

In the case where a railroad company inveigled a boy litigant to pose for their moving picture camera, there projected the films in court as evidence, the company, nevertheless, lost. Addressing the lawyer, the Judge said:

"You wanted to bring that moving picture thing in here, Mr. Kuhn," he said. "It was a very interesting exhibit and the use of it was a novelty, and as such was enjoyed by all of us, including the jury. But it didn't show anything."

"Why, your honor, the pictures were perfectly clear," objected Mr. Kuhn.

"Yes, yes," smiled the Justice, "perfectly clear as portraits. But the motions of the pictured figures were perfectly under the control of the operator. He could make the boy's motions as slow or as violent as he pleased. The boy might have walked a hundred feet, and by speeding the machine he could be made to seem to run. He might have gone through the position of a boxing match as slowly as though he were doing a calisthenic drill to music, and the operation could make it seem that it was a wild anr reckless battle.

"Then, again, when the speed of the pictures was made as great as was that of yesterday, any limping or disability, or expressions showing twinges of pain on the part of the boy, were slurred over or eliminated. The jury knew all these things, Mr. Kuhn.

"Then it was shown that this boy was persuaded to take off his brace by the offer of 50 cents before he posed. He was taunted before his playmates with being a coward and with being a discredit to the Irish race. Do you believe that there is an Irish kid in this town worthy of the blood in him who wouldn't have done his best when challenged that way, despite his pain and his crippled leg and the orders of his parents? I don't. I wouldn't have stood it.

"No, Mr. Kuhn, it was a very novel and ingenious use of evidence. It was the first time, I think, that the moving picture invention has been used in the trial of a case. I think it will be the last time."

Of course, we cannot comment on the company's modus operandi, but it is true that action taken at the rate of six pictures per second and projected at the rate of sixteen will show an accelleration of speed. But merely because it changes speed alone is no cause for the last remark of the Judge. The camera does not make humans limp if they are perfect physically; it does not show three wheels broken off a wagon when a car smashed only two, nor can it take off arms or legs. Notwithstanding the assurances of His Honor, then, moving pictures can really be truthful.

Keep Up-to-Date !

FILM INDEX

IS UP TO THE MINUTE

FILM EVIDENCE

If Mayor McClellan and Commissioner Bingham want any support in their attack on the moving picture business they can get a lot of it from the McGorty's, of Brooklyn. The McGorty family would like to get their hands into the hair of the man who invented moving pictures. Small "Steve" McGorty used language that would have made the inventor very uncomfortable, could he have heard it.

George Kirchner, head of the Coney Island and Brooklyn Railway's law department, is the one who brought moving pictures to the discomforture of the McGorty's. Justice Aspinall and a jury in the Supreme Court had hard work to suppress their smiles when the ingenuity of Mr. Kirchner's method of fighting a damage suit became evident to them.

Stephen McGorty brought suit, some time ago, against the Coney Island and Brooklyn Company for injuries received by being ejected from a car by a conductor four years ago when he was ten years old. The complaint set forth that as a result of his being thrown out into Franklin street, at Brevoort place, his left leg and hip were permanently injured, and that paralysis followed. He said that he was not able to walk except with the aid of a surgical frame brace attached to his leg.

When Stephen Baldwin, the boy's lawyer, had brought out the evidence to show that Stephen McGorty ought to have $50,000 damages for the hurt the conductor had done, Lawyer Kuhn, for the street railway company, addressed Justice Aspinall.

"If your honor please," he said, "we have here some moving pictures which were taken a few weeks ago, and which show the real extent of this boy's injuries."

"Can you set up your machine here and show us the pictures?" asked the justice.

"Sure we can," said Mr. Kuhn, after a consultation with the photographer. The window shades were pulled down so that the room would be made dark, and the machine was set up so that the pictures would be thrown on the wall opposite the jury box. Mr. Baldwin did not seem to feel that he was in a position to object.

"Hurry up," said Justice Aspinall. "Commissioner Bingham may come along and raid us."

The machine began to buzz, and Mr. Kuhn lectured, while George Dobson, operator, flashed out the scenes on the wall.

"First of all," said Mr. Kuhn, "we have a picture of young Stephen McGorty with the protective brace on his left leg, just after he has been to his lawyers to make an affidavit in this case. He is mounting the steps of his former home, at Luqueer and Court streets."

The picture showed Stephen climbing the steps with a visible limp. The brace was plainly visible on his left leg.

"Next," said Mr. Kuhn, "we have pictures taken three days later, when Mr. Kirchner visited the neighborhood and invited the boys, in cluding Stephen, to participate in a series of athletic contests which might be exhibited in theatres all over the United States. There are a number of these.

"Number one — a hundred-yard dash."

The machine threw on the wall a picture of Luqueer and Court streets with six boys, set on their toes for the start of a race. Stephen McGorty was prominent among the racers. They began to run, and Stephen shot ahead and won by six feet. The populace was seen cheering for the victor. There was another heat, also won by Stephen, and a third, in which Stephen came in second.

"Next," said Mr. Kuhn, while the McGorty's squirmed on their chairs and muttered vain things, "we have a three-round boxing bout between Stephen McGorty and Willie Dunphy for the championship of Luqueer street. Both are members of this club."

The form of Stephen and that of Willie flashed up in front of a semicircle of excited spectators, big and small. Stephen chased Willie out of the ring in the first two rounds, but Willie came strong at the finish, and Stephen, after standing several hard jolts in the jaw, went down. He was not counted out, however.

"A wrestling match," announced the smiling Mr. Kuhn. Young Stephen McGorty was looking toward the door as though he wondered whether he could get to it before his wrathful elders.

The picture showed Stephen in the embrace of another boy, larger than himself, and struggling sturdily. Then McGorty delighted all of the spectators, except himself and those directly connected with his side of the case, by tossing his opponent bodily in the air and landing him squarely on his back.

McGorty won a second bout also, and came up smiling.

"Now we have young Mr. McGorty in a jigging marathon," it was announced. Young Mr. McGorty slumped down still lower in his chair, and uttered low whines.

In the picture McGorty danced most vivaciously, and with a happy smile until all but one other contestant were tuckered out.

Then the shades were raised and the witnesses who had attended to the taking of the pictures were sworn to tell how they were made.

SIGNS AND POSTERS.

A few months ago a concern called the Theatrical Ad. Co. opened shop at 5 East Fourteenth street, for the making of moving picture signs, banners and streamers. The INDEX man, who dropped in occasionally, found things humming, but never could ascertain the full extent of their operations. Mr. Glynne never had much to say, but just the same he kept plugging away at his proposition, and now they do the largest business in their line, barring none. They have instituted services for showmen that are models of speed and promptness, and business kept on increasing. Said Mr. Glynne: "We give our customers just what they need, and just when they need it—that's the point. We have quick, efficient men here, and the way I have turned out work here under a little pressure even surprised me. Now we are ready for out-of-town trade, and the same quality of service uill be maintained." The concern moves this week to more spacious quarters at 34 East Fourteenth street, where Mr. Glynne will be better able to carry out his plans for increasing the capacity of his business.

THE LEVI FIELD.

Jos. Levi's latest move is his entry into the field of song slide manufacturing. After sweeping the country with his individual style of announcement slides, he finds that part of the business running itself, and he promptly engaged a studio and staff for the manufacture of slides for illustrated songs. Already he has three fine sets on the market, illustrated songs of large music publishers. If he makes as distinctive a mark in this line as he has in the past, Levi rust rank with the best.

COLOR PHOTOGRAPHY

(Continued from last issue.)

The three-color principle having been proved by numerous lines of demonstration to be a sound working theory, it would naturally suggest itself as being applicable to animated pictures; and, judging by the records of the Patent Office, there are plenty of people who have thought so. But it is to be feared that in the rush to the Patent Office the details of experiment and trial have generally been overlooked.

Some years back (1902), I was invited by Mr. Charles Urban to assist in a thorough trial which he was making, regardless of reasonable expense, of a three-color process applied to the cinematograph. At that date very little was known about the possibilities of sensitising film to red and green, and, to that extent, we were handicapped, although we had very expert assistance. Nevertheless, in good sunlight we did succeed in taking a few negatives in which the three colors were duly recorded. It was when we came to superimpose the pictures on the sheet through three colored glasses that we found the process unworkable. As soon as the handle of the projecting machine was worked the three pictures refused to remain in register, and no knowledge that any of us could bring to bear upon the matter could even begin to cure the trouble. I do not know whether any other workers, if there are any, succeeded where we failed but, if they did succeed, the public have never, so far as I am aware, been permitted to see the results. The difficulty is mainly due to the fact that cinematograph pictures are small to begin with (about the size of a postage stamp), and they have to be enormously magnified in exhibiting, as you all know. The slightest defect in registration is pitilessly magnified, and when the minute defects of registration in the first three pictures are followed by minute defects of another sort in the next three, and by yet another sort in the succeeding three, and so on throughout the length of a film, the effect on the observer is almost unbearable.

A plan much recommended, and much patented, I believe, is to use three lenses in taking the negatives, with a color filter behind each, and to use a similar contrivance with three lenses and color filters when projecting, adopting one of the usual contrivances to superimpose the images issuing from the three lenses. Whether the persons who advocate and patent this plan ever descend to the trivial detail of trying it is unknown, but when Mr. Urban and I tried it with carefully made machinery, the results were astonishing and painful to behold. It becomes evident on trial that the three pictures taken through the three lenses, however close the proximity of the latter may be, are slightly different from each other, and the attempt to superimpose these slightly different pictures when they are highly magnified, results in unbearable confusion.

The next idea we worked upon was to abandon the attempt at mechanical registration of the three pictures, and to run the films through the projecting machine at such a speed that the colors on the revolving shutter would combine, and so give the desired effect by persistence of vision. This was successful, but the colors were washy and ineffective. In fact the colors were so pale that, considering the amount of film used up three times the usual number of feet per subject), and considering that the problem of exposure was made three times as difficult, the experiment assumed a less hopeful aspect. The death of the original patentee put a further damper on the enquiry, and the experiment finally dropped.

(Continued on page 11.)

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, Feb. 2

The Deacon's Love Letter

Sadie, a clerk in a fruit store, puts a "mushy" note in a basket of fruit which she is packing. The deacon purchases the basket, finds the note, thoughtlessly places it in his pocket, where "wifey" finds it. All manner of trouble follows, until Sadie comes to the rescue with explanations.

Length, 410 feet

THE MARATHON RACE

Grab, a money lender, demands immediate payment of a mortgage which he holds against the home of Mrs. Noble, and, in consequence, her son Tom is forced to leave college. In seeking employment Tom reads an announcement of a Marathon Race, enters the contest, wins the prize of $1000, and with it cancels the mortgage.

Length, 585 feet

Saturday, Feb. 6

A Mammoth Production of

James Sheridan Knowles'

"VIRGINIUS"

Elaborately Staged, Gorgeously Costumed, Superbly Acted

Special

EARTHQUAKE

Special

READY NOW

Films of the great calamity in Italy, taken by our own operators at Messina and Reggio
Length 965 feet. Special short length covering the principal scenes, 425 feet. Price 13 cents per foot, net

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"THE MUSICIAN'S LOVE STORY."—In the opening scene we see the daughter of wealthy parents in the drawing room awaiting the arrival of her music teacher. The teacher enters and immediately begins to give his pupil a lesson on the violin. The girl is in love with her instructor and, tired of the lesson, lays aside her violin, and a few minutes later when the father enters the room he discovers the two young lovers in a fond embrace. The father orders the violinist from the house, and the daughter, refusing to be parted from her sweetheart, gives up her wealthy home and departs to become the bride of the poor musician. One year later we find the girl, now a mother, in the attic home of the musician, where is surrounded by poverty. In reading the daily paper, she finds an ad. inserted by her father requesting her to return to the old home, but forbidding her to bring her husband with her. She decides to return, and, writing a note to her husband, which she leaves on the table, gathers her baby in her arms and starts from the room when her husband enters. He implores her to remain with him, but to no avail, and she returns to her father's home. Eighteen years later the musician, without funds and food, takes his violin to a pawn shop where he pledges ti, in order to secure much-needed funds. On his way home he rescues a young lady from the hands of a footpad. The girl is exceedingly thankful and asks for his card. In extracting the card from his pocket, the pawn ticket falls to the sidewalk unnoticed by him. As he walks away the young girl picks up the ticket and decides to redeem the violin, in order to show her appreciation to her rescuer. She takes the violin to the attic home of the musician, finding her way there by means of the card which he has presented her with. He then notices the ring on her finger, which proves to be the wedding ring of her mother. After a short conversation he discovers the young girl to be his daughter, who tells him that his wie's father, who many years ago ejected him from his house, is now dead. He agrees to accompany her to her home, where she shows him into the same drawing room which held so many fond memories for him, and going to her mother's apartments, she entices her into the drawing room where her husband is sitting. One glance is sufficient, and they are soon in each other's arms. The picture ends showing the father, mother and daugher, a happy reunited family.

KALEM CO.

"THE DETECTIVES OF THE ITALIAN BUREAU."—While transferring the daily receipts of his fruit and vegetable store from the till into a bag so as to bring the money into the bank, an Italian merchant receives a blackmailing letter. The fruit dealer turns the epistle over to the ploce and arrangements are made to capture the culprits. When the Black Hand agent appears, demanding money on threat of dynamiting the place, he is surprised by the police and arrested. The society of skulls and cross-bones soon avenge the arrest of their member, as some of its desperadoes steal into the merchant's house and kidnap his daughter, despite his frantic efforts to save her. In an old desolated warehouse the child is kept and ill-treated. She is forced to write letters to her parents and the child's life is threatened in them upon refusal to pay the ransom. Meanwhile, two detectives of the Italian bureau, having obtained a description of the kidnappers, are on the trail. After diligently searching the haunts the plain-clothes men finally suspect the deserted-looking warehouse and from a point of vantage await developments. They are surprised, however, to see the kidnapped girl running excitedly in their direction. She is stopped, and, when learning that the men are detectives, the child tells them of her adventurous escape during the captors 'lack of vigilance by strategy and the aid of a handy rope. They are also enlightened as to the exact whereabouts of the outlaws and go straightforward to their den. Taken unawares the desperadoes' efforts at fighting back prove futile and, after being manacled, are brought before the fruit dealer for identification, and being recognized beyond the shado wof a doubt ,the law takes its course with the guilty one when marched to their doom. The little girl is now seen again safe at home.

SELIG CO.

"A PRAIRIE TOWN ROMANCE."—In a small town in Montana lived a worthless drunkard who was only tolerated in the community out of sympathy for his hard working wife and only daughter. Poverty had driven the girl to accept a position as waitress in the town's only hotel—a rather dilapidtaed and neglected building patronized chiefly by cowboys, who made frequent visits to this haven of rest from the different ranches to spend their earnings in obtaining what good cheer the hostelry afforded in the way of liquid refreshments. Eliza Crane was a rather attractive girl and did not lack for admirers among the guests of "The Commercial." But to one, a handsome young cowpuncher by the name of Jack Lane she had given the preference, and was only waiting until Jack had saved up enough of his hard-earned cash to start housekeeping as the wife of one of the best boys in the country. Now there lived nearby a widower by the name of Jake Horton, who was also smitten with the charms of the little waitress, and who was more fortunate than Jack in worldly possessions. But to his entreaties Eliza turned a deaf ear. Incensed at his failure and his rival's success, Jake tries to pick a quarrel with Jack by making sneering remarks regarding his sweetheart in the dining room of the hotel when the usual noonday crowd had gathered for its dinner. A fight is instantly precipitated, and when the proprietor appeared on the scene and learned the cause of the trouble he discharged Eliza and sent the heartbroken girl home to grieve over the loss of her position. By getting the drunken father on his side with the offer of quite a sum of money, Jake laid a plan to marry Eliza in spite of herself. He gets the father to consent to the scheme to be present at the mock marriage he has arranged, and employs an unscrupulous vagabond to impersonate a minister of the gospel and conduct the ceremony. The farce is being carried out when Jack gets wind of the affair. Jack and his boys surprise the scoundrels at their nefarious work. With a wild rush the villians dash out of another door and away. Riding like mad, the zeeing outlaws round a small hillock in the valley, and suddenly wheeling fire into the midst of their pursuers, disafling their horses and leaving all but one without a mount. But that one keeps up the chase and follows them to town, where he acquaints the marshal with their crime. This valiant preserver of the peace gets busy, and by strategem soon has the three rascals securely locked in the calaboose, where they await a speedy trial and conviction. Now we are taken to the home of old Huck, the drunkard, and find his sick wife surrounded by an indignant crowd of her women neighbors, who are loud in their condemnation of all drunkards and especially of old Hucck, who for money to appease his thirt for whiskey, would seel his daughter to such a brute as Jake Horton. While they are debating as to the best means of ridding the community of such men, Jack arrives with his rescued sweetheart, and a mother's fond arms are clasped fervently about her only child. Old Huck appears on the scene, but is driven out instantly by the enraged women, who, under the leadership of the town gossip, Amanda Jenkins, are about to start out on a crusade against grop shops. Armed with hatpins, axes and other weapons, the determined band of reformers enter the bar of "The Commercial," and driving the loungers and bartender out into the street, proceed at once to smash everything in the place. With the saloon a total wreck, the triumphant band starts out on its mission of further destruction to the remaining gin mills, leaving old Huck the sole occupant of the demolished grog shop, crying bitters tears at the waste of so much good liquor.

KLEINE OPTICAL CO.

"THE GUARD'S ALARM."—The guard, anxious to wake punctually, invests in a new alarm clock; but the use of the instrument to murder sleep so impresses itself upon his mind that his dreams become awfully and comically realistic. The whole series of pictures are only dream incidents, but their presentation is so vivid that the convulsed audience only realizes this fact as the final scene is projected. The Guard's Dream. The indignant guard is aroused by his new clock, and throws the ocending thing upon the floor. The clock is in no way injure, but continues to ring and mechanically moves about the room. The sleeper arises, immerses the clock in his washbasin and again retires. A female member of the household unceremoniously reawakens the guard. He hurriedly rises and finds that he has no time even to dress. Knocking the woman down in his flight, and clad only in pajamas, he rushes to the station, to find his train retiring from the platform. He jumps into his van, but the train magically disappears and he is precipitated on to the line, from which he is helped by a porter. The inspector arrives and turns the insufficiently dressed guard away from the premises. As the guard runs backwards, his uniform clothing, article by article, flies to him and is hurriedly donned. After another vain attempt to overtake the train it is stopped and he enters his van. Interior of the Guard's Van.—The official mops his head and prepares to begin his duties of sorting the baggage and parcels. To his dismay, the mischievous head of an imp emerges from a milk churn, and the creatures throws a missile at the guard. Surprised at first, then indignant, the guard retaliates, and chases the imp around the van. Mysteriouse appearances and changes follow in rapid succession. The imp constantly arrives

upon the scene, but, when caught, changes to a girl. Love passages ensue, and a dance—but the guard finds that he is waltzing with the milk churn. The imp again appears from a basket, and the guard makes a grab, upon which the creature dissolves int a heap of paste. Again he resumes his unnatural form, and from this changes to a red Indian, who, seizing the guard, chops off his head. The headless guard sways about, when the girl appears and reunites the dis-severed railway man. A further bewilderment and a country yokel, arising, is forced into the imp's basket, out of which instantly springs a conventional Mephistopheles. The churn now acts independently, rising to the roof of the van and emptying its contents over the astonished official, after which Memphistopheles vanishes in a wreath of smoke. The culminating point of the drama is now reached. The train is depicted traveling through picturesque scenery; then stops, and another train at full speed runs into it. The cars are telescoped, and a most realistic scene of a railway disaster is projected; escaping steam, bounding cars and general wreckage result. The Guard's Bed Room.—He awakes in terror, looks at his new clock, and, greatly relieved, again relapses into—this time—more peaceful slumber.

"THE LIVING WRECK."—Enacted on the wild coast of a sea town. The scene opens with a view of the populace, both male and female gathering sea weed. The refuse of a shipwreck at sea is being washed ashore and from a rafter is taken the almost lifeless form of an unfortunate victim of the wreck. While others go to seek aid one of the men avails himself of the opportunity to rob the victim. Observed by another and later confronaed he agrees to divide the spoils. For the latter purpose both men seek the seclusion of the cliffs and here, in an argument, the thief flays the other man of his share. When the patient recuperates and wishes to reward his benefactirs he detects his loss and a search is instituted for the guilty man. Circumstantial evidence points to the guilty culprit. The victim of the foul attack, regaining consciousness, appears and adds his testimony and accusation, whereupon the prisoner is turned over to the officers for the law to take its course.

"A MOTHER'S HEART."—This story partrays the incident of a careworn mother being discarded by her son and the latter's wife. When sickness befalls the young man the wife, most unnaturally leaves him to his fate, but the loving mother, heeding no danger, returns, ministers to hi mand soon nurses him back to health. Noting the love of her son for the undeserving wife, the mother very valiantly stiffles her prejudices and brings about the reunion of the estranged couple. Happiness reigns supreme again and the young couple vow ever after to minister to the wants of the aged mother.

"GENDARNE'S HORSES."—The well-trained horses of the gendarme foil a daring plot of a couple of prowlers by trotting their captors into the arms of the law. In the chase that ensues many very ludicrous and exciting episodes are enacted.

"THE NURSE'S ROMANCE."—The two principal characters are the daughter of a farmer and the latter's hired man. The parent readily sanctions the betrothal of the young people and all is happiness until the siren, in the form of a young woman from "town," upsets the mental equilibrium of the ardent admirer. He is led astray under false representations only to be discarded for the more polished and "gentlemanly" admirer of her own cast. Heartbroken the young man makes an ineffectual attempt to end his existence. At the hospital he finds that the nurse in attendance is none other than the demure little maid whom he so heartlessly discarded, and as punishment for whic hhis life and happiness have been wrecked.

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"THE GIRLS AND DADDY."—Old Dr. Payson, a widower and father of two girl children, who is ever playing the role of the good Samaritan, giving his professional services in charity rather than for pay, as his patients are very poor, is in dire straits and has appealed to his old-time friend for assistance in his present difficulties. His friend, who profound sorrow, is forced to disappoint him, owing to his own lucklessness. The doctor would have dispaired but for the love of his two little daughters who buoyed him up. The little ones realize their daddy's condition and write a letter to their Grandma, apprising her of the fact, to which she answers wtih material aid. To the post office they go and find a registered letter containing a generous sum of money. So elated are they over the affair that they loudly promulgate their good fortune. "Now Daddy can have a new hat, a pair of gloves, and—well we can make him happy." This is all heard by a crook who is lounging about the post office, and also by a low-down negro, who plans to rob them when he finds that they will be alone owing to the doctor being called away by the illness of one of his patients. The girls are asleep when the crook, who has also coveted their money, enters the room, but on seeing those two innocent children locked in each other's arms, his heart softens, and he leaves by way of the roof, goes into the next house. The negro, however, has no such scruples, and when he appears he means business. He, of course, is ignorant of the crook's advent. The girls are aroused by the noise of his awkward entrance and they run through the house followed by him until they reach the garret, where they try to bar the door by piling furniture against it. Thiw, however, proves small resistance, and one of the girls climbs to the roof, where she meets the crook, who is just coming from the next house, and at her entreaty he leaps through the scuttle just as the negro bursts in upon the girl. After a terrific cofiflict the brute is laid out, when Daddy appears in company with two policemen who take the negro in charge. During the skirmish the crook slips out.

"THE BRAHMA DIAMOND."—It was at the Hindu City of Cawnpore on a feast day that the faithful assembled in the temple of worship at the shrine of Brahma. In this Hindu pantheon there are gathered natives of the Ganges Valley, also a generous sprinkling of Western tourists, they being drawn thither by their thirst of sightseeing. In the forehead of the idol there is embedded a mammoth diamond of fabulous value. This is termed the "Light of the World." Among the tourists there is one who, a stranger in a strange land, finds himself in a most depleted condition as regards finances. Extravagant and improvident, he is piling up a bill at the Cownpore Hotel without funds to meet. The sight of this diamond at once arouses his cupidity and he determines to secure it at any hazard. A visit to the temple shows that the Brahma is attended by one veiled guard. He also learns that this guard has a sweetheart who visits him during his lonely vigil. Enlisting the services of an unscrupulous Hindu they follow the girl to her home where they force her and her father to go with them to the temple, where, under threat of her father's murder, she gives drugged wine to her lover, the guard. He immediately falls in a stupor and binding the father and girl the tourist seizes the diamond and makes his way back to the hotel. Recovering his senses, the guard gives alarm, and he and the girl are taken to prison, where he is doomed to die at the end of three days for the desecration of Brahma. The girl, however, offers to remain hostage if her lover be allowed to search for the diamond. This noble offer is accepted and the girl is chained to the floor of the dungeon, while the guard, humiliated by the confiscation of his royal turban, according to the law, is set free to bring back if he can the diamond. Should he not succeed in the allotted time—three days—the girl will pay the penalty with her life. He first wishes to the Yogi, the royal seer, who shows him on the mystic mirror the face of the robber. The guard at once recognizes him as the tourist who had visited the temple, and at once sets out to find him, which he does at the hotel, just after the tourist has sewed the diamond up in the handle of his suit case. He contrives to engage himself as a servant and as such makes a fruitless search of the tourist's effects. He is on the point of despairing when the tourist is called upon by a diamond merchant. Effecting his presence in the room by hypnotic power, the guard manages to secure the diamond and dashing madly back to the dungeon arrives just in time to stay the uplifted simitar from the neck of the faithful girl.

PATHÉ FRÈRES.

"A VILLAGE QUARREL."—A pair of young lovers meet at the well, where the maiden goes to get water. While strolling back to the house the youth tells the happy girl of his love for her and, after a little persuasion, she promises to become his wife. Bidding her goodbye at her gate, he goes on to his own home, which is on a farm adjoining that of his sweetheart. The youth's old father takes



a cow out to graze, and ties her to a stake near the boundary of the two farms, but somehow the animal breaks loose and goes over into the adjoining cabbage patch, where she is discovered b ythe girl's father, who rushes out and chases her, striking the animal with a club as she tries to make her escape. This so

enraged the old man who owns the cow that he comes rushing down to remonstrate with his neighbor, who turns and gives him a beating with the same club. The old man toddles back and informs his son who, upon hearing the story, becomes so enraged that he goes over and gives the old neighbor a beating. The girl rushes out of the house and denounces the young man for his cowardly act, and tells him that she will have no more of him for daring to strike her old father. Hhen the youth regains his composure he realizes the enormity of his rash act, and becomes so remorseful that he makes a bolt for the river to end it all, and would have succeeded but for the timely interference of his father, who seizes him just as he reaches the brink of the stream. The kind old father comprises, and informs the son that if he will go with him to the old neighbor they will be able to patch up the quarrel. They go straight to him and offer their apologies for the mistakes made in the heat of temper, which is accepted by the old fellow, who shakes their hands and the whole affair is forgotten. The happy young couple are again united and receive the old folks' blessing.

"THE THO BANDBOXES."—A young lady starts out from a filliner's shop to deliver two hats to a customer, and as she is sauntering down the street she meets an admirer, who volunteers to cary the boxes. They go to a cafe, where they stop to have some refreshments and while they are busily engaged in conversation, two mischievous boys take the boxes and exchange the contents for those of



a basket belonging to some people seated at another table. Hhen the couple are ready to go they pick up their bundles and start away, while the youngers tag on, waiting to have a good laugh when the deception is discovered. The girl arrives at the home of the customer and finds the lady impatiently awaiting the arrival of her Parisian creations. Eagerly opening the boxes she finds to her horror, instead of a dream in millinery, a rabbit in one and a chicken in the other. The horrified girl does not wait for explanations, but beats a hasty retreat, leaving the woman to dispose of the game as best she can.

,'A SURE 'NUFF TUMBLER."—An athletic fellow jumps out of bed in the morning and, after finding his bath basin, gets mixed up in everything in the room, rolling and tumbling around until at last he comes too near the window, and falls head foremost, landing in a heap on the sidewalk below. Picking himself up he goes back to his room, where he finishes his toilet and then starts out, tumbling, however, all the way down stairs, landing at the foot just in time to upset a passing policeman, who goes head over heels into a tub of water. The cause of the trouble hastens off and after many difficulties climbs on to a tram car, but before long loses his balance and upsets a youth who happens to be passing on a bicycle. Next he goes for a walk in the park, where he gets mixed up with a lot of unruly boys, who throw him into the lake. Upon climbing out he next tumbles into a sewer, from which he is rescued by a policeman, who arrests him for disorderly conduct. On the way to the station he continues tumbling until, finally arriving, he falls through the door, upsetting the whole place and causing on end of confusion among the officers, who hastily lock him in a cell, where he could keep on tumbling to his heart's content.

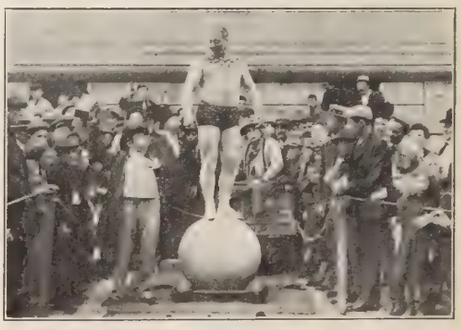
"INCRIMINATING EVIDENCE." — This powerful drama was acted by Mr. Severin, the great pantomimist, and a company of clever artists for our art film, and unfolds an interesting story of the seamy side of Paris life. The first scene takes place in a haunt where a murder is committed, with robbery as the motive, by a man of respectable appearance, who, in order to avert suspicion, smears blood on a sleeping tough's hands, and puts some of the dead man's money and valuables in the innocent fellow's pocket, while he himself beats a hasty retreat from the place. Upon the discovery of the crime, the crowd rush into the place and immediately the blame is thrown on the poor tough, for it was with his dagger that the deed was committed, and all the evidence points to him as the guilty one. After the unfortunate fellow is led away by the police and the place is cleared of all excepting one of the accused man's pals (Pierrot by name), who is slow to believe his friend guilty of such a crime and who sits alone in deep thought. Turning suddenly he catches sight of a handkerchief stained with blood lying on the floor and also a card case which the murderer dropped in his hurry to escape. Pierrot goes to the home of the assassin, who is a prosperous man highly esteemed by all, but who is leading a double life. Pierrot accuses him point blank of the murder and the latter denies knowing anything about it, until he is confronted with the proofs, when he weakens and offers the accuser money to keep the secret. After blackmailing the murderer out of a large amount of money, Pierrot frequents his old haunts and spends his cash with a free hand, but at all times his conscience is accusing him of letting his pal go to his doom while he stands by silent, knowing the circumstances of the case. One night, while in a drunken stupor, he has a dream in which he sees his pal going to the guillotine to expiate another's crime. It is too much for him to bear, so upon awakening he goes to the chief of police and confesses all, substantiating his assertions by producing the evidence. The murderer is sent for and put through a rigid examination in which he stoutly denies any knowledge of the affair. Finally he is taken to the scene of the crime and put through the "Third Degree," and when he is confronted with the incriminating evidence he weakens and confesses all.

"CHOOSING A LIFE PARTNER."—A young lady, with a snug little fortune, is besieged by three admirers who place her in a rather embarrassing position, as she finds it difficult to decide which one she will marry. When the three men call her father takes them into the library, where they await the decision that will make one of the party extremely happy. The maiden writes a note, which is delivered by her father, in which she states that she likes them all equally well, but will marry the one who will perform the most daring feat to win her. They all agree to enter the contest for her hand, and when the young lady goes out with her father, the three men follow on awaiting an opportunity to display their heroism. Finally one of them steps up and volunteers to jump off of the roof of a tall building, so going up he makes the leap and lands gracefully on the sidewalk below. The next fellow takes a trip up in a flying machine in order to prove his bravery, but as it sails along something goes wrong with the machinery and it drops



in a heap on the grounds. The two heroic acts, while they seem to please the girl, don't quite come up to her standard. Finally the last fellow hires an automobile and declares he will break all records in speed. As he is going along the road he comes upon a little girl who is trying to assist an old man who has fallen from exhaustion. The young man stops and lends a helping hand, and when he sees that the old fellow is in need of medical aid, he assists him into the auto and carries him to a hospital. At this juncture the maiden and the party come up and the former, carried away by the nobility of the deed, decides that he shall be her future husband. The happy couple receive the blessings of her father, while the other disappointed fellows stand by with look of envy in their eyes.

"HE CAN IMITATE ANYTHING."—A modern Sampson is in an arena giving some wonderful demonstrations of his great strength by lifting massive weights and dumbbells. A fellow in the audience is so enraptured with what he sees that he feels that he can imitate the performer, so without any warning he jumps into the ring and picks up everything with ease, showing the audience that they are only made of paper. Elated over the success as an



imitator he goes down the street and meets a German band. He tries to imitate the fellow beating the bass drum with the result that he breaks it and gets a well-deserved thrashing for his pains. He goes into the park and sees a group of boys playing "leap frog," and again he tries to demonstrate his talent in the art in imitating, but the boys will have none of him and chase him away after giving him a drubbing. He next goes to a side show where

there is a fellow performing the wonderful feat of eating fire, and he becomes so interested that he goes to a nearby cafe and tries the same stunt himself. He lights a piece of paper, with the result that he sets himself on fire and is compelled to run for his life to the river, where he jumps, and when he swims to shore again he makes for home, vowing that he will never try to do any more imitating.

"VULTURE HUNTING IN AFRICA."—This unique picture which shows a novel form of sport, was taken in the wilds of Africa, where we see the natives hunting the vulture and other large birds of prey. A series of excellent close-range views gives up a good idea of the dangers a hunter after this particular game must encounter, for we see here as he climbs up into the crevices in the rocks, where the vulture builds her nest, and where one misstep means a man's doom. Then again the tall peaks of the mountain are scaled and when a nest is discovered they let a man down into the chasm on a rope and he captures the prey, which is hoisted to the top of the mountain. One excellent view is given of a wounded fawn falling a victim to the voracious birds. The animal is hardly dead before they attack and devour the carcass, leaving nothing but the bones. The hunter has an excellent opportunity to get some great game in a case of this kind, and they take advantage of the situation, and we see them returning to the camp with some wonderful specimens.

"WHY THEY FELL OUT."—Miss Sue Brown and Miss Jones are life-long friends, but the latter often arouses the ire of her chum because she will copy Sue's gowns. One day Miss Brown goes shopping and purchases material for a stunning Directoire; shortly after she leaves the store her friend comes in and buys a piece of the same goods. Both women have the same dressmaker and both gowns are finished at the same time. The errand girl stops to deliver Miss Brown's first and the latter on seeing the two boxes questions the messenger, who tells her the other gown is for Miss Jones. Asking to be allowed to see it, to her horror discovers that it is exactly the same as her own. That afternoon Miss Brown receives an invitation from her friend to come and take tea. She accepts an



invitation, but to spite her friend takes her unattractive-looking maid along to whom she has given the now despised Directoire gown. Miss Jones at her home is graciously welcoming her guests, enjoying their admiring glances at her new costume when in walks Miss Brown with her maid, the latter wearing a gown which is the counterpart of that of the horror-stricken hostess, who falls in a swoon, while Susanna Brown triumphantly leaves the place.

VITAGRAPH CO. OF AMERICA.

"THE DEACON'S LOVE LETTER."—In the packing room of a fruit store, Sadie and several companions are packing fruit in baskets, laughing and having a jolly good time. The boss enters and things become suddenly quiet. He scolds the girls for their lack of attention to business, then goes out, the girls making faces behind his back as he goes. Sadie, who seems to be the leader, has an idea. She writes a "mushy" note and hides it in a basket of fruit which is placed on a pile outside the store. Shortly afterward the deacon comes along, buys a basket of fruit and, unfortunately for him, the one in which the note is hidden. The deacon goes to his office, hangs up his hat and coat and in looking over his purchase comes upon Sadie's note. He reads it, laughingly puts it in his pocket, replaces the applies and proceeds with his work, the note being entirely forgotten. The following day his tailor calls at his home for clothes to be repaired, and his wife, in going through his pockets, comes upon the note. She is wild with anger and starts at once for hubby's office. The deacon is busy at his desk as his wife enters like a cyclone, showing the note. He tries to explain, but she won't have it and hurries out in search of a divorce lawyer. The unfortunate man grabs his hat, starts for the



fruit store and, arriving there, tells of his trouble. Sadie steps forward and confesses and agrees to "square" him with wifey. As the deacon and Sadie are going up the steps of his house, the girl slips and sprains her ankle. The deacon helps her inside and is rubbing the sprained member as his wife and a visitor appear. Both scream in horror at this further evidence of his duplicity and run out. The old man faints and Sadie gives him whiskey to resuscitate him. He partakes too freely, gets foolish and tries to make love to Sadie, who manages to make her escape. A little later in his parlor the deacon's wife is crying her friend trying to console her. The door opens and Sadie runs in, followed by the unsteady deacon. The women scream in terror, bringing the police. The deacon's wife takes out the incriminating note and shows it to Sadie. The latter confesses to having written it and explains all. The wife helps her hubby out from beneath the table, where he has sought refuge, fondly embraces him and begs forgiveness.

"THE MARATHON RACE."—Tom Noble, a college student, is in the gymnasium exercising with several companions. After finishing they adjoin to Tom's room. They are discussing athletics when a messenger enters and hands Tom a note. It is from mother and informs him that unexpected trouble demands his immediate return home. He shows the letter to his chums, who express their sorrow at the unfortunate turn of affairs. At home, Mrs. Noble is sitting in her room perusing a letter as Mr. Grab, a money lender, is announced. After formal greetings, Grab makes an offer of marriage. The widow promptly and emphatically refuses him, whereupon the shylock grows angry, takes a mortgage from his



pocket and threatens to foreclose unless she accepts his offer or pays the mortgage. He is ordered from the house and in coming down the steps meets Tom, just returned from college. The young man greets Grob, who does not answer. Tom looks after him in surprise, then enters the house. He finds his mother sitting dejectedly in a chair. He quietly comes from behind, surprises her and, after an effectionate embrace, the widow tells of her trouble. Tom endeavors to comfort her, saying that he will start to work at once. He finds, however, that securing a position is no easy job. At every place he tries for work the same answer, "Nothing doing," is given. He goes to Grab and pleads for leniency, which is mockingly refused. Emerging from the money lender's office, Tom sees a three-sheet announcing a Marathon Race, in which the first prize is $1,000. He determines to try for the prize, enters the official' rooms, signs his name as a contestant. Three days later the race comes off. Tom and the other runners in costume come to the starting point. They start and Tom is well up among the leaders at different points along the route, and, nearing the finish, he puts forth all his reserve force and comes across the line a winner. Rushing home to tell mother of his good fortune he finds Grab there demanding immediate payment or evacuation of the premises. Tom takes the prize money from his pocket, pays Grab, throws him out of the house and tears up the mortgage.

"VIRGINUS."—The Roman citizens are cheering for their Decemvir, Appius, Claudius, and his friend, Caius Claudius, leader of the soldiers, when Dentatus, an old Roman general, scoffs at their inexperienced leader. The citizens rush upon Dentatus, to kill him, but he is saved by Icilius, a young Roman. Virginius' House.—Virginius enters with his only daughter, Virginia, and discovers by a picture that she has painted that she is in love with Icilius. Virginius consents to their union and betrothes them in the presence of his brother, Munitorius, and the old nurse of Virginia, Servia, and Virginius' old friend, Dentatus. Virginius is called to the wars. Caius Claudius is defeated in the battle and comes back in despair and tells Appius the news. Appius Claudius persuades old Dentatus to lead the soldiers in battle, hoping secretly that he will be killed. Appius sees Virginia and falls in love

with her. He persuades Caius Claudius to claim her as his slave. Caius seizes Virginia in the streets of Rome and drags her before the Decemvir, Appius. Appius decides the trial in Caius favor, but the mob overrule Appius and he is forced to postpone the trial for one day. Munitorius and Icilius send the boy in haste for Virginius to return to Rome. On the battlefield Dentatus is treacherously killed by the soldiers, who tell Virginius that Dentatus was



killed in battle. Virginius mourns over his old friend, Dentatus, when Lucius rushes in and tells him he is needed in Rome, that Appius Claudius has claimed Virginia as a slave. He comes back in haste, embraces his daughter and boldly and fearlessly goes with her to face Appius Claudius. A slave of Caius swears Virginia is her daughter. Everything failing, Virginius, to save her from Appius Claudius, he kills her to save her honor, then, defying Appius, he rushes out. The mob seizes Appius Claudius and drag him to prison. Virginius goes mad and wanders away. Just as Appius Claudius is about to swallow poison in the dungeon and Caius Claudius comes in and promises him freedom, the mad Virginius wanders in. He imagines he sees his daughter struggling with Appius and calling to him for help, and seizes Appius by the throat and chokes him. Munitorius and Icilius come in with the ashes of Virginia. They show Virginius the urn, his reason returns and he falls on his brother's shoulder.

EDISON CO.

"ORIGIN OF BEETHOVEN'S MOONLIGHT SONATA."—Beethoven is equally remarkable for two qualities, eloquence of expression and beauty of form, which in his best work are always held in an exact and firmly controlled balance. If we would fully understand his supremacy, we must perceive not only his achievements in both directions, but the high artistic power with which he correlates them. Music lovers will enjoy seeing this beautiful picture showing the great master "in his habit as he lived," and following his footsteps on the night when, moved by pity, he was inspired to compose, for a poor blind girl, his immortal "Moonlight Sonata." Wandering one evening, alone, through the streets, his attention was attracted by the notes of one of his own compositions, rendered in a masterly manner, and, upon inquiry, he found that the player was a poor blind girl. Entering the humble home he found the beautiful musician, the devoted sister of a loving brother, he a mender of shoes, she a pianist—both well bred—refined of lofty ideals. Without revealing himself, Beethoven, learning from the fair musician's lips that she was an ardent admirer of his music—moved by the environment and charm of the evening—sat down at the piano and improvised. The beauty of the night, the moonlight, the breathless attention of his hearers—his sympathy, all combined to inspire a masterpiece which thousands have enjoyed—since that fateful evening when an accidental turn, brought to life the "Moonlight Sonata."

"THE ADVENTURES OF AN OLD FLIRT."—Mr. Jack, although past middle age and married, is only as old as he feels; and, as he feels like a "boy of twenty" it is not to be wondered at that he still looks for a good time whenever the opportunity affords. Another "old boy" and cronie of Jack's, also ever ready for a lark, lets Jack in on "The Perfect Peach Masquerade Ball" and sends him a ticket, which delights Mr. Jack. The best laid schemes of mice and men aft gang a-gley"—Jack's does, for instead of burning the letter he very carelessly leaves it in the pocket of his smoking jacket, and—wifey finds it. Although not o'er youthful herself, Mrs. Jack still possesses ginger and snap, and instantly prepares for action. When she leaves the costumer's on the night of the masquerade, it is as a captivating soubrette: Jack and his bosom friend are there bright and early, admiring the "peaches," and making numerous "mashes" and having "one good time," but do not get into action in earnest until the dashing soubrette arrives. The old fellows are at once rivals for the fair one's attention and admiration, and try to outdo one another in gallantry, in the dance, in wit and humor, and in all the arts they possess to enliven the beauty's pleasure. She seems thoroughly impartial regarding both but with a leaning toward the friend—which causes Mr. Jack to try a spurt and he wins—and takes the "Lady" to supper. Mr. Jack pours out his soul in confidence to the fair listener—gently urged to "make a clean breast of it"—and nobly responds. Declares that he is unmarried—dotes on blonde soubrettes, etc.,—and, when he reaches the height of his eloquence, he is doubly unmasked and Mrs. Jack gets a new sealskin.

S. LUBIN.

"AUNT EMMY'S SCRAP BOOK."—In her cozy home Aunt Emmy sits in a rocking chair before the fireplace, looking through her scrap book, the recollections of by-gone days. She sees herself as a little girl with blonde, curly hair. The next page reminds her of her school days. She is now fourteen years old. Those were happy days. Emmy is now eighteen years old. Jack enters and puts an engagement ring on her finger. Aunt Emmy covers her eyes and with a sigh she turns to leave. It is Emmy's wedding day. How times have changed. She leans back and turns another leaf. Emmy has now a little home. She prepares the meal with her own hands to make Jack happy. Imagine her horror when he comes home under the influence of liquor. She pleads with him, he tries to strike at her. In his stupor he falls to the floor. Emmy turns away from him. This has broken her heart. She takes her hat and coat and leaves the house. The next morning finds Jack still laying on the floor. He awakes, he calls for Emmy, he cannot find her anywhere. Suddenly he sees a note lying upon the table. "Jack:—I have suffered much, but I stayed with you. To-day you struck at me. That broke my heart. I am going forever. It is easy for you to forget me. It breaks my heart.—Emmy." Jack breaks down. Finding a whisky flask in his pocket he breaks it upon the floor and swears never again to touch a drop of whisky. Emmy turns another leaf of the scrap book. She is now nursing an old lady. Feeling that her end is near, the old lady makes her will, making Emmy her sole heir. She gives the paper to Emmy, who reads, "Having no kin, I leave all my earthly belongings to Emmy Chalmers, who for ten years was my good and true companion." Emmy bends her knees and under tears kisses the old lady's hand. The old lady pulls her up and kisses her upon the forehead. Jack made every effort to find Emmy, but all in vain. He goes to the newspaper office and inserts the following advertisement: "Emmy, come back. I swear never to touch a drop again. Come back, I love you. Jack." As no answer came to Jack's advertisement, he goes West, where he worked very hard as a miner. Jack saw very dark days. At last, after 12 years, he found his efforts crowned with success. He found a gold mine, and, now being rich, he decides to find Emmy, his wife. Aunt Emmy is turning another page of her scrap book. Just then the door opens slowly. Jack enters, he puts his hands over her eyes. "Who is this?" Emmy guesses once, twice, then pulling the hands away she finds her head on Jack's breast. He bends down and kisses her upon the forehead. It is like a dream to her. Then she jumps up. There stands Jack, good and true. "Emmy!" "Jack!" She hurries into his arms, they embrace and happiness beams in their eyes.

"THE BLIND MUSICIAN."—A blind musician bent under the burden of his affliction is led by his little daughter to the corner at which he stands year in and year out begging for mites from the passers-by. The little girl calls for her father and leads him home to a plain little house, where she is preparing a modest meal for father and herself, Again the little girl guides her father to his accustomed stand. While leaving him and crossing the street she is run over by an automobile. Unconscious she is carried to the hospital. The blind musician is waiting at the corner. He stops a passer-by, asking the time. At last he asks a policeman to take him home. There he calls for his little girl, but she is nowhere to be found. The policeman takes the blind musician to the police station. The lieutenant sends his man in search of the little girl. There is a 'phone call, the girl has been found at the hospital. Upon a cot in a hospital lies the little girl. Her eyes are closed. The policeman enters with the blind musician, who kneels down at the bedside of his dying little girl. One last kiss, she closes her eyes forever. Among the graves. The musician comes toward a little hill. He bends down and kisses the stone. Then he plays the violin. Suddenly he reels, throws up his hands and falls dead over the little grave of the one he loved best.

"WILLIE'S WATER SPRINKLER."—Willie took grandpa's garden sprinkler and starts out to have some fun. His object is a dude, who, mistaking the water sprinkler's action for rain, opens his umbrella. He meets with many mishaps, all caused by mischievous Willie, and is at last subjected to severe douche by a fire hose, which seems to him like a tornado in comparison with Willie's water sprinkler.

COLOR PHOTOGRAPHY.

(Continued from page 4.)

During the last four years I have renewed the enquiry, to the exclusion of almost all other work, with the enthusiastic support and ever buoyant encouragement of Mr. Charles Urban. I have concentrated attention specially upon four points:—1. Sensitizing the film to all color waves, specially pressing the sensitiveness as far into the red end of the spectrum as possible. 2. Superimposing the color records by persistence of vision. 3. Compressing the color records into a less number than three, so as to give the least possible interval of time between successive presentations. 4. To conform to the condition that any scheme must be easily applicable to the existing cinematograph machinery, and that the standard film with standard perforations must be used, so that any successful results might be readily adopted by every cinematograph user without much trouble or expense.

The first of these lines of enquiry (sensitizing) has been already referred to; it simply consisted of repeated trials and experiments day by day for a year or more until the required conditions for sensitizing emulsions for cinematograph work were better understood. The third line of enquiry, that of reducing the number of pictures in which the color waves could be recorded in a monochromatic scale from three records to two, also resolved itself into a matter or repeated trial. For, in addition to deciding upon the particular shades of grey deposits which should be adopted as the equivalent of particular colors, the variations of different emulsions in yielding these greys had to be taken into account. The final deduction from the experiments under the third heading was that, proceeding from the red end of the spectrum, all rays from dark red to blue could be recorded in proportions which our eyes accept as sufficiently truthful through two filters only.

If we ask individuals to set down the principal colors of nature, placing them in order of luminosity or brightness to the eye, the average of the lists will be as follows:—White, yellow, orange, red, green, blue, violet, indigo, black.

Now reference has previously been made to the unfortunate fact, that photographic plates or emulsions do not see as we do; thus, to the plate, blue and violet come at the top of the scale next to white, and not at the botom end, as they do in the luminosity scale. I find that it is possible with two carefully-adjusted filters to pass to the sensitised plate or film colors in proportions parallel to the above order. Through one filter I pass white and yellow then on through orange and scarlet to the darkest red I can sensitize for. Through the other filter I pass white and yellow again, as these two are at the head in luminosity and require fullest representation; then on through green, blue-green, blue and violet in the proportions suggested by the above luminosity list. The aim is to secure by a careful adaptation of filters to emulsion, record of color luminosity stated in gradations of tone from white to black through a scale of greys, this scale being fully represented in two successive pictures.

I take the pictures with an Urban bioscope camera fitted with the required filters to come into action alternately. One film only is used, of the usual standard size, and I take the pictures at the rate of not less than 16 per second through each filter, or 32 pictures per second in all.

(Continued next week.)

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

S. LUBIN.

Subject and Class.	Length.
A Suit Case—Comic	615 ft.
Who Stole Casey's Wood—Comic	270 ft.
The New Mirror—Comic	480 ft.
Love Germs—Comic	460 ft.
Love's Sweet Melody—Dramatic	880 ft.
The Wrong Burglar—Comic	610 ft.
The Fighting Parson—Dramatic	270 ft.
When Lips Are Sealed—Dramatic	830 ft.
Troubles of a Stranded Actor—Comic	620 ft.
How Happy Jack Got His Meal—Comic	175 ft.
A Bitter Lesson—Dramatic	515 ft.
The Old Maid's Dream—Comic	390 ft.
The Orphans of the G. A. R.—Dramatic	650 ft.
Leo's Air Rifle—Comic	320 ft.

BIOGRAPH CO.

The Welcome Burglar—Dramatic	790 ft.
Those Awful Hats—Comic	185 ft.
The Cord of Life—Dramatic	857 ft.
The Criminal Hypnotist—Dramatic	626 ft.
Those Boys—Comic	342 ft.
Mr. Jones Has a Card Party—Comic	583 ft.
The Fascinating Mrs. Francis—Comic	417 ft.
A Rural Elopement—Comic	546 ft.
The Sacrifice—Comic	438 ft.
The Honor of Thieves—Dramatic	681 ft.
Love Finds a Way—Dramatic	319 ft.
The Maniac Cook—Dramatic	533 ft.
Mrs. Jones Entertains—Comic	583 ft.

SELIG CO.

In Old Arizona—Dramatic	1000 ft.
The Tenderfoot—Comic	416 ft.
The Tyrant's Dream—Comic	420 ft.
Schooldays—Comic	164 ft.
In the Shenandoah Valley—Dramatic	1000 ft.

KALEM CO.

The Octoroon—Dramatic	——
The Girl at the Old Mill—Dramatic	——
The Sponge Fishers of Cuba—Industrial	965 ft.
A Florida Feud; or Love in the Everglades—Dramatic	——

VITAGRAPH CO.

Subject and Class.	Length.
The Love of the Pasha's Son—Dramatic.	
The Treasure, or The House Next Door—Comic.	
Cleopatra's Lover—Dramatic.	
Ruy Blas—Dramatic	900 ft.
A Case of Spirits—Comic	500 ft.
A Colonial Romance—Dramatic	487 ft.
The Castaways—Dramatic	630 ft.
The Heroine of the Forge—Dramatic	315 ft.
The Two Sons—Dramatic	587 ft.
The Bride of Tabaiva—Dramatic	380 ft.
The Bride of Lammermoor—Dramatic	540 ft.
The Painting—Dramatic	430 ft.
A Telepathic Warning—Dramatic	675 ft.
He Went to See the Devil—Comic	295 ft.

PATHE FRERES.

The Scar—Dramatic	606 ft.
Sammy Celebrates—Comic	354 ft.
Calling Day—Comic	469 ft.
Nick Carter's Double—Comic	469 ft.
Vampires of the Coast—Dramatic	590 ft.
A Put Up Job—Comic	348 ft.
Saved By His Dog—Dramatic	512 ft.
On The Zambesi—Educational	328 ft.
The Sergeant's Stripes—Dramatic	735 ft.
A Pretty Little Milliner—Comic	164 ft.
Wonderful Eggs—Magic	328 ft.
The Stepmother—Dramatic	649 ft.
Beginning of the Serpentine Dance—Magic	410 ft.
Buffin Wins First Prize—Comic	505 ft.
A Fish Story—Comic	400 ft.
Lady Cabby's Romance—Comic	410 ft.
Boby's Sketches—Comic	174 ft.
Duel Under Richelieu—Dramatic	718 ft.
Spanish Blood—Dramatic	278 ft.
Prehistoric Lid—Comic	371 ft.
Stilt Walking—Sport	348 ft.
A Nervy Thief—Comic	282 ft.
Paper Cock-a-Doodles—Magic	377 ft.
It's Only the Painter—Comic	525 ft.
Mr. Pynhead Out for a Good Time—Comic	492 ft.
The Hunchback—Dramatic	433 ft.

Subject and Class.	Length.
Two Very Unlucky Thieves—Comic	459 ft.
A Lovely Lass—Dramatic	581 ft.
School Children's Strike—Comic	380 ft.
Ted and His Little Sister—Dramatic	538 ft.
A Drunkard's Dream—Dramatic	410 ft.
Mysterious Correspondent—Comic	436 ft.
Woodenheaded Veteran—Comic	502 ft.
The Burning of Stamboul—Dramatic	367 ft.

ESSANAY CO.

Too Much Dog Biscuit—Comic	400 ft.
A Cure for Gout—Comic	540 ft.
The Old Curiosity Shop—Dramatic	1000 ft.
Professor's Love Tonic—Comic	490 ft.
The Actor's Baby Carriage—Comic	467 ft.
The Haunted Lounge—Comic	370 ft.
The Neighbor's Kids—Comic	550 ft.

EDISON CO.

A Romance of Old Madrid—Dramatic	900 ft.
A Modest Young Man—Comic	900 ft.
Pagan and Christian—Dramatic	1000 ft.
A Burglar Cupid—Comic	850 ft.
Where is My Wandering Boy Tonight?—Dramatic	900 ft.
Drawing the Color Line—Comic	900 ft.
Under Northern Skies—Dramatic	900 ft.
The Worm Will Turn—Comic	900 ft.

KLEINE OPTICAL CO.

For Their Country's Sake—Dramatic	567 ft.
Messina After the Earthquake—Educational	367 ft.
For Mother's Sake—Dramatic	700 ft.
Trip on Rhodesian Railway—Educational.	287 ft.
Persevering Insurance Agent—Comic	464 ft.
A Hot Remedy—Comic	500 ft.
Troubled Artists—Comic	507 ft.
Champion Suffragist—Comic	277 ft.
Married Twice—Dramatic	790 ft.
A Gypsy's Jealousy—Dramatic	644 ft.
Visions of a Goldsmith—Dramatic	327 ft.
Converted—Dramatic	884 ft.
Bewitched Breton—Comic	527 ft.

PROFITS

IN THE

Moving Picture Business

depend

1st. On the PRICE you are paying for your service.

2nd. On the QUALITY of the film received for the price paid.

A service that combines a LOW PRICE WITH HIGH QUALITY is, therefore, the service you want.

WE HAVE IT

GEO. K. SPOOR CO.

62 N. Clark Street

CHICAGO

YOU

who did not write us yet. You know

Theodore Roosevelt

Don't you ?

He said that the

WOLF HUNT

suited his taste in moving pictures, and he's a representative American. The WOLF HUNT is a model of the first class film, full of action—the best advertised subject in the world; packing theatres everywhere. We've got a corking good proposition for you. Get in line for it now.

Special Paper **Special Lecture**

Oklahoma Natural Mutoscene Company

605 14th St., N. W., Washington, D. C.

The

A. B. C.

OF

The Film Business

Attention

Brains

Courtesy

AT YOUR DISPOSAL AND GLADLY FURNISHED BY

Pittsburg Calcium Light and Film Company

Pittsburg, Pa.

Cincinnati, O. Des Moines, Ia.
Rochester, N. Y. Lincoln, Neb.

"See the Difference"

SONG SLIDES

Just Out

"HONEY DEAR"

"ALWAYS THINK OF MOTHER"

"IF TO-DAY WERE YESTERDAY"

MUSIC FREE

LEVI CO., Inc.

(SPECIALISTS)

66 East 14th Street

NEW YORK U. S. A.

MR. EXHIBITOR

The opportunity has now arrived to save the Moving Picture Industry.

Our interests are identical, so join us in aiding this wonderful industry by using Association Films and supporting the Motion Picture Patents Company.

You will be **guaranteed**

PROTECTION

against the Cutthroat Competition that has almost ruined you.

OUR ADVICE

Sign your Contract at once and get on the road to Prosperity.

PITTSBURG CALCIUM LIGHT & FILM CO.

EASTERN OFFICES	WESTERN OFFICES
PITTSBURG, PA.	CINCINNATI, O.
WILKES-BARRE, PA.	DES MOINES, IA.
ROCHESTER, N. Y.	LINCOLN, NEB.

PATHÉ FRÈRES



FILMS



EXTRA HEADLINERS

MONDAY, FEBRUARY 1st, 1909

A VILLAGE QUARREL

Length - - - 466 Feet

WEDNESDAY, FEBRUARY 3d.

SPECIAL ART FILM

INCRIMINATING EVIDENCE

EXTRA, $35.00

Length - - - 1,160 Feet

FRIDAY, FEBRUARY 5th.

Choosing A Life Partner

Length - - - 689 Ft.

SATURDAY, FEBRUARY 6th.

VULTURE HUNTING IN AFRICA

Length - - - 597 Feet

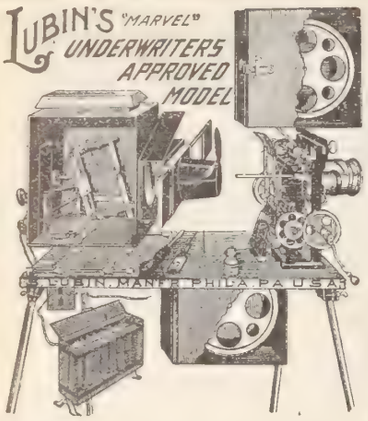
WHY THEY FELL OUT

Length - - - 387 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs,** to extend over five feet high. **$145**

Released Feb. 1st

AUNT EMMY'S SCRAP BOOK

Childhood days. School days. Love's token. The happiest day. Sorrow. The next morning. Reward for kindness and patience. What Jack did in the meantime. No answer. Jack goes to the West. Rich after twelve years. Off to find Emmy. The last chapter. A most beautiful picture, full of sentiment and action.

Length, 865 feet

Released Feb. 4th

THE BLIND MUSICIAN

Evening. Morning. "Where is my little girl?" A clue. Found and lost forever. Six weeks later. United. An excellent dramatic subject of great drawing power.

Length, 480 feet

Willie's Water Sprinkler

A comic film full of laughter making qualities.

Length, 340 feet

S. LUBIN Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons

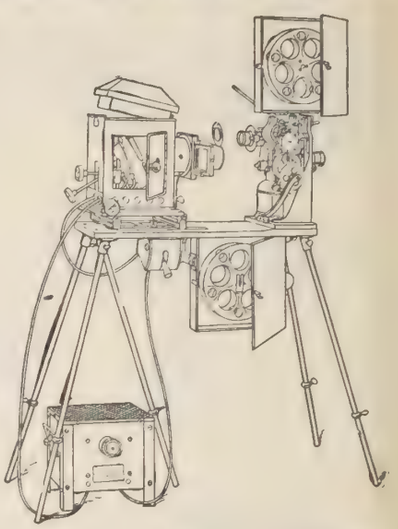
LUBIN BUILDING
926-928 Market St.
Philadelphia, Pa.

The Chicago Department of Electricity Says of the

EDISON KINETOSCOPE

"The recent examination of the Underwriters' Model No. 202, of the Edison Manufacturing Company, moving pictures machine, shows that this device is constructed in exact accordance without regulations, and that the same complies with the City Ordinances governing this class of machines. In reference to this machine, I will also say that I am pleased to note the very substantial construction of the various parts and the presence of all the latest safeguards.

All Underwriters' Models of moving picture machines built as per the same design as Model No. 202, submitted for inspection at the Office of the Board of Examiners, No. 107 E. Madison Street, Room No. 3, meet the hearty approval of this department."



Prices from $90.00 to $225.00

Complies with Fire Regulations of all cities

Pleasing your audience with brilliant motion pictures is one thing; safeguarding it by using a machine that meets the regulations of all city authorities is another. The Edison Kinetoscope does both. Write for complete Catalogue of various models and parts.

Film Index Ads Bring Results

NEXT Sand A FILM ISSUE

ORDER QUICK OUR

Dramatic Feature Subject

The Musician's Love Story

(Length approx., 1000 ft.)

THE PRETTIEST STORY EVER TOLD IN MOTION PICTURES

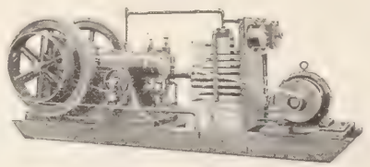
READY

Wednesday, Feb. 3d

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
KILLSDALE, MICHIGAN

Knickerbocker Circuit

Booking exclusive vaudeville and moving picture houses

1416 Broadway, New York

Advertise in

FILM INDEX

and increase your business

EDISON FILMS

There is never a dull moment in any Edison film. The subjects are always popular, well acted and worked out by a process of film making that is unequalled. New films are issued each week—all presenting good, clean, wholesome entertainment.

NEW SUBJECTS:

Shipment, Feb. 2, 1909

The Origin of Beethoven's Moonlight Sonata

DRAMATIC

No. 6418 Codem, VENGEABLE Approx. Length, 900 feet

Shipment, Feb. 5, 1909

ADVENTURES OF AN OLD FLIRT

COMEDY

No. 6419 Code, VENGEANCE Approx. Length, 900 feet

NEXT WEEK'S SUBJECTS

Shipment, February 9, 1909

A BACHELOR'S SUPPER

DRAMATIC

No. 6420 Code, VENGEFULLY Approx. Length, 850 feet

Shipment, February 12, 1909

THE SALESLADY'S MATINEE IDOL

COMEDY

No. 6421 Code, VENBEONS Approx. Length, 900 feet

EDISON MANUFACTURING CO.

MAIN OFFICE AND FACTORY,
72 LAKESIDE AVE., ORANGE, N. J.

Dealers in all Principal Cities

New York Office, 10 Fifth Ave. Chicago Office, 304 Wabash Ave.

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England

Selling Agents: P. L. WATERS, 41 E. 21st St., New York; GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

MOTION PICTURE PATENTS CO.

10 FIFTH AVENUE NEW YORK CITY

The following manufacturers and importers of films have been licensed by this company :

AMERICAN MUTOSCOPE & BIOGRAPH CO.
EDISON MANUFACTURING CO.
ESSANAY FILM MANUFACTURING CO.
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING CO.
PATHE FRERES
SELIG POLYSCOPE CO.
VITAGRAPH COMPANY OF AMERICA

The following Exchanges have been licensed, and at the present time are the only Exchanges that are authorized to handle licensed film :

Name.	Address.
Actograph Company	50 Union Square, New York City.
Actograph Company	Troy, N. Y.
Alamo Film Exchange	405 Main Street, Dallas, Texas.
Alamo Film Exchange	304 Conroy Building, San Antonio, Tex.
American Film Exchange	645 Wabash Building, Pittsburg, Pa.
American Film Service	125 Monroe Street, Chicago, Ill
American Film Service	158 North Main Street, Memphis, Tenn.
American Vitagraph Co	116 Nassau St., New York, N. Y.
Buffalo Film Exchange	13½ Genesee Street, Buffalo, N. Y.
C. A. Calehuff	Fourth and Green Streets, Philadelphia, Pa.
Calumet-Film Exchange	Masonic Temple, Chicago, Ill.
Eugene Cline & Co	59 Dearborn Street, Chicago, Ill.
Eugene Cline	268 South State Street, Salt Lake City, Utah.
Clune Film Exchange	727 South Main Street, Los Angeles, Cal.
Colorado Film Exchange Co	320 Charles Building, Denver, Colo.
Columbia Film Exchange	414 Ferguson Building, Pittsburg, Pa.
O. T. Crawford Film Exchange Co	Gayety Theatre Building, St. Louis, Mo.
O. T. Crawford Film Exchange Co	Crawford Theatre, El Paso, Texas.
O. T. Crawford Film Exchange Co	Hopkins Theatre, Louisville, Ky.
O. T. Crawford Film Exchange Co	Shubert Theatre, New Orleans, La.
Harry Davis	347 Fifth Avenue, Pittsburg, Pa.
Harry Davis	Buffalo, N. Y.
Harry Davis	1311 Market Street, Philadelphia, Pa.
Denver Film Exchange	713 Lincoln Avenue, Denver, Colo.
Dixie Film Company	620 Commercial Place, New Orleans, La.
Duquesne Amusement Supply Co	104-5 Bakewell Building, Pittsburg, Pa.
Duquesne Amusement Supply Co	235 Monticello Arcade Building, Norfolk, Va.
Edison Display Co	1116 Third Avenue, Seattle, Wash.
Edison Display Co	165½ Fourth Street, Portland, Ore.
Electric Theatre Supply Co	47 North 10th Street, Philadelphia, Pa.
Greater New York Film Rental Co	24 Union Square, New York City.
C. J. Hite Company	Monadnock Block, Chicago, Ill.
Howard Moving Picture Co	564 Washington Street, Boston, Mass.
Imperial Film Exchange	44 West 28th Street, New York City.
Imperial Film Exchange	299 River Street, Troy, N. Y.
Imperial Film Exchange	803 Ninth Street, N. W., Washington, D. C.
Imported Film & Supply Co	708 Union Street, New Orleans, La.
Kent Film Service	218 Nicholas Building, Toledo, Ohio.
Kleine Optical Company	2008½ Third Avenue, Birmingham, Ala.
Kleine Optical Company	657 Washington Street, Boston, Mass.
Kleine Optical Company	52 State Street, Chicago, Ill.
Kleine Optical Company	302 Boston Building, Denver, Colo.
Kleine Optical Company	229 Commercial Building, Des Moines, Iowa.
Kleine Optical Company	214 Traction Building, Indianapolis, Ind.
Kleine Optical Company of California	369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company	662 Sixth Avenue, New York, N. Y.
Kleine Optical Company	309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri	523 Commercial Building, St. Louis, Mo.
Lake Shore Film & Supply Co	314 Superior Avenue, N. E., Cleveland, O.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	Main and Sixth Streets, Evansville, Ind.
Laemmle Film Service	78 South Front Street, Memphis, Tenn.
Laemmle Film Service	1121-23 Lumber Exch., Minneapolis, Minn.
Laemmle Film Service	800 Brandeis Block, Omaha, Neb.
Laemmle Film Service	419-20 Marquam Grand Bldg., Portland, Ore.
Laemmle Film Service	151 Main Street, Salt Lake City, Utah.
H. Lieber Co	24 West Washington St., Indianapolis, Ind.
Lubin Film Service	21 South 8th Street, Philadelphia, Pa.
Lubin Film Service	510 Paul-Gale-Greenwood Bldg., Norfolk, Va.

Name	Address
Lubin Film Service	140 West 5th Street, Cincinnati, Ohio.
Michigan Film & Supply Co	82 Griswold Street, Detroit, Mich.
Miles Bros., Inc	259 Sixth Avenue, New York, N. Y.
Miles Bros., Inc	Washington and Dover Sts., Boston, Mass.
Miles Bros., Inc	790 Turk Street, San Francisco, Cal.
Mitchell Film Exchange	120½ Main Street, Little Rock, Ark.
Monarch Film Exchange	201 Thompson Bldg., Oklahoma City, Okla.
Montana Film Exchange	41 North Main Street, Butte, Montana.
Morton Film Exchange	107 Sixth Street, Portland, Ore.
Mullin Film Service	Solar Building, Watertown, N. Y.
National Film Company	100 Griswold Street, Detroit, Mich.
National Film Renting Co	Spokane, Wash.
Novelty Moving Picture Co	418 Turk Street, San Francisco, Cal.
Ohio Film Exchange	16 East Broad Street, Columbus, Ohio.
Pacific Coast Film Co	1724 Filmore Street, San Francisco, Cal.
Pearce & Scheck	223 North Calvert Street, Baltimore, Md.
Pennsylvania Film Exchange	403 Lewis Block, Pittsburg, Pa.
People's Film Exchange	126 University Place, New York City.
Philadelphia Film Exchange	1229 North 7th Street, Philadelphia, Pa.
Pittsburg Calcium Light & Film Co	121 Fourth Avenue, Pittsburg, Pa.
Pittsburg Calcium Light & Film Co	Wilkes-Barre, Pa.
Pittsburg Calcium Light & Film Co	501-503 Central Building, Rochester, N. Y.
Pittsburg Calcium Light & Film Co	Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co	421 Walnut Street, Des Moines, Iowa.
Pittsburg Calcium Light & Film Co	60-62 Brownell Block, Lincoln, Neb.
Schiller Film Exchange	103 Randolph Street, Chicago, Ill.
Southern Film Exchange	1822 Fourth Avenue, Birmingham, Ala.
Southern Film Exchange	148 West 5th Street, Cincinnati, Ohio.
Star Film Exchange	120 Randolph Street, Chicago, Ill.
George K. Spoor & Co	62 North Clark Street, Chicago, Ill.
Standard Film Exchange	79 Dearborn Street, Chicago, Ill.
Superior Film Supply Co	621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co	338 Spruce Street, Philadelphia, Pa.
Wm. H. Swanson & Co	160 Lake Street, Chicago, Ill.
Wm. H. Swanson Co. of Omaha	405 Karbach Block, Omaha, Neb.
Wm. H. Swanson St. Louis Film Co	200 North 7th Street, St. Louis, Mo.
The Talking Machine Co	97 Main Street, East, Rochester, N. Y.
Tally's Film Exchange	554 South Broadway, Los Angeles, Cal.
Theatre Film Supply Co	202 South Tryon Street, Charlotte, N. C.
Theatre Film Supply Co	2007 Second Avenue, Birmingham, Ala.
Theatre Film Service Co	85 Dearborn Street, Chicago, Ill.
Theatre Film Service Co	1038 Golden Gate Ave., San Francisco, Cal.
Trent & Wilson	63 East 3d Street, Salt Lake City, Utah.
20th Century Optiscope Co	59 Dearborn Street, Chicago, Ill.
20th Century Optiscope Co	Shukert Building, Kansas City, Mo.
20th Century Optiscope Co	508 Eccles Building, Ogden, Utah.
Turner & Dahnken	1650 Ellis Street, San Francisco, Cal.
Twin City Calcium and Stereopticon Co	709 Hennepin Avenue, Minneapolis, Minn.
United Film Exchange	717 Superior Avenue, N. E., Cleveland, O.
U. S. Film Exchange	132 Lake Street, Chicago, Ill.
Vaudette Film Exchange Co	103 Monroe Street, Grand Rapids, Mich.
P. L. Waters	41 East 21st Street, New York City.
Alfred Weiss' Film Exchange	219 Sixth Avenue, New York City.
Western Film Exchange	949 Century Building, St. Louis, Mo.
Western Film Exchange	307 Grand Avenue, Milwaukee, Wis.
Western Film Exchange	201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange	Seventh St. and Liberty Ave., Pittsburg, Pa.
Whelan-Loper Film Co	339 Main Street, Dallas, Texas.
Yale Film Renting Co	622 Main Street, Kansas City, Mo.

MOTION PICTURE PATENTS CO.

10 FIFTH AVENUE NEW YORK CITY

BIOGRAPH FILMS

Trade Mark

Trade Mark



THE GIRLS AND DADDY

Released February 1, 1909

THE GIRLS AND DADDY

An intensely thrilling subject portraying the exciting experience of two little girls, who, left alone in their home with a sum of money in their possession, are pursued through the house by a negro bent on robbery. They reach the garret and one makes her way to the roof through the scuttle, where a crook is met coming from the next house, who comes to the little ones' assistance. The subject besides being thrilling is a story of heart interest.

Length 901 feet



THE BRAHMA DIAMOND

Released February 4, 1909

THE BRAHMA DIAMOND

A story of the depredation of the "Light of the World." The diamond which adorns the forehead of the Brahma idol arouses the cupidity of a tourist who steals it by drugging the guard. The sweetheart of the guard remains hostage while he is allowed to search for the robber, in which pursuit he is given three days. The guard finally recovers the gem just in time to save his faithful sweetheart's life. The subject is most elaborately staged and costumed, with a true Hindu atmosphere.

Length 1036 feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Improved Film Supply Co.

Members of
Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.
Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

We Are Certainly Going Some

Confidence is everything. Our customers prove that by their liberal patronage. No imitations or "just as good" in our business. Genuine goods of the finest quality only.

Price List

CARBONS

Electra Pink Label 6 in. per 100 $2.40
" " " 12 " " " 4.00
Excello Flame, 10 hour " 50 pr. 6.25
" " 17 " " " " 8.50

TICKETS

In rolls of 1000..... 10c.

CEMENT

Small bottles, 10c .....3 for 25c.
Large bottles, 20c.....3 for 50c.
Steel Reels, each.....40c.
Dissolving slide carriers, each....2.50
Metal slide carriers, each.....75c.
Opaque, per jar.....20c.
Slides, original designs..... 35c. up
Cover glasses, per dozen.....8c.
Unbreakable Condensers, of pure white crystal, each.....75c.

Complete Power's or Edison machines. We sell you parts of them 20 per cent. cheaper than any manufacturer in the United States. Call and see us.

Special prices to the trade on Cement, Condensers, Dissolving Slide Carriers, Reels and machine parts.

Sterling Film Co.

Suite 511
32 Union Sq., New York City
NEAR EAST 16th STREET

VAUDEVILLE

Acts of Guaranteed Merit for

Moving Picture Theatres

I book acts of the best quality at satisfactory figure.

Now booking Pennsylvania, New Jersey, Maryland and Virginia.

Promptness and Reliability Assured

NORMAN JEFFERIES
9th and Arch Streets, Philadelphia, Pa.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogne of over 300 illustrated songs.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS
5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.
231 BOWERY, NEW YORK
Telephone, 4267 Orchard

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS
(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

In Rolls
Correctly Numbered

TICKETS

Lowest Prices

STANDARD TICKET CO.
181 Pearl St., New York

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

FEBRUARY 13, 1909
WHOLE NUMBER 147



THEATRE SEATING

We have

20,000 CHAIRS

in stock and can ship your order in twenty-four hours

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St., BOSTON, MASS. — 1235 Arch St., PHILADELPHIA, PA.

The Italian Kinematography

Prof. Gualtiero T. Fabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

It Will Always Be Our Policy

—TO—

Purchase from two to four copies of every good subject manufactured.
Make shipments in ample time to avoid delays.
Avoid **Repeaters.** Ship **No Junk.**
Give what we promise.

Each office fully equipped to furnish a regular supply of 12 to 18 First Run Reels per week.

We earnestly solicit a trial order for Film Service that we may convince you. **WRITE TODAY**

O. T. CRAWFORD FILM EXCHANGE CO.

(MEMBERS FILM SERVICE ASSOCIATION)

1401-1405 Locust St., St. Louis, Mo. — 421 4th Ave., Louisville, Ky.

Care of Shubert Theatre, New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé, Vitagraph, Edison, Melies, Kalem, Lubin, Essanay, Selig, Amer. Biograph, Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. 311 Chauncey St., Brooklyn, N. Y.

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower Of Liberty.
That's Why I Never Married.
Why Doesn't Santa Claus Go Next Door.
Smiling Star.
The Holy Light.
They'll Be Sorry Some Day.
Don't Take Me Home.
Shine On Harvest Moon.
Somebody's Heart.
Promise.
I'd Like To Be The Sweeahert Of A Girl Like You,
Honey Dear.

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweatheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

HARSTN & CO.

My Yankee Land.
When the Leaves Have Turned to Golden.
You Are the Girl For Me.
Mansion of Millionaires.
Love Spells Trouble To Me.
Take Me To The Moving Pictures.
Don't Take Me Home.
I Lost My Heart When I Saw Your Eyes,
In the Days of '49.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.

A LIVE SERVICE FOR LIVE MANAGERS
FILMS HOWARD MOVING PICTURE CO. FILMS
MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc.

"HOW TO REACH THE FOREIGN MARKET"
Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the
American Agent, J. F. FAIRMAN, 311 Chauncey St., Brooklyn, N. Y.
Kinematograph and Lantern Weekly
9 and 11 Tottenham Street, LONDON, W.

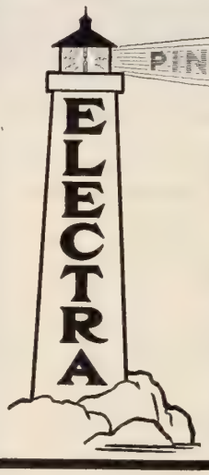
IN OR OUT?
Where Are You, Exhibitor, Eh?

If your front looks cheap, you know what it means; and nothing is so "classy" as a rich front show. We make signs that can't be equaled for rich tone and WE DO IT quickly! How? That's the point. Step in to see us, and we'll show you what enterprise and good system can do for you, in town or out of it.

YOU WANT work done well, quickly, and at a low figure. Those are our strong points, and the sooner we get together, the better for both of us.

BANNERS, STREAMERS, POSTERS

THEATRICAL AD. COMPANY
34 E. 14th Street, New York
M. GLYNNE, Proprietor 'Phone, 275 Stuyvesant



PINK LABEL
CARBONS
Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption
Insist on Getting th Genuine. Don't Accept Substitutes
All Carbons are Stamped "ELECTRA"
HUGO REISINGER 11 Broadway NEW YORK

Knickerbocker Circuit
Booking exclusive vaudeville and moving picture houses
1416 Broadway, = = New York

Our Want Ads Bring Results

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 7. FEBRUARY 13, 1909. Whole No. 147.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

SHOW BUSINESS ETHICS.

A few weeks ago four men were executed at the guillotine in France. The guillotine is a terrible instrument of death in which the condemned, lying flat down, places his head under a huge, keen blade that drops at a signal and the man's head goes rolling into a basket. In this way four condemned men were killed by the government's executioner, one being brought in as soon as the headless corpse of the other was gathered up from the long board to which it had been strapped. Now, we learn from abroad that a moving-picture manufacturer attempted to photograph this quadruple execution, but his view was obstructed just in time to prevent the view of the gruesome affair from being exhibited all over the world.

Now, to discuss this from a purely business point of view, is it policy? None can condemn it. It is a matter of record that the public flocks to see anything that is gruesome; people will actually spend money to be shocked, we find. If a man is mangled by a street car, women and men fight one another for a chance to see the remains—and express their horrification. We remember well how, at a time when several hundred souls were drowned like rats in an excursion-boat catastrophe near New York City, the police had to actually beat back a morbid mob that surged round the morgue, with no other desire than to gaze upon the mutilated bodies that were continually being fished up. It is occurrences like these, no doubt, that the film maker, judged by when he decided that a moving picture of four men being put to death would be an attraction. We agree with him. We have not a single doubt that if such a subject were brought to this country the general mass of the public would rush to see it, provided the authorities did not interfere, of course.

And right here is a very important condition to be reckoned with. As soon as it is published that the authorities in one town even tried to suppress a performance, the showman in the neighborhoring town has but to announce that he will exhibit the film or play in question and he is sure of a rush at the box office. Take, as instances, the opera "Salome," the play "Mrs. Warren's Profession," or even "Sappho," in which Olga Nethersole was once arrested because of the staircase scene. So beneficial have managers found agitations against their productions that their press agents have actually tried to instigate them.

So that it appears from the plain showman's point of view, sensation's the thing, and the more some will cry against it, the more others' curiosity—that's all it is—will prompt them to flock to see the cause of the agitation. But returning to the subject of this attempt to photograph the execution, and abandoning our view as cold, business showmen having naught but immediate financial profit at heart, we must come to the conclusion that a subject of the aforementioned character would wreak havoc with the industry. In America at least, we can think of nothing that would be calculated to more forcibly bring down on the head of the industry the wrath of those whose friendship we must needs hold. It would work such destruction as we would be unable to offset in a year's effort, and we are heartily glad that the subject is not in existence, if only through the fear that it might at some time reach our shores. It is bad enough when an execution is trumped up for a moving picture, and the audience knows that no life is taken in the work of doing so. But it is really expecting too much to ask the spectators to bear in mind that somebody is really being killed; and judging from present conditions in the film world here, we think that to inflict such a task on the moving picture loving public would be the height of folly.

BEST REASON.

Why is it that the air is so full of excitement, and the excitement consists so much of superheated air? The great event of the forming of the Patents Company is now ancient history, and the rental people have chosen their paths.

Why continue at this time to rent the air with all kinds of verbal bullets and printed and oratorical cannon-balls? When the now operating plan was yet unborn quiet, decent discussion of the proposition was in order, as is perfectly proper when an idea is to be considered by a set of business men. That is the time for suggestions, advice, objections, questions and exhibitions of wisdom. By this time, however, the matter has been decided by the men whom it directly concerns, yet some papers and individuals still persist in wearing out their lung power and stationery raising all kinds of irrevelant questions, points and arguments.

As the trade now stands, the action of the members of the F. S. A. reminds us of the "stand pat" policy of some of our statesmen at one point of our political history. "Safe and Sane" was the slogan, and why? It was an issue of the certain against the uncertain; a question of a known condition admittedly not free from evils on one side, and an only promised but unknown condition on the other side. Which side won is an old story. And so it is in the film business. The Patents Company is the standard round which have rallied the most staple and responsible concerns in the country, who with typical American business judgment, have decided that a bird in the hand is worth two in the bush. It was up to them to decide the question for themselves, and they have done so decisively. Now they have other important work to do, so we say to those who have no interest but to make noise and fill space—"Let them alone."

NEW PHONOGRAPH.

The methods for recording sound have reached a higher stage of perfection than those employed for its reproduction. The chief difficulty encountered in the present systems of reproducing conversation, and especially music, from phonographic and similar records, is caused by the friction of the needle resting upon the surface of the rapidly revolving disk or cylinder. This introduces a more or less noticeable buzzing or rumbling sound, which interferes materially with the clearness of musical notes or spoken words. Numerous attempts have been made to overcome this unpleasant accompaniment. In none of the devices hitherto brought forward has complete success been attained, since all involved the factor of friction as the fundamental means of transmission.

In a recent number of the Deutsche Musikwerk-Industrie, a German inventor describes a newly patented instrument, in which friction is completely avoided. It combines the leading elements of the phonograph and the siren. The novel and essential feature is the substitution of a current of compressed air for the needle or stylus of Edison's invention.

In a siren, openings of various sizes allow the production of all musical notes with any desired degree of intensity or length. In the new instrument, perforations in the disk of a siren are replaced by tangential incisions on the surface of a large record cylinder. A second perfectly smooth cylinder rests close upon the surface of the first cylinder and revolves in unison with it as the two cylinders are set in movement. A constantly varying succession of minute openings between their surfaces is presented, due to the incisions on the record cylinder. When a blast of compressed air is directed upon the line of contact between the two cylinders, at such an angle as to be an exact tangent to the surfaces of both, sounds are evoked indentically as in the case of an ordinary siren. It is possible to communicate signals and even words which can be readily heard miles away.

It is already evident that a field of usefulness is open to this new invention as an adjunct to the equipment of seagoing vessels. Its availability for musical purposes has not yet been tested sufficiently to determine whether it can successfully vie with the gramophone, phonograph, etc., or even replace them.

The cylinders thus far employed are about ten times as large as ordinary phonographic cylinders, and this fact renders the instrument necessarily somewhat clumsy. The requirement of a current of compressed air may also militate against a widespread domestic use, although such a current can be supplied by a comparatively inexpensive attachment to a water tap where the water supply is under considerable pressure.

A NOTABLE EVENT

Picture Show at the Hippodrome

What can be said at this time to be the most significant event in the history of the moving picture business was the occupation of New York's gigantic Hippodrome by Lyman H. Howe's moving pictures. This is perhaps the largest and grandest staged playhouse in the world, and the fact that moving pictures successfully held the boards there for even a single evening is an important bit of history. But it will happen again.

And it was Lyman H. Howe, the intrepid moving picture pioneer who took the daring step causing tired, blase little old New York to sit up, rub its eyes and pinch itself to see whether it was all true.

Who was there? A fine, big and pleased audience, not unlike any that ever crowded the Gay White Way at the midnight hour. There was a generous sprinkling of silk hats, and opera gowns, and no very few automobiles took cargoes from this moving picture show. It was such an audience as made one sit back for a moment, close his eyes, and think back a few years; the natural question followed, "Who would have thought it would be thus?" Sitting very near the writer were two clergymen, and he took a keen, almost fiendish delight in the pleasure which it was apparent they were deriving from the entertainment. The writer wished that he could have seen there every foe of picturedom, to show them what the ideal moving picture entertainment looks like, and to gloat over their inevitable admission that it deserves more of their aid than condemnation. As reel after reel was run off on the big sheet, the moving picture was soaring high above the appellation "amusement for the masses" and other phrases of more or less lowly designation.

It has been said, "After all, the play's the thing." Yet we must express grave fears that it might have been different if even the same show were given under other conditions.



LYMAN H. HOWE.
"The Man Who Knows How."

As a master of moving picture exhibition, Lyman H. Howe ranks second to none. To attempt to compare his performance with that usually seen at our best moving picture theatres is like trying to discuss the comparative merits of a tenement hall wall picture and a Rembrandt. There is something about the Howe sheet that commands the respect and attention of the spectator. With the flashing of the first announcement slide comes the conviction that here is a master of harmony, fitness, a man with a knowledge of what is appropriate. All through the performance one is conscious of that peculiar something which speaks individual class and character.

The writer can readily say that such a realistic presentation of mere, dumb pictures was far beyond his expectations. The sound effects are not only in time and always appropriate, but their novelty and wide range is surprising. There is everything from the rack and dine of the elements as they wrought their terrible havoc in Messina to the croning of the old women as they squat before their piles of wares in the market place of Cairo. There were such details in the pictures given sound as would never be thought of by any but a specialist; for instance, the silence of a Venetian gondola ride is broken not only by the sound of the dipping oars, but even the rhythmic knocking between the oar-locks is heard. Another striking illustration of judgment in sound effect was in a fire scene, where a huge steel roof framework collapses. Instead of a terrific boom and bang, there was a single crashing, crackling sound, equal in volume to the noise one would hear when watching a fire at such a distance as that at which the picture was taken; and at the same time it coincides admirably with the main idea of pictorial presentation.

A noteworthy feature of the evening's entertainment was the enthusiasm of the audience. When old dog Rover went to the rescue of his kidnapped playmate the applause continued throughout his entire work, and the finish brought forth more. But not only this. They applauded the mere pictures of the exquisite scenery of the Victoria falls the Zambesi, and they almost cheered while the Russian sailors searched for the wounded in the earthquake ruins. And special mention must be given the excellent pianist, who played most appropriately, and helped many scenes by giving unique effects.

As the audience filed out, many expressions of pleasure were heard. There were a number of moving picture men in the audience, but not enough. Every exhibitor ought to make time and spend a Sunday evening at Lyman Howe's model moving picture entertainment. It shows the fruits of some twelve years' labor toward the institution of the cinematograph as an educational entertainment and every show owner can do Mr. Howe justice by shaking his hand congratulating him.

ADVERTISEMENTS IN
FILM INDEX
BRING QUICK RESULTS

ABOUT SAUNDERS.

Notice is given to the trade by the Humanovo Producing Company to look out for a man named Charles Saunders, who represents himself as being connected with them. Mr. Oberndorf states that he has learned that this man presents a card to this effect and wishes to say that Saunders has no connection there whatsoever. He was at one time in the Humanovo employ, but is not any more.

MULLIN MOVES.

The Mullin Film Service, formerly of Watertown, N. Y., sends out notification this week that their new address is 123-125 Rosenbloom Building, Syracuse, N. Y.

A "RECALL."

The "Moving Picture Recall" is the name of a 5x7 book placed on the market by William Rosenbloom, of 1066 E. 60th St., Chicago. It is a very neat, practical little book, which enables the show owner to keep track of his business. It carries an alphabetic index, and seven columns to a page, denoting subject, maker, class, length, date, weather and receipts.

A BIG SELLER.

Notwithstanding the fact that there is by no means a dearth of earthquake subjects on the market, Path Freres come forward with an interesting announcement.

Mr. J. A. Best says: "Our picture of the earthquake scenes has proven a tremendous seller, and the call for it has been very great. If you want to know exactly, I will say that in the past year and a half we have not sold as many prints of any single subjects as we have of this one."

Which means very plainly that the great French concern still enjoys the confidence of the trade more than a little bit.

But who said they didn't?

LANTERN PLATES.

The lantern plate requires to be prepared with an emulsion possessing some subtle qualities. It must be extraordinarily free from mechanical and chemical defects; it must yield contrast and brilliancy without excessive density; and it must give, even in the deep shadows, a sufficiency of fine detail. Add to these qualities another one necessary to enable us to get equally good results from a wide variety of negatives, and one has some conception of what is indirectly demanded of the emulsion.

Attention is now being directed to the lantern slide question, and it is strongly advisable to make a classification both of negatives and requirements. It is an acknowledged fact that the warm-toned slide is more appropriate than cold black and white for a large percentage of the ordinary subjects. Warm tones can be obtained by direct development, or by subsequent toning of a "black tone" slide. In either case we require a different kind of plate to start with.

It is almost axiomatic that the less sensitive a salt of silver is to light, the more readily can it be made to give a warm deposit of silver, or reduced halide. Silver bromide seems meant by nature to give pure black tones, while silver chloride is capable of yielding quite a wide range of colored reduction substances. Whether or not these are purely metallic silver depends on a variety of circumstances.

The modern lantern plate may be one of three classes. There is the bromide plate, which, while it contains perhaps other salts of silver besides the bromide, depends chiefly for its silver upon the halide. Black tones are readily obtained with bromide plates and moderate density and contrast. It is the most suitable of all for toning with metallic ferrocyanides. The intermediate variety is a slower plate, the emulsion of which is a mixture usually of bromide and chloride, very many formulae for such emulsions having been published during the last few years. It gives perhaps better gradation though more brilliant contrasts than the pure bromide slides, and is apt to yield images of a warm black nature, which can be obtained much warmer by giving over-exposure and restrained development. The third variety is the pure chloride plate, which may be handled exactly like a gaslight paper, and requires a soft and well gradated negative, if it is to give a pleasing result. This again will yield colored images by over-exposure, followed by either a very dilute developer or a strong one powerfully restrained. It will give excellent blue-black tones, treated with amidol or metolhydroquinone developers, which should be more than normally concentrated.

Lastly, as to adaptability to toning. A plate which contains silver chloride will always give an image amenable to a gold toning bath, provided the developed image be not absolutely black.

Over-exposure and restrained development will give quite bright red and sepia images, but they are usually very flat, and too often "muddy." A very bright and vigorous negative is therefore the most suitable for use with this treatment. As regards the restrainer, this should preferably be an acid sulphite instead of potassium bromide, though an increase in the amount of the latter used is also necessary. Increase of bisulphite and decrease of alkali are the two governing factors, and these must be varied in proportion to the increase in exposure given.—The Amateur Photographer and Photographic News.

EDUCATIONAL FILMS.

"True education is not to tell others what we have learnt, but to help others to learn by themselves what we have not been able to reveal to them."

An important principle was given to the world when, three centuries ago, that great dramatic author, Moliere, characterized his literary work as "instruction by amusement." But we are a long way from achieving this object; our method today is still that of "education by being dull." But just as we say with truth that we are all children in the Kindergarten of God, we ought to apply to children and to adults alike, methods of education which are welcome, amiable and captivating, writes Geo. Benoit-Levy in our English contemporary.

For about a dozen years this method has been adopted in English schools, especially the Kindergarten

schools, where nature study has been taken up, and where the children are taught the old-world dances and the national and folklore songs. On the other hand, when history, geography, and social and industrial history are taught, the old method of appealing to the memory are adopted.

Numerous conferences are now held dealing with the subject of the education of adults, especially in connection with workingmen's clubs and in cooperative centres. The one fault to be found with this kind of education is that the lecturer forgets he is talking to people who are already fatigued by the work of a long day, and that the intellectual faculties are reduced in vigor by the heavy strain of physical labor. Hence it is that the words of the lecturer reach the ears of the listener, but do not go to the brain.

One way of remedying this fault would be to do away with oral teaching and to educate the eye. Instead of talking about the mountains of Scotland, or the lakes of Africa, or the riches of the colonial empire, pictures of these should be thrown upon the screen, and with aid of the kinematograph movement and life could be given to the pictures shown. In certain superior schools in France, at the Polytechnic and the Central Schools, which prepare engineers for the mines and for industry, the kinematograph is used to show the pupils the working of the mines at Creusot and of the national industries. In Sweden, the government employs special operators, who take kinematograph views, and they have a special theatre, to which all the school children are taken.

One company has been started in New York with a capital of 100,000 francs, and it can have as much money as it likes for the working of kinematographs, with well-conducted programs, well-ventilated halls, and choice music, although in the present state of things companies are not always careful about the moral value of pictures put upon the screen. I have been in a great number of the kinematograph shops in New York. They are often managed by vulgar showmen, who make the manufacturers believe that the most popular pieces are the vulgar kind of dramas. So unwholesome stories are represented, the music is bad, and the whole surroundings are deplorable. This is the type of the bad shop, for which the society would substitute the good shop. It must be mentioned that Keith & Proctor try to keep their numerous kinematograph representations up to a fair standard.

As has been already stated, we must not preach to the people, nor must we say, "Here we educate, here we hold conferences." It is preferable to attract them by stating, "If you enter this hall you will be instructed and amused at the same time," and our promises could be justified in the programs. For example, the following subjects might very well be taken up: "Life in India," "How Straw Hats are Made in Italy," "An Excursion to Killarney." Another evening certain scenes in English history or in the geography of the empire could be given. Humor should always be introduced into the lectures, but not coarse humor. One would be able to tell the whole history of the national movement, and give different kinematograph scenes of the important events of the public life. The choice of subjects would never be difficult; there would always be enough matter for first-rate shows.

Do you not think it would be more impressionable than holding a conference of an hour's duration on the sweating system to show to the public pictures like the following: A dirty room, in which a young girl exhausted at the sewing machine is making, by lamplight, a bundle of cheap dresses, which she throws on the bed of her mother, whom one can see is growing visibly thinner, the face having become emaciated, the whole frail form shaking with the effects of coughing. Then the girl could be shown delivering the cheap dresses to the traders, who refuse a part of the wages on the ground that the work is faulty. Afterwards the shops could be shown, where fashionable ladies buy dresses, which are sold cheaply under the title of bonnes occasions. And later one of the buyers could be shown lying in bed in a rich apartment, suffering from tuberculosis, which she has contracted by wearing the dress made in the slums, and sold as bonnes occasions. Last, there might be the picture of the unfortunate workwoman, who, quite feeble, has fallen upon her sewing machine.

As soon as this part of the lecture had been dealt with the operator would show the interior of a model factory, with clean workrooms, well lighted, and filled with robust and laughing workwomen all in good health. The spectators would not for a long time be able to understand the advantages of the clean conditions of workmanship, but what they saw with their own eyes would be impressed upon them, and that impression would be indelible.

The kinematograph ought to be the newspaper and the book of tomorrow. Up to the present the makers of the films have reckoned exclusively on individual enterprise buying their films and making them known to the public; but they have often been deceived and they have misjudged the taste of the public, which is for the beautiful and for good.

It would be the duty of cooperative societies, the people's institutes, the workingmen's clubs, and all other educational societies to show the makers that there is real demand for these good films, and if they do not respond, then a society for making such films as are wanted would have to be started.

But it must be pointed out that the making of films is an expensive manufacture, and the consumption for the films just referred to would have to be considerable. In this matter the answer of the people has a great part to play, and if the people do not answer immediately, I should be inclined to suggest that county councils and educational authorities should adopt a good policy in starting a special education fund for the subsidizing of such a theatre, for I am now convinced that the kinematograph will be, before very long, the real educator of democracy.

COLOR PHOTOGRAPHY.

(Continued from last week.)

When the negative record has been duly developed, and a positive transparency made from it, this positive transparency represents, by its gradations of tone from white to black in each successive pair of pictures, not only a record in form and shape, but it also acts as a filter or sifter of light; for when it is passed in the path of rays of colored light it will screen or filter them so as to reconstruct for our eyes the various proportions of color luminosity which were present in the scene when the record was made.

I have said that the photographic record now obtained is to be placed in the path of color rays, which rays are to be sifted by the travelling record so that the required amounts of color reach the projection sheet in due proportion. The question now is, What rays of color are we to use? Apparently, we must use the same colors that we used as filters in the camera, and, in fact, we may do so with pleasing results. But theoretical critics will point out that, owing to the unfortunate oversensitiveness of the film to violet and blue, we must, of necessity, have cut these colors down to such an extent in our camera that if we use the same filters for reconstructing color for the human eye, their absence will be sorely missed—our whites will be so deficient in blue and violet that they wont be white at all, but orange or yellow.

One reply to this contention is, that white is very largely a comparative sensation. What we agree to call white in a painting, for instance, is often quite different from what we agree to call white in another painting if we take steps to compare the two "whites" with one another. One may be yellowish or greyish compared with the other, yet both are white enough in their proper places in the picture, when surrounded with colors in proper "key," as it were to them. Again, the whitest of paper will look yellow when compared with the purer white of fresh fallen snow. Therefore, our whites produced by the mixture of colored lights may possibly be somewhat yellow as a matter of spectroscopic reality, but if the human eye accepts them as white by comparison with other colors in the same picture we need scarcely bother our heads further.

But another way of meeting the critical objection that the analytical filters of our camera are necessarily too deficient in violet and blue to give a proper rendering of color when used as synthetical or reproduction filters in projection is to introduce the missing beams of violet and blue into our projection instrument, and so make ourselves practically secure of the white or "all-color light," required on theoretical grounds. This I find it an advantage to do; and if you examine the light emanating from the projecting machine when lighted up and at work, you will see that beams of red and green are alternately issuing from the lens, and that these beams have added to them by means of a supplementary shutter just those proportions of violet and blue required to make a pure white when all are mixed. Thus we have light on the sheet for our whitest objects which contains, as it should contain to conform to theory, every color of the spectrum from dark red to violet.

There are some persons so obsessed with the idea that three is the magic number for filters, that they imagine a system in which two only are employed must necessarily restrict the colors recorded and reproduced to two. There is in fact a good deal of confusion on the subject of color mixture, and there are not a few who argue as though mixing colored lights and mixing colored pigments were the same thing. No mixing together of two or more pigments will ever make white; but white light can be produced by the mixture of two correctly chosen colored lights. The printer who has to make color prints on paper certainly has to divide the spectum into three or even four, but he is dealing with printer's ink or paint, not with light at all. Every writer on the phenomena of light, including Tyndall and Sir Henry Trueman Wood, teaches that white light can be made by the proper mixing of two well-chosen colored lights; and it is further taught by every authority that white light contains all colors. I hope, however, to demonstrate that by dividing the spectrum into two it is possible to exhibit satisfactory every color to the eye, including the purest of white.

The practical method sketched above is possibly open to assult on strictly theoretical grounds—although it must not be forgotten that theories have sometimes to be reexamined in the light of facts. The first consideration to my mind is the production of results.

I have no doubt whatever that many improvements are in store. Lens makers, emulsion makers, mechanics, will each contribute to the advance. I expect to make important improvements myself when Spring comes and I renew my experiments. The present results are represented as early experiments in the photography of moving things in color, and as the first serious exposition of work done in that direction. It is to be hoped that the numerous others who, we are led to believe, are working in the same direction will be encouraged to put their theories to the test and come forward with their results.

In conclusion, I submit the reasonable propostion that just as we have seen great advances in animated photography in black and white since the popular advent of the art nearly fourteen years ago, when there were numerous difficulties and limits which have gradually been overcome or broken down, so we shall see great and rapid advances in the new art of recording and reproducing moving scenes in natural colors. My own efforts, now briefly described and illustrated, will, I hope, inaugurate the movement, even if future results are obtained on quite different lines. As I have said, the first consideration is the production of results, and the results of my own researches we will now proceed to examine, with the assistance of Mr. Charles Urban and his bioscope.

THE SHOW REVUE

By "NOENOCQ"

FILMS.

"Pagan and Christian" is a beautiful story. But whether by intent of the maker or not its strongest effect is when the characters are viewed as symbolic of wickedness and virtue. The acting is admirable, and the scenery is very fine, with the exception of that next to the last, where the palm trees do not look at all real. The entire subject is a heroic undertaking, but in the main its detail is worked out with unerring faith to the atmosphere of the story. A point which aroused remark was the dress of the leading female character in the scene when the Christian smashes the idol, the question being as to whether the long-trained, tight-corseted gown was the mode of the times. As a subject in general, however, none can criticize it. The finish is impressive.

A faithful portrayal of the fortune of the Queen of Scots is "Mary Stuart." The subject is richly dressed, and the characters play their parts intelligently. The idea of Mary's escape from the fortress is a good one, and the heroic work of the faithful servant won plaudits. The final scenes are intense, and the trial and execution of the unfortunate queen are well done. The axeman's job is judiciously shielded, and the audience is left full of sympathy.

An instance of how one careless move will bring a laugh in the wrong place and mar otherwise excellent work is in "Rural Elopement." Here is a highly interesting story, and actors that know their business to the finest point. The story works its way along from one exciting step to another. The climax is reached in such a fight between villian and hero as is seldom equalled for realism. But just as the latter is pummeling his man directly before the camera, he deliberately plants his first on the grass beside the villian's head and the audience laughs. Up to that point (and after it, too) the film is all that could be asked of a manufacturer.

The "Persevering Insurance Agent" is true to the comic paper version of that individual and is full of genuine humor all through. The fire scene is somewhat unreal, but it is forgotten in the humorous situation.

"The Jewel Robbery" is an interesting subject from title to finish, and the ingenious scheme is well worked. The pursuing cyclist was greeted with applause.

A film that had an audience on edge all through is "Saved by a Dog." The work of the animal is excellent, and it leads to the finish so gradually that the end is a pleasant relief.

A good picture is "Naughty Little Princess." The opening scene is well acted, and the dream makes one forget the identity of the princess. This lends much emphasis to the closing.

A clever comic is "Hot Remedy." The situations are grotesque and amusing, but the point is kept in sight all the time. The arrangement of the situations are well chosen, and the finish is novel.

The "Modest Young Man" is an interesting individual, but it seems as if the makers did not get all that there is out of the idea. While the action is good and to the point, there is a sameness in the introduction of legs where other methods could have been employed to shock the young man. But maybe the makers are holding the rest of it for future films—we'll wait for it.

Very funny indeed is "The Sacrifice." It is the quick, snappy kind of comedy that brings spontaneous laughter, and in this subject the makers have made good with a novel idea.

For a spectacular effort, "Stirring Days in Old Virginia" more than passes the mark. While the photography is not exactly what it should be, the display is so dazzling that we can afford to overlook it as an audience. The story begins well, but the work of the spy at the signal station is not done as it should be. One who has not r ad the story wonders what he is doing so near the operator's table, and the fight is not at all realistic; the spy pushes th bayonet through the air (instead of the man's body) in too plain a way. But from th s point the film is a genuine thriller and there is plenty to it. The work of the 'armies" is excellent, and an audi nce is held spellbound by the daring and grand scale which the makers have employed to make their battle scenes. The falling of the horses is naturally done, and the galloping of the cavalry over a battlefi ld strewn with 'wounded" and "dead" makes one fear an accident when remembering that they are all actors, very much alive. The use of the artillery, and the impersonations of rGant and Lee make a fine impression, and the finale, showing Abraham Lincoln making his inaugural speech sends the thrills down one's spine in rapid succession.

A good, snappy comic is "The Impersonator's Jokes.' The best effort is the clergyman episode, but the negro and seminary dame impersonations are also good. The film brought much laughter.

"Willie's Water Sprinkler" is full of good action. Just why he annoys one man all through seems queer when a water pistol affords such fine opportunities for mischief. The incident of the colored girl is well arranged and laughable, and the victim's acting is very good.

'The Blind Musician" is very well acted by all in the cast. The theme is one which easily appeals to the softness in us, and the good portrayal of the charact r in this film is the strongest point. Hisbasement home doesn't look squalid enough, though; the automobile accident, while not realistic, is about as good as one can portray such an occurrence without hurting anybody; the strongest scene in the film, without a doubt, is the deathbed of the little girl, the contrast of black and white helping it look pretty. The cemetery scene would be better if the photography were clearer, but the effect is there.

VAUDEVILLE ACTS.

Elsie Sterk, male voice impersonator, is the goods in her line. She has as good and deep a voice as any well-developed man can have, but it is peculiar that her natural (female) voice sounds more strained than the unnatural. If she dressed a little more feminine she might do much toward dispelling all doubt as to her sex. A little more careful preparation of her opening remarks might improve her act. The material for a first-class act is there, unmistakably.

"Dancing Shack," a youth who apparently does not care to make up, is an excellent dancer. The old idea of opening with a song may be abandoned by him, because he has no voice; but he carries in his kicks every brand and variety of plain, fancy and novelty steps that ever was used by a buck or clog dancer—even eccentric dancers. His act is a veritable catalogue of steps, and his reticent manner wins his audience.

Werner and Ellinore, comedians. A Dutchman and a soubrette; they deliver a fair line of comedy, a good part of which brings laughs. They dress well, and the Dutch dialect is good. The act finishes strong.

A more than pleasing vocal act is that of Marie Leonnhard. Her rendition of "Roses" is intelligent and careful, and she gets her audience with "You Are the Boy for Me." A song called "Tiddley-om-pom" is good, and a little more expression would make it better. Miss Leonnhard's appearance is pleasing, and she makes good.

A real entertainer is Will F. Allen. Opening a bit weakly with a song on Ireland, he redeems himself in his monologue, and his impersonations while describing a Salvation Army "experience meeting" are very funny. His novelty song as a finish is very good.

The Hatchers, song and dance, have a pleasing act, and their singing is all right. The jokes are well rendered, and no time is lost.

Special mention for the drummer at the Star Theatre. Guess he must have read something in a former INDEX, or did he know a critic was in the house?

The "Four Dennises" is an excellent dancing act. A long and difficult routine is well done by the whole quartette, and the individual work is excellent. The act is well timed, and a great many of the steps bring applause. Each of them is a good dancer, and the work on the whole is very clean cut.

Phelan and Hart, colored comedians, goes strong, the woman holding the burden of the work. A generous part of her work is not altogether dignified, but it brings the house, and that's what counts. The songs and dress pass.

Cubanola Trio—sounds like the name of a cigar, doesn't it? Well, it's the pure Habana article. Three colored dames go through an Indian singing act, assisted by a war-dancing brave; and they make good. They have good voices, good songs, and a good idea of harmony. They might improve it all by sticking to the Indian idea all the way through, but no fault is to be found with their act as it stands.

Question—Why-oh why!—did Simpson make those slides for "Make a Noise Like a Hoop and Roll Away?" Gee, what a make-up for the man—and what is that third figure in the flat scene? Surely, that can't be one of Simpson's "Celebrated!" (We're going to get a letter.)

Marty Fuller's monologue act should be discarded. His nose story about his girl would pass, but he makes it disgusting, and the rest of his stuff sounds inappropriate for his youthful appearance. That paroddy on "See-saw" is awful.

Trade Mark

BIOGRAPH FILMS

Trade Mark



Released February 8th

EDGAR ALLAN POE

A picture story founded on incidents in his career, which while not pretended to be biographical, is intended to show him as a man of heart, in contradiction to the calumnies of his enemies. It portrays his devotion for his dying wife, and the writing of that wonderful masterpiece, "The Raven," for which he receives the paltry sum of ten dollars. The subject as a whole is indeed a work of art, and most timely, commemorating this season of his birthday centennial.

Length 450 feet

Released February 8th

A WREATH IN TIME

Mr. Goodhusband goes out with the boys to make a night of it, and telegraphs his wife he left town on business. The evening paper recounts the wreck and killing of all on board of the train he was supposed to take. Mrs. Goodhusband at once gets ready for his interment, ordering the floral designs, etc. When he appears in the morning and finds he is supposed to be dead, he makes the bluff that he was the only one saved, and tells how he tried to help the others, when the morning paper arrives and states the account of the wreck was a mistake; it never happened. Poor Goodhusband, he—Oh, well—

Length 558 feet



Released February 11th

TRAGIC LOVE

An intensely dramatic subject clearly told, and sufficiently thrilling to hold interest throughout. It tells the story of a young man, who, drugged by a couple of crooks, awakens to find himself beside the body of a man whom one of the crooks has killed. There is every evidrnce that he has committed the deed, and he himself is impressed so. He leaves the place and goes to another town always haunted by the false specter, until one day he reads a newspaper account of the confession of the real murderer.

Length 893 feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted Write for our Descriptive Circulars

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Films of the Week

(See Advertisements for Release Dates.)

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"A WREATH IN TIME."—A few of us have had the chance to read our own obituary notice, but it fell to the lot of John Goodhusband the rare privilege of viewing his own elegiac cinerary floral offerings, and at the time John was anything but a "dead one." It happened thusly: John, after office hours, meets a couple of his erstwhile chums, who prevail upon him to go with them to the show and make a jolly old-time bachelorhood night of it. Now, John is fully alive to his duties as a benedict, but it is hard to resist the temptation; so he yields and sends Mrs. Goodhusband a telegram that he had left on the Red Eagle Express for Freeport on business and will return in the morning. The trio then repair to the Empire Theatre, where the Bully Girls' Burlesque Company is playing, of which La Tunita, the Queen of the Orient, is the bright peculiar star. To say they enjoy the show is putting it mildly, and after the performance they play the roles of stage-door Johnnies, inducing several of the show girls to join them in several cold bottles and hot birds at a neighboring lobster palace. Meanwhile, an "extra" evening paper is handed Mrs. Goodhusband, which contains the alarming news that the Red Eagle Express has been "wrecked and all on board killed." Sorry her lot—a widow so early in the game. Well, she dons the weeds and hies herself to the florist and orders a suitable floral tribute—a large wreath of roses, with the word "Rest" worked in violets. All this time John is having a rip-roaring good time piling up an iridescent souse, arriving in the gray of morning to a house of mourning, where he is met by his own widow. Shown the newspaper, he feels some eclaircissement is due the lachrymose Mrs. Goodhusband; so he sets to work his fabricating faculties, and in lucid terms tells how he was the lone survivor of the awful calamity, and he, at the risk of his own life, endeavored to save others, dragging them from the wreck. He plays the noble hero in the eyes of Mrs. G., until the maid enters with the morning paper, which states that the account of the wreck was a mistake; it never happened. Poor John is now up against it for fair, and he certainly would have come out badly but for the arrival at this moment of the wreath, which presents to the Mrs. the thought of what might have been; hence she weakens, with a promise from John that to his bachelor traits he exclaim requiescat in pace.

"TRAGIC LOVE."—Love is not in our choice, but in our fate; and whoever loved that loved not at first sight? Such was the case with Bob Spaulding, a manly fellow, who meets Dr. Rankin and his wife on the street while they are engaged in a violent tiff. The doctor is about to strike his wife, when Bob interferes, incurring the resentment of the doctor. During the flurry, Mrs. Rankin drops her card-case. From a card inside he learns the address and goes there to return it. They meet, and it is a case of love at first sight; but she is a wife, and beyond his reach. Disconsolate, he leaves and stops in a neighboring cafe, where he sits and drinks a glass of beer, his thoughts ever on the sad, sweet face of the abused wife. While thus engaged, a couple of thugs drop knockout in his glass, and when he is well under the influence of the soporific they secure his valuables, and one then gets the card. At their den, after dividing the spoils, the one determines to go to the address on the card, where he is caught in the act by the doctor, whom he shoots in a struggle. Meanwhile, Bob has been thrown out of the cafe as a drunk, and wanders aimlessly about until he reaches the home of the doctor just as the thug leaves. He seems drawn thither by an irresistible power. Entering by the door left open by the crook, he stumbles and falls over the prostrate form of the doctor, where he lays with the crook's pistol beside him until aroused by the wife, who enters the room. As he slowly regains his reason, the awful imagination of his being a murderer forces itself upon him. There he stands over the lifeless form with pistol in hand, unable to give any account of his actions. The wife, however, doesn't believe him guilty, and allows him to escape. Leaving the city, he obtains employment in another town as machinist in a factory; but still haunted by the false spectre, for he is self-accused of a crime he did not commit. One day, while glancing over the paper, his eye strikes an article headed, "The Mystery Solved," which goes on to state that the real murderer was found dying in a hovel by a Salvation Army girl, and with his last breath confesses to killing Dr. Rankin. Wild with joy, Bob hastens back to claim the widow, who was now free to listen to his pleadings, which are not in vain.

"EDGAR ALLEN POE."—The story, while not biographical, is founded on incidents in his life, showing his devotion for his sick wife, Virginia. Desperate from his utter helplessness to ameliorate his dying wife's suffering, owing to extreme destitution, he is in a frenzy of grief, when a raven is seen to perch on a bust of Pallas above the door of their cold, cheerless apartment. An inspiration! He sets to work, and that masterpiece, "The Raven," is the fruit. During his work he has divested himself of his coat, putting it over his wife, to protect her from the cold. The poem finished, he rushes coatless and hatless to the publisher, where he meets with scant attention. One editor, however, thinks the work possesses some merit, and offers ten dollars for it—ten dollars for the greatest jewel in the diadem of fame, think of it. Poe thinks of the comforts, meagre though they needs must be, for his poor wife, and accepts the offer. Hastening to the store, he procures food, a heavy comfortable for the cot and medicine, and with much lighter heart returns home. Spreading the quilt tenderly over Virginia, he takes her hand and gazes fondly into her sightless eyes; but the cold, unresponsive hand tells him the awful truth, and he falls prostrate across the cot.

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

S. LUBIN.

Subject.	Class.	Length.
Aunt Emmy's Scrap Book	Dramatic	865 ft.
Blind Musician	Dramatic	480 ft.
Willie's Water Sprinkler	Comic	340 ft.
A Suit Case	Comic	615 ft.
Who Stole Casey's Wood	Comic	270 ft.
The New Mirror	Comic	480 ft.
Love Germs	Comic	460 ft.
Love's Sweet Melody	Dramatic	880 ft.
The Wrong Burglar	Comic	610 ft.
The Fighting Parson	Dramatic	270 ft.
When Lips Are Sealed	Dramatic	830 ft.
Troubles of a Stranded Actor	Comic	620 ft.
How Happy Jack Got His Meal	Comic	175 ft.

VITAGRAPH CO.

Deacon's Love Letter	Comic	410 ft.
Marathon Race	Dramatic	585 ft.
Virginius	Dramatic	——
The Love of the Pasha's Son	Dramatic	——
The Treasure, or The House Next Door	Comic	——
Cleopatra's Lover	Dramatic	——
Ruy Blas	Dramatic	900 ft.
A Case of Spirits	Comic	500 ft.
A Colonial Romance	Dramatic	487 ft.
The Castaways	Dramatic	630 ft.
The Heroine of the Forge	Dramatic	315 ft.
The Two Sons	Dramatic	587 ft.
The Bride of Tabaiva	Dramatic	380 ft.

BIOGRAPH CO.

The Girls and Daddy	Comic	901 ft.
The Brahma Diamond	Dramatic	1,036 ft.
The Welcome Burglar	Dramatic	790 ft.
Those Awful Hats	Comic	185 ft.
The Cord of Life	Dramatic	857 ft.
The Criminal Hypnotist	Dramatic	626 ft.
Those Boys	Comic	342 ft.
Mr. Jones Has a Card Party	Comic	583 ft.
The Fascinating Mrs. Francis	Comic	417 ft.
A Rural Elopement	Comic	546 ft.
The Sacrifice	Comic	438 ft.
The Honor of Thieves	Dramatic	681 ft.
Love Finds a Way	Dramatic	319 ft.

PATHE FRERES.

Subject.	Class.	Length.
Village Quarrel	Dramatic	466 ft.
Two Bandboxes	Comic	216 ft.
Sure 'Nuff Tumbler	Comic	292 ft.
Incriminating Evidence	Dramatic	1,160 ft.
Choosing a Life Partner	Comic	689 ft.
He Can Imitate Anything	Comic	295 ft.
Vulture Hunting in Africa	Educational	597 ft.
Why They Fell Out	Comic	387 ft.
The Scar	Dramatic	606 ft.
Sammy Celebrates	Comic	354 ft.
Calling Day	Comic	469 ft.
Nick Carter's Double	Comic	469 ft.
Vampires of the Coast	Dramatic	590 ft.
A Put Up Job	Comic	348 ft.
Saved By His Dog	Dramatic	512 ft.
On the Zambesi	Educational	328 ft.
The Sergeant's Stripes	Dramatic	735 ft.
A Pretty Little Milliner	Comic	164 ft.
Wonderful Eggs	Magic	328 ft.
The Stepmother	Dramatic	649 ft.
Beginning of the Serpentine Dance	Magic	410 ft.
Buffin Wins First Prize	Comic	505 ft.
A Fish Story	Comic	400 ft.
Lady Cabby's Romance	Comic	410 ft.
Boby's Sketches	Comic	174 ft.
Duel Under Richelieu	Dramatic	718 ft.
Spanish Blood	Dramatic	278 ft.
Prehistoric Lid	Comic	371 ft.
Stilt Walking	Sport	348 ft.
A Nervy Thief	Comic	282 ft.
Paper Cock-a-Doodles	Magic	377 ft.
It's Only the Painter	Comic	525 ft.
Mr. Pynhead Out for a Good Time	Comic	492 ft.
The Hunchback	Dramatic	433 ft.

ESSANAY CO.

Musician's Love Story	Dramatic	1,000 ft.
Too Much Dog Biscuit	Comic	400 ft.
A Cure for Gout	Comic	510 ft.
The Old Curiosity Shop	Dramatic	1,000 ft.
Professor's Love Tonic	Comic	490 ft.
The Actor's Baby Carriage	Comic	467 ft.

EDISON CO.

Subject.	Class.	Length.
Origin of Beethoven's Moonlight Sonata	Dramatic	900 ft.
Adventures of an Old Flirt	Comic	900 ft.
A Romance of Old Madrid	Dramatic	900 ft.
A Modest Young Man	Comic	900 ft.
Pagan and Christian	Dramatic	1,000 ft.
A Burglar Cupid	Comic	850 ft.
Where Is My Wandering Boy Tonight?	Dramatic	900 ft.
Drawing the Color Line	Comic	900 ft.

KLEINE OPTICAL CO.

Guard's Alarm	Comic	463 ft.
Living Wreck	Dramatic	562 ft.
Mother's Heart	Dramatic	650 ft.
Gendarme's Horses	Comic	275 ft.
Nurse's Romance	Dramatic	925 ft.
For Their Country's Sake	Dramatic	567 ft.
Messina After the Earthquake	Educational	367 ft.
For Mother's Sake	Dramatic	700 ft.
Trip on Rhodesian Railway	Educational	287 ft.
Persevering Insurance Agent	Comic	464 ft.
A Hot Remedy	Comic	500 ft.
Troubled Artists	Comic	507 ft.
Champion Suffragist	Comic	277 ft.
Married Twice	Dramatic	790 ft.
A Gypsy's Jealousy	Dramatic	644 ft.
Visions of a Goldsmith	Dramatic	327 ft.
Converted	Dramatic	884 ft.
Bewitched Breton	Comic	527 ft.

SELIG CO.

Prairie Town Romance	Dramatic	——
In Old Arizona	Dramatic	1,000 ft.
The Tenderfoot	Comic	416 ft.
The Tyrant's Dream	Comic	420 ft.
Schooldays	Comic	164 ft.

KALEM CO.

Italian Detectives	Dramatic	——
The Octoroon	Dramatic	985 ft.
The Girl at the Old Mill	Dramatic	805 ft.
The Sponge Fishers of Cuba	Industrial	980 ft.

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"EDUCATED ABROAD."—Outlines for us the tendency of some Americans of wealth to imitate foreign manners. A Chicago society matron, wife of a prominent business man, sends her youngest son abroad to be educated. He returns to mama accompanied by his college chum, Lord Swagger. Both are exquisite of the latest English type. They arrive in Chicago with English valets, call upon the father, who, when he sees them, throws a fit. A sister of Lord Swagger arrives and is given a social welcome. Algy, the American, falls in love with her. Lord Swagger falls likewise for Algy's sister. They propose in characteristic fashion and are accepted. A few days later, while out for a stroll, don't ye know, vaudeville performers see the exquisites, and decide to imitate them in a vaudeville sketch. The manager of the theatre agrees, and advertises Algy and Swagger as the latest hit. They see themselves advertised and decide to take in the show, which they do, proving that they have been taught other things than manners. The vaudevillians lionize them and invade their apartments. Mother, father and the two engaged young women make a sudden call. The vaudeville performers dive under the table and make their escape. The family is shocked; the young ladies hand back the engagement rings; the father orders the exquisites out of the house; the brother follows and puts them away in his business apartment; then bids them good-night, while there they make a capture of burglars. This reinstates them in the good will of the father, who makes a proposition offering to take them into the firm if they will become Americanized. They decide to try, and we finally see them as up-to-date American business men.

EDISON CO.

"A BACHELOR'S SUPPER."—Travers, a lonely old bachelor, on the eve of a holiday, when everyone is abroad on pleasure bent, goes to the club for companionship to drown old memories, but finding no congenial souls there he wanders forth to watch the people in the street. Happy lovers pass, oblivious to all save themselves. Married couples are met, joyous in their offspring's delight at the gay sights. All this but intensifies Travers' isolation, and he hastens to his bachelor apartments, where he is greeted by his faithful Japanese servant. Memories still haunt him, and he decides that he will not sup alone. Directing his servant, he orders a table set for seven, with flowers and favors; then dismissing the faithful one for the night, he places before each plate a card bearing the name of a former loved one, and adds a souvenir or keepsake to remind him of the past. He dines alone, in the quiet and solitude of his chambers, and drinks to each fair face as memory brings it to view; and as he drinks, the vision of the fair one arises before him, and, in fancy, partakes with him, until, one by one, the chairs are occupied. Each former sweetheart responds to his toast—and then the lights grow dim, the shadows deepen; at the stroke of twelve the last candle flickers out—he is alone! His head sinks on his breast, and when his loyal servant arrives in the morning he finds that his beloved master is lonely no more, for his spirit has gone to join his loved ones in the shadowland.

"THE SALESLADY'S MATINEE IDOL."—Diana, a romantic minded saleslady, looks with contempt on ordinary suitors, and longs to meet an actor, some day, who will win her too-willing heart. Fortune favors her, for she comes face to face with her ideal on a three-sheet poster, advertising the great romantic actor, "Tremayne Marblebrow," at the entrance to the "Olyric Theatre." On the opening night Diana occupies a box, and, by frequent applause, tries to attract the great man's attention, but without avail. A foolish note follows, signed "A Devoted Admirer." She waits at the stage entrance and is enraptured when he brushes by. Following, on the car, she drops a flower in his lap and blushingly retreats, delighted at her daring. At night she dreams that she is the "Idol's" wife, and is kept busy shooing other female admirers away—then wakes up and goes to work. Next day she almost faints when she sees him coming down the aisle, sure that he is seeking her—but he passes and buys a pair of suspenders at an adjoining counter. Her mother sends her to the dressmaker's. The house, an old-fashioned tenement, is occupied by Chiropodists, Tailors, Music Teachers, etc. Diana is directed up several flights of stairs. She knocks at the wrong door, and is ushered in by Mrs. Marblebrow, to find her "Idol" seated at the fire, cooking ham and eggs, and caring for the baby at the same time—and her "Idol" is shattered.

KALEM CO.

"THE HIGH DIVER."—Quincy, a poor but stalwart fellow, applies for a position at anything at the ostrich farm in Jacksonville, Fla. After a little questioning, the manager puts him to work. The following scene consists of views of the grand birds in various positions and the different stunts and races, in which the fleet-footed birds are trained; the process of clipping their fine feathers for the market is the finale of the bird show, for which the sightseers pay a nominal admission price. Quincy, after convincing the manager of his diving ability, is allowed to entertain the gathering with his stunt. Arranging the apparatus, the diver climbs to a point on high and leaps into a tank of water below. Quincy is loudly applauded by all for his daring feat, and feels amply rewarded when the cashier girl whom he loves compliments him on it. The show being now over, the box office is locked and the receipts are hidden therein overnight, the show people going to their respective homes. In a dark hour of the night, when the watchman becomes lax in his vigilance, two robbers jump the fence, pry the lock of the booth and force it open, seizing the cash box and its contents and soon disappear. The cashier girl is the first to arrive the following morning, and taking in the situation at a glance, hastens to report the robbery to the assistant manager. The latter, despising the girl because she jilted him for the diver, takes advantage of the incident, and accuses the girl of the theft. She is immediately discharged, and goes home weeping. Quincy, however, knowing that there is something wrong, determines to find out for himself and leaves the premises in search of some clues to vindicate his sweetheart's innocence. While tripping along a road, he comes across two drunks and hears them discuss their crime. Quincy follows the fellows to their den, and when he recognizes the stolen cash box, he seizes it and compels the duo to follow him at pistol point to the house of the girl. The box is handed over to her, and with it they all return to the ostrich farm, and the thieves are forced to confess before the manager, after which the girl is reinstated to her former position. The assistant manager is discharged for false accusation, Quincy, the diver, receiving the hand of his sweetheart as a reward for his detective work.

SELIG CO.

"STIRRING DAYS IN OLD VIRGINIA."—The first scene occurs in the yard of the Warren homestead, a stately Colonial mansion that has been a landmark for many hundred years in this section of Virginia. Captain Warren, the present head of the Warren family, is with Lee, an officer trusted with secret missions. The Federals under General Logan, of Illinois, are encamped on the Warren plantation, and General Logan himself has taken up his quarters with his staff in the roomy old mansion. Mrs. Warren, the young and beautiful wife of the Captain, with a few faithful slaves, is allowed to remain. General Logan is in close touch with his superior, General Grant, who is now in front of Petersburg, a new plan of attack is being formulated, the signal corps ride away with their orders, Captain Warren has managed to communicate with his wife after the Federals occupy his home and has asked for a disguise, a complete Federal officer's uniform; a faithful slave, old Zach, has secured it for him, and we see him conceal the clothes amongst the shrubbery about an old stone wall that passes the house. Then we witness the Signal Corps in drill field operation. Our scene then shifts to Lee's camp in the wood near Petersburg, a scout rides up to headquarters with startling news that a man is needed to secure the enemy's code book from the signal station at the Warren homestead. Captain Warren is standing by, and he asks to undertake the job. He is at once dispatched on the dangerous mission. To gain the outskirts of his own grounds, he dodges from bush to bush along the river bank, he then gains access to an old woodshed some distance from the house, a pre-arranged signal brings his wife and faithful slave Zach to him, the disguise is given. After donning the clothes he boldly enters the signal station, salutes the third operator and explains that he is from Grant's headquarters to wait for messages. Saying he is tired, he asks the operator to let him get a little nap. Instead of sleeping he watches his chance, and after a fight gets out with the code book. A fusilade of shots follow him, the entire signal corps and their reserves are called out and give pursuit. This moment has been foreseen and provided for by Captain Warren; a battalion of Confederate Infantry are in hiding barely a mile from the signal station, keeping within sight of the pursuing soldiers. Warren leads them into the trap, the entire corps are surrounded, and in this dire extremity, the officer in charge, Major Geo. Devere, calls for a volunteer to ride for reinforcements. A dashing young soldier of his command, Lieut. Harold McFarland, takes the message, and securing a loose horse, he dashes for help. We see him ride up to the sleeping camp of General Powell's Brigade, then the bugle sounds and the sleepy soldiers spring to arms, and in 30 seconds after McFarland's arrival, the troops are under way. Then comes the rescue and thrilling battle scene. The Confederates attempt to retreat, but overpowered by superior numbers, they in turn are surrounded and compelled to surrender, Captain Warren yielding up his sword to young McFarland, who brings his prisoners before General Logan. A search reveals the stolen code book. The wounded operator is sent for, and in another scene we see Warren identified by the operator, and his sentence as a captured spy follows. The captain's wife is present when he is brought in a prisoner, and at daybreak next morning she encounters the stacked arms of the firing squad against a wall in the rear of her home. She contrives to get the guard away, and old Zach extracts the bullets. When the "execution" takes place Warren drops, but when the squad leaves his wife helps him escape. The next eight scenes of this picture are utilized to show the closing days of the great civil strife, both Warren and McFarland meet soldiers' deaths in the last pitched battle of the war. Then follows the field surrender of General Robert E. Lee to General U. S. Grant.

PATHÉ FRÈRES.

"LES RICOCHETS."—All records made by motor boats up to the present time have been eclipsed by Mr. Le Las in his Ricochet-Antoinette (hydroplane type). Instead of the boat being made with a hulk that cuts through the water, it is flat bottomed, which makes it capable of gliding over the surface of the water at a tremendous speed. In a test trip on the Seine, between the Neuilly and Asnieres bridges the speed attained by Mr. Le Las was about 34 knots an hour. In this picture we get a good close-range view of this wonderful little craft.

"WOMEN CHAUFFEURS."—Paris has the unique distinction of possessing women cabbys, the scheme of making them chauffeurs (or more properly "chauffeuses") meets with rather disastrous results, as is shown in this extremely funny picture. Business is bad and one of the female cabbys reads an "ad" in the newspaper calling for women chauffeurs, so she goes to the garage and gets the job. Getting into the auto she starts out and makes for the railway station where there is a good opportunity to do a record business. Her first passengers load into the machine and, after giving directions to the lady in charge, she starts down the street. It is easily seen that she lacks experience in manipulating the

steering gear, for she misses nothing along the thoroughfare. Her first victim is a fellow with a push cart, next the machine tears through a market place upsetting everything in its track. Going along at a swift clip with the mob closely following it, bumps into a carriage, completely demolishing it, but keeps right on going and knocks over a lamp post, then rushes through a street where there is a large scaffold in front of a building, which is in course of construction. It takes the scaffold supporters along with it, throwing the whole thing in a heap on the heads of the crowd. Finally something goes wrong with the machine and it comes to a sudden stop, giving the mob an opportunity to catch up, and when they finish with the lady chauffeur, she is glad to resign her strenuous job and return to the quiet task of driving a slow cab horse.

"BUSTER'S REVENGE."—A young woman goes marketing and takes her little dog Buster along for company. After purchasing some goods she lays down her basket and turns her back for a few moments, whereupon a fellow comes along and steals her purse out of it. On her way home she misses the money and after tying the dog to a lamp post to keep watch over the basket she goes back to the market to search for the missing purse. Soon after leaving, the same thief comes again and tries to take the basket, but Buster stands guard and keeps him at his distance. The fellow makes several rounds, followed by the dog, who upon each turn winds the leash around the post, thus shortening it and drawing him farther away from his charge. The thief then makes off with the basket while the poor dog tugs at the rope in a vain effort to follow. When the woman returns and misses the basket, she cuts the leash and away goes Buster after the culprit. The fellow has a good start, but it is not long before the faithful little dog is at his heels, and follows him every place he goes, and in no way possible can the fugitive evade the little trailer. Finally the thief runs into two policemen, who, upon seeing the dog at his heels, realize that something must be wrong, so they join in the chase. Coming to the river the fellow jumps in, followed by Buster, who catches hold of his coattail and holds him till the officers come in and get him. They take the thief to the station and Buster returns home to his mistress with the basket containing the purse in his mouth.

"CHARLOTTE CORDAY."—The scene of this beautiful colored film is laid in that period of the French revolution, showing the tragic ending of Charlotte Corday, who, through her iron nerve, planned to rid France of Marat, one of the leaders of the revolution, because he represents in her mind the party responsible for so many crimes. Charlotte Corday was born in Normandy of noble parentage, and was a girl of striking beauty, and a powerful personality. Being highly educated, she made a close study of current politics, and was in sympathy with a party known as the Girondins, whose power was overthrown. While living at Caen she met and talked over conditions with Barbaroux, a leader of the party, and, through him, she learned that Marat was an enemy of France, so takes it upon herself to avenge the death of many who were being sent to the guillotine every day.



She comes to Paris where she writes to Marat, begging him to grant her an audience, and stating that she has important information to reveal, but he would not see her. Finally she goes to his home and when she is refused admittance, forces her way in and presents herself to Marat, who is seated in a bath tub. She tells him the names of the men at Caen who are affiliated with the Girondist party, and as he eagerly writes them down, mentioning that they will die on the guillotine, she plunges a knife into his heart, killing him instantly. The servants and police rush in and drag her to jail through the clamoring mob who are eager to strike her down. Taken then to the tribunal of justice, she makes a confession of her guilt and is condemned to die. Listening to her doom with cold indifference, she is then taken back to prison, and we next see her on her way to the guillotine, followed by a mob which howl with fury as the beautiful girl bravely mounts the steps and stands erect, her face pale, her eyes steady, facing death like a soldier. Laying her beautiful head on the block, in an instant all is over with Charlotte Corday.

"ADVENTURES OF A BAG OF COAL."—Little Willie is the most mischievous boy in the neighborhood, and is usually very fortunate in getting away after playing one of his pranks, but in this instance he happens to get the worst of the deal. He upsets a vender's



cart and makes off, and when the fellow chases him he hides in a coal bag. Soon a man comes along to purchase a bag of coal and they throw a scoop full into the bag on top of Willie. The purchaser then shoulders the bag and as he is going along the street the youngster manages to get his head through a hole and annoys everyone that passes. Soon the fellow throws the bag on the road, and has just time enough to step aside when an auto runs over it, but Willie manages to come out of the ordeal in good shape. Finally the man carries his burden to a coal chute and dumps the contents into a cellar. Down comes Willie in a heap, only to meet at the end of the chute another enemy, the janitor, who gives him a good spanking and chases him home.

"BESS AND HER GOOSE."—Bess is an unsophisticated country girl, and her kind parents send her to the city with a goose to be delivered to a friend. They give her the address of the party, and she starts out after



receiving her usual lecture to be good and careful. Arriving in the large city she asks a man to direct her to the given address, and he, not knowing much more about the place than herself, sends her in the wrong direction. She strolls around the crowded thoroughfares trying to find her way and inquiring of every one who will take time to listen, but it seems as though the poor girl will never reach her destination. Her troubles come fast and furious, for the goose manages to escape and leads her a good chase before she captures it again. Finally she climbs on a tram car, and while she is talking to a fellow passenger, a man takes the goose out of the basket and sets it free again, but Bess is soon on its track and recaptures it. She stops again to talk to some people and a mischievous boy puts the goose in a cab, which drives away, leaving her to follow on. At the station she catches up to the cab, but the goose has escaped, and in her rage she attacks the female cabby, and is giving her a beating when the police rush up and stop the altercation, placing the poor girl under arrest. They hurry her off to the station and throw her into a cell, where she fights like a demon for her liberty, but the best she can do is make herself contented and give vent to her wounded feelings. When she does not return home her parents, fearing for her safety in the large city, start out to find her. They inquire at the station, and are horrified upon learning that she is a prisoner charged with assaulting one of her own sex. They vouch for her good behavior in the future, so Bess is released and returns to the simple life on the farm.

"THE LAPLANDERS."—This is another of our educational and interesting pictures showing how the inhabitants of the Far North live and in which we are given a vivid idea of their customs and rather gloomy existence in such a bleak country. The first picture shows their huts made of skins, where they appear happy and contented in their squalid surroundings, where outward appearances seem to give them very little care. We see them hunting and fishing (their chief occupations) and also some fine specimens of reindeer, which animal is the Laplander's best friend, grazing on the mountain side under the watchful eye of their owners, who manage to keep their own herd together, all of which bear the owner's brand.

"THE BRAZILIAN'S RING."—The scenes in this interesting little drama are laid in Brazil, and depict an Indian's gratitude to one who befriended him in the hour of need. The Indian is accused by the inhabitants of the town of an offense which is punishable by death. A missionary, who takes pity upon the condemned man, unties his hands and slips him a revolver to defend himself when the time comes for action, and as a mark of his appreciation the Indian presents his benefactor with a ring. The crowd comes and leads the doomed man to the scaffold and, just as they are about to hang him, he breaks his bonds and, defending himself with the revolver, makes good his escape, returning safely to the camp, where there is great celebration in honor of his return. This Indian, however, belongs to a nefarious band of cutthroats who are forever giving the inhabitants of the adjoining town all sorts of trouble. One day several of the band kidnap a girl and leave a note demanding a large sum of money as ransom for her safe return. When the girl's father hears the news he gets together all his money and valuables (including the ring which was given him by the Indian). The old man goes to the camp where his daughter is detained and offers the reward, but it is not enough to satisfy the demands of the savages, so they tie the girl on the back of one of their horses and set the animal free to dash her to death. In the meantime while the Indians are looking over the trinkets they find the ring and immediately recognize it. The man who the missionary saved therefore determines to



save the girl, so they mount horses and start in pursuit. After a long chase they finally overtake her and bring her safely back to camp, where she again joins her happy father. The grateful Indian gives back the money and the ring and all ends in joy and happiness.

"THEY LEAD THE COPS A CHASE."—A messenger boy enters an apartment house and as he goes up the stairs looking for his party he peers through the keyhole of every apartment, and consequently witnesses some very unique and droll sights. On the first floor he sees an old man making love to the pretty housemaid, when his wife catches him in the act and gives him a good beating. On the next floor he sees two mischievous boys fighting, and when the nurse reprimands them they tie her braid to the dog's collar and then call the dog, with the result that the poor woman is left baldheaded. Finally arriving at the top floor he is horrified to see two fellows making counterfeit money and stands an interested spectator to the performance when suddenly the police arrive. The officers try to force an entrance into the room, but the fellows barricade the door with all the furniture and make their escape out on the roof. Finally the police break down the door and climb out on top of the house in pursuit of the fugitives; an officer finally gets one of the fellows by the collar, but in the scuffle they both fall to the street below. There is no chance for the other offender, however, so he is dragged off to the station.

"EARTHQUAKE AT MESSINA."—This picture, showing the devastation wrought by the recent earthquake, was released Jan. 29th instead of Vampires of the Coast, which will be released later.

VITAGRAPH CO. OF AMERICA.

"JESSIE, THE STOLEN CHILD."—A Gypsy caravan passes slowly along the country road. Hugo on the front seat drives lazily, Bill, his companion, sits on the back of the wagon smoking, while Liza, another member of the tribe walks behind. They come to the farm house of Mr. Graham where Jessie, his little daughter of 5 years, is playing in the yard. Bill and Liza approach the house, ask for food and money, which is refused by Mrs. Graham. Her husband comes from behind the house at this moment and gruffly orders the Gypsies away. They walk off sullenly and a few moments later return and kidnap the little child. The mother soon misses Jessie, suspects the Gypsies, and Mr. Graham and several neighbors start in pursuit. The Gypsies observe the pursuing party, the child is bound and gagged and secreted in a hollow tree and when the party reaches the camp no trace of the missing child can be found and they return sadly home. Ten years later we find the same tribe encamped on the bank of a river. Jessie by this time has grown to a beautiful young lady. She is sewing as Joe, a young Gypsy of her own age, comes along and speaks to her. Bill watches the couple jealously. Liza is in love with Bill and when she observes his infatuation for Jessie shakes her fist in jealous rage. Jessie dances while Joe accompanies her on his guitar and when she finishes, Bill grasps her around the waist and kisses her. The young man drops his instrument, knocks Bill



down and chokes him into silence. Liza motions the young people to get away which they do and a little distance up the road she joins them and from a bundle which she carries in her arm takes out some child's clothes, the ones worn by Jessie when she was stolen from home. The story of the abduction is told, Liza directs the girl to her parents, then returns to camp. Bill by this time has regained his senses and is sitting near the fire smoking and in very bad humor. He inquires of Liza as to the whereabouts of the young girl and, receiving no satisfaction, starts out to hunt the fugitives. As he mounts the horse, Liza knocks him off and mounts herself and is off after the pair. She comes up with them after a while and the journey home is at last finished. Graham and his wife with a farm hand are seated in the doorway as the Gypsies appear. Liza goes forward and talks to Mr. Graham who at first refuses to believe her story. She brings Jessie forward, produces the clothes worn by the child when stolen. This is sufficient proof and Jessie is soon in fond embrace of mother and father. They lead her



into the house, Joe following. Liza stands aloof, watching them, then slowly and sadly walks away.

"AN IRISH HERO."—Outside the cottage of Artie O'Neill, Claire, sister of Robert Folloit, a Fenian prisoner, is churning as Father Nolan appears. He takes a newspaper from his pocket and from it reads an article citing the escape of Robert from the Penal prison at Melbourne. They are surprised and delighted and still more so when Moya, a young girl in love with Conn Kelley, enters with a letter from Robert to Artie, telling of his escape. Conn and Robert appear at this moment, are cordially welcomed by all. Supper is laid and while eating Harvey Duff, a police spy, in passing sees the prison through the window and hurries off to the barracks. In the guard room the soldiers are playing cards as Duff enters and excitedly asks for Captain Molineaux. To



the Captain Duff tells that Folloit has escaped and is now at his home. The Captain, although in love with the prisoner's sister, realizes that personal feeling must be sacrificed for duty and with his soldiers starts for the cottage. Conn has been watching outside, suddenly rushes in and tells that the soldiers are coming. Robert is pushed into an adjoining room and as the Captain enters and asks for the prisoner all save the priest deny knowledge of his whereabouts. The father hesitates and is about to speak when Robert enters and gives himself up. Robert is taken to the barracks where Conn visits him and, unobserved, slips his chum a file and saw. Squrie Kinchella and a police spy, Duff, call at the cottage of Artie, but find no one at home. Kinchella looks cautiously about, takes Folloit's pardon from his pocket and tears it up. His companion picks up the pieces and hides it in his clothes unobserved. Robert is sawing the bars of his window preparing to climb out. As Robert goes through the window, the Square and Duff hear the noise and call the soldiers. They answer to the call. Robert has meanwhile escaped. The soldiers, observing Duff, mistake him for the prisoner, fire upon him



and seriously wound him. Claire and Captain Molineaux are at Rothgarron Head in a pretty love scene as a shot is heard. At this moment Claire lights a tar barrel, the signal for her brother's escape, then with the Captain walks slowly off. The soldiers carry Duff into the corridor where their error is discovered. The wounded man, realizing that his end is near, hands the torn pardon to Captain Molineaux, who immediately hurries to impart the glad news to Claire. On Rothgarron Head Conn and Robert see Kinchella and some soldiers approaching in a boat. As there is no avenue of escape, Robert surrenders. Captain Molineaux opportunely arrives, takes the pardon and hands to Robert, telling that he is free. Then Kinchella is taken in custody by the officers, while Robert gives his sister Claire's hand to Captain Molineaux.

"A CLEVER TRICK."—Two burglars plan a robbery, one of them impersonates a physician, and together walk down the street where they spy an elderly man looking over some curios in a shop window. As the old man enters the burglars exchange significant glances watching him through the window. He makes his purchase, starts for home, the burglars following closely behind. They take note of the house, then proceed to their den, where several evil-looking men are sitting about playing cards and drinking. Here they unfold a plan which evidently meets with the approval of their pals. The two leaders go to the curio shop, purchase an article, and with their companions proceed to the home of the curio collector. The well-dressed burglars enter the house, while the others secret themselves behind the porch. They are ushered inside, give the maid a card reading Jordan Brothers, Curio Dealers. The old gentleman comes out, is immediately interested and shakes hands



cordially with the two men. He buys the curio from them, when suddenly one of the burglars has a pre-arranged fit. His companion explains that his brother is subject to these spells and he being a doctor always carries his medicine case to give him immediate

attention. The sick man refuses to take the medicine whereupon the fake doctor begs the old gentleman to retire to another room as his brother becomes worse at the sight of strangers. As soon as the curio collector leaves the room the doctor summons the thieves from outside. They hurriedly dismantle the room, take up the carpet, remove the piano, pictures and every piece of furniture. The old gentleman, returning in a few moments, is stupefied at the sight and immediately falls in a chair in despair.

"LOST IN A FOLDING BED."—A man searching for a furnished room observes a sign on a house and rings the door bell. A woman answers, her little child tagging behind. The man is shown the room in which there is a folding bed. The woman lowers it down and while her prospective boarder is



haggling over the price, the child jumps on the bed and it closes up, locking her inside. No arrangements can be made, the man leaves the house and in coming down the steps is accosted by another man carrying a bag. It contains a dog which the owner wishes to rid himself of and offers a dollar, which is readily accepted. As the man starts on his way an old woman looks after him suspiciously, runs into the furnished room house where the mother is busy sewing. The old lady tells her story and an immediate search is made for the child. Not being able to find the child the two women start for the police station and an officer is sent to assist them. The man with



the bag is soon sighted and a chase follows in which the officer finally catches up with the supposed kidnapper. The bag is opened and a dog falls out. The crowd which has been attracted laughs at the cop, who walks off disgusted. The officer and women return to the home and the policeman looks about the house, goes into the bedroom, lets down the folding bed and finds the lost youngster. The mother hugs her child for a moment, then turns her across her knee and administers a good spanking.

S. LUBIN.

"NO. 5875."—A shoemaker working diligently at the bench. It is a busy shop and the young wife would well be satisfied if Charlie would only let the bottle alone. Charlie is at work. He pulls out his bottle to take a drink when his wife enters, reproaching him for drinking. She tries to take away the bottle from him, but he pulls it away. The wife covers her tearing eyes and steps backwards. But lo! she falls over a chair, knocks her head on the stone floor and lies there dead. The husband is grief-stricken. His screams attract passerbys and police. There is the bottle, there is the dead wife. Charlie is accused of having killed her in a struggle for the bottle. Notwithstanding the assurance of his innocence he is convicted on circumstantial evidence and sent to jail. A neighborly woman takes little Margery, the four-year-old girl of the shoemaker, to care for her. Charlie is in prison garb working as a shoemaker. He is a quiet worker. Often his former life passes before his eyes and only the consciousness of his innocence keeps him up. Little Margery found no favor in the eyes of the husband whose wife took her to her home. He objected to her presence, and the woman therefore brought her to the Orphans' Home. Margery is a young lady. She works in a department store earning her own living. A young man buying some goods falls in love with Margery. The young man asks the favor of taking Margery to the theatre. From then begins a close friendship between the two. Having decided to marry Margery, the young man introduces her to his parents, by whom



she is heartily welcomed as the future daughter-in-law. Margery and her little four-year-old daughter are waiting for the father to return. A happy family. Charlie has been pardoned. He is free. He cannot grasp the meaning of the word until he is outside of the gates of the jail. He immediately looks for work, but can find nothing. On one of his errands he sees Margery with her little girl. The latter walks across the street just as an automobile passes. Charlie takes hold of the child and brings her in safety. A moment later and she would have been killed by the swiftly passing auto. Before anybody is able to thank him, Charlie disappeared in the crowd. The little girl, however, did not for-



get the face of the man who saved her life. Charlie is dragging himself along hungry and tired. He enters a window with intention of stealing a bite of bread. He is discovered, however, by the owner, who holds him up at pistol's point. "Don't shoot," says Charlie, "I did not come to steal." Just then the little girl runs into the room. She recognizes Charlie, runs up to him and kisses him, explaining to her father that this is the man who saved her life. Charlie hides his face in his hands. "I, too, had once a girl like this," he says. Just then he sees before him in the room the photo of a woman, his former wife. Margery enters, and, seeing the old man kissing the photo, she tells the man. "This is my mother." "Then you are my little girl," he says, and, pulling out of his dirty shirt a gold locket, he shows her the picture of his wife, Margery's mother, and of her, Margery. Margery embraces her father. Charlie cries bitterly while John looks on earnestly. The little girl goes over to him, takes him by the hand and lears him to Charlie. The men shake hands and it can be seen that the father has found a home.

"THE BANK MESSENGER."—The interior of a bank, showing the paying teller's window. People come and go. Among these Ed., about 28. Just then the bank messenger goes to the window and takes the satchel filled with money and checks to carry the same to the clearing house. Ed. at his club. He plays poker and loses heavily. He makes out a check, hands it to the bank holder, cooly lights a cigarette and leaves. At home he asks his mother for money. She in turn asks father, but he bluntly refuses. Ed. enters his room. Suddenly a daring thought comes to him. He takes a towel from his dresser and exits. Ed., masked, enters the messenger's home. He overpowers him, takes his hat and coat, studies his features and then exits to carry out his well-laid plan. He makes up to resemble the bank messenger in dress and features. He goes to the bank, poses as the messenger, takes the satchel filled with valuables and quietly walks away just as if he were the real messenger. He goes back to the room he rented. Discarding the messenger's beard and clothes, and with ill-gotten money in his pocket, he goes home. The clearing house telephones to the bank, asking for the money. Now the loss is discovered. The detectives are quickly sent to the messenger's home. The messenger is found gagged on the floor. He is quickly revived and tells how he was overpowered. The detective takes with him the chloroform-saturated towel. The detective found the room where Ed. dressed for the daring deed. He also learns there that the towel does not belong to the landlady. He therefore takes it to the different laundries until he finds out to whom the towel belongs. He then visits Ed.'s parents in company with the bank president and the messenger. The mother identifies the towel. Just then Ed. enters. The officer lays his hand upon him, declaring him to be the thief. The father lifts his hand to strike the officer, but seeing Ed. drop his head, he turns aside and lets the officer lead Ed. out of the room.

"A SECRET."—Miss Old Maid, hearing voices in the flat next to hers, puts her ear to the keyhole. Just then the door opens and she is thrown to the floor. But oh! she saw a man coming out of the room. This is too good news to keep to herself. She goes to Aunt Betty and whispers the secret into her ear. They both proceed to Mrs. Murphy's flat and confide the secret to her. This is too much for Mrs. Murphy, and all together hurry to Mrs. Skinny. Mrs. Skinny at once notices that the three know of something. "How clever," says Mrs. Murphy, and then the secret is told to Mrs. Skinny. From there they go to Mrs. Shorty. Now, Mrs. Shorty has com-



pany. They all put their heads together. Miss Old Maid bends forward. The entire Kaffee-Klatch put their heads together, listening to Miss Old Maid's story, when suddenly a mouse passes through the room and breaks up the meeting.

Any film renting company will furnish you with film service.

But which company will furnish you with the ***latest, best*** and ***most amusing*** films at the ***lowest price?***

Answering this question without first ascertaining the ***worth, desirability*** and ***price*** of our film service is an impossibility.

All exhibitors are vitally interested in the answer.

Therefore all exhibitors ought to write us for our proposition.

GEO. K. SPOOR CO.
(Incorporated)
62 North Clark Street
CHICAGO, ILL.

STRIKE!!!
WHILE THE IRON IS HOT

We are open for a little more time for our big feature film, showing "Jack" Abernathy's bare hand feats in the

WOLF HUNT

This is the film that won the approval of

President Roosevelt

It's getting the money all over the country. Write us for our special offer before your competitor does so. NOW IS THE TIME.

Special Paper **Special Lecture**

Oklahoma Natural Mutoscene Co.
605 14th St., N. W., Washington, D. C.

Improved Film Supply Co.

Members of
Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.
Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

SONG SLIDES

Three Biggest Hits of the Day

"ALWAYS THINK OF MOTHER"
"IF TO-DAY WERE YESTERDAY"
"HONEY DEAR"

All original, posed from life by professional models, beautifully illustrated. $5.00 per set, 10% off.

MUSIC FREE

LEVI CO., Inc.
66 East 14th Street
NEW YORK U. S. A.
Tel. 1425 Stuyvesant

Advertise in FILM INDEX

and increase your business

MR. EXHIBITOR

The opportunity has now arrived to save the Moving Picture Industry.

Our interests are identical, so join us in aiding this wonderful industry by using Association Films and supporting the Motion Picture Patents Company.

You will be **guaranteed**

PROTECTION

against the Cutthroat Competition that has almost ruined you.

OUR ADVICE

Sign your Contract at once and get on the road to Prosperity.

PITTSBURG CALCIUM LIGHT & FILM CO.

EASTERN OFFICES	WESTERN OFFICES
PITTSBURG, PA.	CINCINNATI, O.
WILKES-BARRE, PA.	DES MOINES, IA.
ROCHESTER, N. Y.	LINCOLN, NEB.

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS
(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

In Rolls
Correctly Numbered

TICKETS

Lowest Prices

STANDARD TICKET CO.
181 Pearl St., New York

PATHÉ FRÈRES



FILMS



FEATURE FILMS

MONDAY, FEBRUARY 8th, 1909

WOMEN CHAUFFEURS

COMEDY

Length - - - 311 Feet

WEDNESDAY, FEBRUARY 10th,

CHARLOTTE CORDAY

HISTORICAL DRAMA. COLORED.

Length - - - - - 787 Feet

FRIDAY, FEBRUARY 12th.

BESS AND HER GOOSE

COMEDY

Length - - - 482 Feet

SATURDAY, FEBRUARY 13th.

THE BRAZILIAN'S RING

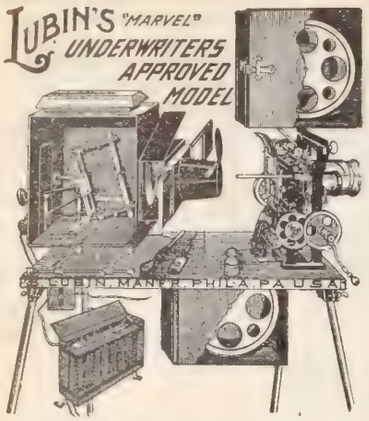
DRAMA

Length - - - 482 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs,** to extend over five feet high. **$145**

Released Feb. 8th

No. 5874

A rash act. An accident. Accused of murder and convicted on circumstantial evidence. Convict No. 5874. What became of Margery. Margery at eighteen. In love at first sight. Introducing Margery to his parents. Free after twenty-four years. No work, no money, down and out. I, too, had once a little girl like this. The golden locket. United. Suffer for the Lord is good.

Length, 840 feet

Released Feb. 11th

THE BANK MESSENGER

The black sheep. A daring deed. The loss is discovered. The first clue. The laundry mark. He is a thief. Parents' sorrows. Let justice prevail.

Length, 705 feet

A SECRET

An old maid listening at the door. She carries the secret to her friend. They both together visit their friends and so forth until the whole town knows the secret. A fine comedy.

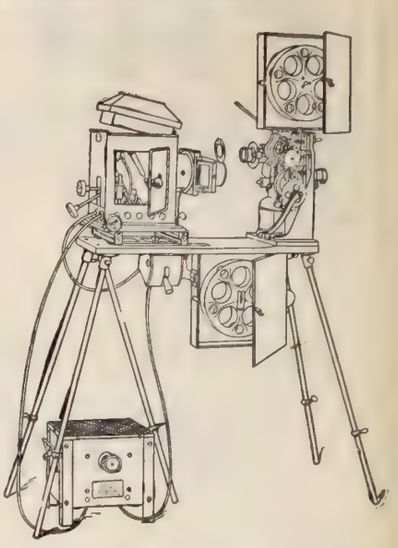
Length, 235 feet

LUBIN MANUFACTURING COMPANY
Lubin Bldg., 926-928 Market St., Philadelphia, Pa.
LICENSED UNDER THE PATENTS OF THE MOTION PICTURE PATENTS COMPANY

Competition is Keen in the Motion Picture Exhibition Field

The large profits secured at small expense induce many to take up this form of entertainment.

An Edison Kinetoscope puts an exhibitor in a class by himself. Its brilliant work, safety, simplicity and low operating expense give those who use it a decided advantage. If you are going into the field, start with the best equipment. If you are in it and want to keep your profits where they should be, learn about the Kinetoscope. Among Mr. Edison's many recent improvements is a



New Style Rheostat

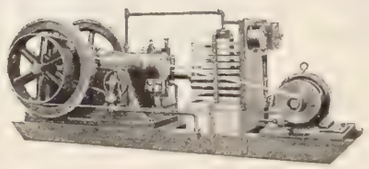
The coils are protected and ventilated by a heavy, perforated sheet steel casing; terminals and adjustable switch are mounted on a nonconducting slate base, protected by a sheet steel, automatic closing cover.

Prices from $90.00 to $225.00

Complies with Fire Regulations of all cities

Advertise In Film Index

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
KILLSDALE, MICHIGAN

EDISON FILMS

are full of life and action. The subjects are well chosen and acted out before the camera by good talent. New films are issued each week, ranging from thrilling melodrama to bright and amusing comedy. The subjects are always clean, giving offense to none. Let us put you on our mailing list for weekly bulletins.

NEW SUBJECTS:

Shipment, Feb. 9, 1909

A BACHELOR'S SUPPER
DRAMATIC
No. 6420 **Code, VENGEFULLY** **Approx. Length, 850 feet**

Shipment, Feb. 12, 1909

The Saleslady's Matinee Idol
COMEDY
No. 6421 **Code, BENGEONS** **Approx. Length, 900 feet**

NEXT WEEK'S SUBJECTS

Shipment, February 16, 1909

A DAUGHTER OF THE SUN
DRAMATIC
No. 6422 **Code, VENGERESSE** **Approx. Length, 850 feet**

Shipment, February 19, 1909

The Uplifting of Mr. Barker
COMEDY
No. 6423 **Code, VENGERIONS** **Approx. Length, 900 feet**

EDISON MANUFACTURING CO.
MAIN OFFICE AND FACTORY, 72 LAKESIDE AVE., ORANGE, N. J.
Dealers in all Principal Cities
New York Office, 10 Fifth Ave. **Chicago Office, 304 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England
Selling Agents: P. L. WATERS, 41 E. 21st St., New York; GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

NEXT
Sand A
FILM ISSUE

ORDER QUICK OUR

Feature Comedy Subject

"EDUCATED ABROAD"

(Length approx., 970 ft.)

READY

Wednesday, Feb. 10th

WATCH FOR RELEASE DATE OF OUR NEW WESTERN FEATURE FILM

ESSANAY FILM MFG. CO.
501 WELLS ST. CHICAGO, ILLS.

VAUDEVILLE

Acts of Guaranteed Merit for

Moving Picture Theatres

I book acts of the best quality at satisfactory figure.

Now booking Pennsylvania, New Jersey, Maryland and Virginia.

Promptness and Reliability Assured

NORMAN JEFFERIES
9th and Arch Streets, Philadelphia, Pa.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogne of over 300 illustrated songs.

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, Feb. 9

Jessie, The Stolen Child

Two gypsies being refused food and money by a farmer take revenge by abducting his little daughter. Ten years later the woman repents and restores the child to her parents.

Length, 560 feet

A CLEVER TRICK

Two jokers, observing an elderly gentleman buying curios, decide to play a trick on him. Representing themselves as curio dealers, they call at the old man's home, one feigns sickness and while the old gentlemen retires to another room, they remove everything in sight and depart.

Length, 345 feet

Saturday, Feb. 13

AN IRISH HERO

A thrilling story of the escape from the penal prison at Melbourne of Robert Folliat, a Fenian prisoner, his recapture, second escape and final pardon.

Length, 735 feet

LOST IN A FOLDING BED

While a landlady is showing a prospective lodger, rooms, her little child climbs into a folding bed which springs up and locks her in. A little later the child is missed and the man arrested. His innocence is established, the lady returns home, locates the child and administers a sound spanking.

READY NEXT WEEK

C. Q. D., or Saved By Wireless

The true story of the wreck of the **REPUBLIC**. Actual pictures of the steamships Baltic and Florida, the crew and officers of the Republic, and the heroes, Capt. Sealbey and Jack Binns, the wireless operator.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

MOTION PICTURE PATENTS CO.

10 FIFTH AVENUE NEW YORK CITY

The following manufacturers and importers of films have been licensed by this company :

AMERICAN MUTOSCOPE & BIOGRAPH CO.
EDISON MANUFACTURING CO.
ESSANAY FILM MANUFACTURING CO.
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING CO.
PATHE FRERES
SELIG POLYSCOPE CO.
VITAGRAPH COMPANY OF AMERICA

The following Exchanges have been licensed, and at the present time are the only Exchanges that are authorized to handle licensed film :

Name.	Address.
Actograph Company	50 Union Square, New York City.
Actograph Company	Troy, N. Y.
Alamo Film Exchange	405 Main Street, Dallas, Texas.
Alamo Film Exchange	304 Conroy Building, San Antonio, Tex.
American Film Exchange	645 Wabash Building, Pittsburg, Pa.
American Film Service	125 Monroe Street, Chicago, Ill
American Film Service	158 North Main Street, Memphis, Tenn.
American Vitagraph Co.	116 Nassau St., New York, N. Y.
Buffalo Film Exchange	13½ Genesee Street, Buffalo, N. Y.
C. A. Calehuff	Fourth and Green Streets, Philadelphia, Pa.
Calumet-Film Exchange	Masonic Temple, Chicago, Ill.
Eugene Cline & Co.	59 Dearborn Street, Chicago, Ill.
Eugene Cline	268 South State Street, Salt Lake City, Utah.
Clune Film Exchange	727 South Main Street, Los Angeles, Cal.
Colorado Film Exchange Co.	320 Charles Building, Denver, Colo.
Columbia Film Exchange	414 Ferguson Building, Pittsburg, Pa.
O. T. Crawford Film Exchange Co.	Gayety Theatre Building, St. Louis, Mo.
O. T. Crawford Film Exchange Co.	Crawford Theatre, El Paso, Texas.
O. T. Crawford Film Exchange Co.	Hopkins Theatre, Louisville, Ky.
O. T. Crawford Film Exchange Co.	Shubert Theatre, New Orleans, La.
Harry Davis	347 Fifth Avenue, Pittsburg, Pa.
Harry Davis	Buffalo, N. Y.
Harry Davis	1311 Market Street, Philadelphia, Pa.
Denver Film Exchange	713 Lincoln Avenue, Denver, Colo.
Dixie Film Company	620 Commercial Place, New Orleans, La.
Duquesne Amusement Supply Co.	104-5 Bakewell Building, Pittsburg, Pa.
Duquesne Amusement Supply Co.	235 Monticello Arcade Building, Norfolk, Va.
Edison Display Co.	1116 Third Avenue, Seattle, Wash.
Edison Display Co.	165½ Fourth Street, Portland, Ore.
Electric Theatre Supply Co.	47 North 10th Street, Philadelphia, Pa.
Greater New York Film Rental Co.	24 Union Square, New York City.
C. J. Hite Company	Monadnock Block, Chicago, Ill.
Howard Moving Picture Co.	564 Washington Street, Boston, Mass.
Imperial Film Exchange	44 West 28th Street, New York City.
Imperial Film Exchange	299 River Street, Troy, N. Y.
Imperial Film Exchange	803 Ninth Street, N. W., Washington, D. C.
Imported Film & Supply Co.	708 Union Street, New Orleans, La.
Kent Film Service	218 Nicholas Building, Toledo, Ohio.
Kleine Optical Company	2008½ Third Avenue, Birmingham, Ala.
Kleine Optical Company	657 Washington Street, Boston, Mass.
Kleine Optical Company	52 State Street, Chicago, Ill.
Kleine Optical Company	302 Boston Building, Denver, Colo.
Kleine Optical Company	229 Commercial Building, Des Moines, Iowa.
Kleine Optical Company	214 Traction Building, Indianapolis, Ind.
Kleine Optical Company of California	369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company	662 Sixth Avenue, New York, N. Y.
Kleine Optical Company	309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri	523 Commercial Building, St. Louis, Mo.
Lake Shore Film & Supply Co.	314 Superior Avenue, N. E., Cleveland, O.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	Main and Sixth Streets, Evansville, Ind.
Laemmle Film Service	78 South Front Street, Memphis, Tenn.
Laemmle Film Service	1121-23 Lumber Exch., Minneapolis, Minn.
Laemmle Film Service	800 Brandeis Block, Omaha, Neb.
Laemmle Film Service	419-20 Marquam Grand Bldg., Portland, Ore.
Laemmle Film Service	151 Main Street, Salt Lake City, Utah.
H. Lieber Co.	24 West Washington St., Indianapolis, Ind.
Lubin Film Service	21 South 8th Street, Philadelphia, Pa.
Lubin Film Service	510 Paul-Gale-Greenwood Bldg., Norfolk, Va.
Lubin Film Service	140 West 5th Street, Cincinnati, Ohio.
Michigan Film & Supply Co.	82 Griswold Street, Detroit, Mich.
Miles Bros., Inc.	259 Sixth Avenue, New York, N. Y.
Miles Bros., Inc.	Washington and Dover Sts., Boston, Mass.
Miles Bros., Inc.	790 Turk Street, San Francisco, Cal.
Mitchell Film Exchange	120½ Main Street, Little Rock, Ark.
Monarch Film Exchange	201 Thompson Bldg., Oklahoma City, Okla.
Montana Film Exchange	41 North Main Street, Butte, Montana.
Morton Film Exchange	107 Sixth Street, Portland, Ore.
Mullin Film Service	Solar Building, Watertown, N. Y.
National Film Company	100 Griswold Street, Detroit, Mich.
National Film Renting Co.	Spokane, Wash.
Novelty Moving Picture Co.	418 Turk Street, San Francisco, Cal.
Ohio Film Exchange	16 East Broad Street, Columbus, Ohio.
Pacific Coast Film Co.	1724 Filmore Street, San Francisco, Cal.
Pearce & Scheck	223 North Calvert Street, Baltimore, Md.
Pennsylvania Film Exchange	403 Lewis Block, Pittsburg, Pa.
People's Film Exchange	126 University Place, New York City.
Philadelphia Film Exchange	1229 North 7th Street, Philadelphia, Pa.
Pittsburg Calcium Light & Film Co.	121 Fourth Avenue, Pittsburg, Pa.
Pittsburg Calcium Light & Film Co.	Wilkes-Barre, Pa.
Pittsburg Calcium Light & Film Co.	501-503 Central Building, Rochester, N. Y.
Pittsburg Calcium Light & Film Co.	Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co.	421 Walnut Street, Des Moines, Iowa.
Pittsburg Calcium Light & Film Co.	60-62 Brownell Block, Lincoln, Neb.
Schiller Film Exchange	103 Randolph Street, Chicago, Ill.
Southern Film Exchange	1822 Fourth Avenue, Birmingham, Ala.
Southern Film Exchange	148 West 5th Street, Cincinnati, Ohio.
Star Film Exchange	120 Randolph Street, Chicago, Ill.
George K. Spoor & Co.	62 North Clark Street, Chicago, Ill.
Standard Film Exchange	79 Dearborn Street, Chicago, Ill.
Superior Film Supply Co.	621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co.	338 Spruce Street, Philadelphia, Pa.
Wm. H. Swanson & Co.	160 Lake Street, Chicago, Ill.
Wm. H. Swanson Co. of Omaha	405 Karbach Block, Omaha, Neb.
Wm. H. Swanson St. Louis Film Co.	200 North 7th Street, St. Louis, Mo.
The Talking Machine Co.	97 Main Street, East, Rochester, N. Y.
Tally's Film Exchange	554 South Broadway, Los Angeles, Cal.
Theatre Film Supply Co.	202 South Tryon Street, Charlotte, N. C.
Theatre Film Supply Co.	2007 Second Avenue, Birmingham, Ala.
Theatre Film Service Co.	85 Dearborn Street, Chicago, Ill.
Theatre Film Service Co.	1038 Golden Gate Ave., San Francisco, Cal.
Trent & Wilson	63 East 3d Street, Salt Lake City, Utah.
20th Century Optiscope Co.	59 Dearborn Street, Chicago, Ill.
20th Century Optiscope Co.	Shukert Building, Kansas City, Mo.
20th Century Optiscope Co.	508 Eccles Building, Ogden, Utah.
Turner & Dahnken	1650 Ellis Street, San Francisco, Cal.
Twin City Calcium and Stereopticon Co.	709 Hennepin Avenue, Minneapolis, Minn.
United Film Exchange	717 Superior Avenue, N. E., Cleveland, O.
U. S. Film Exchange	132 Lake Street, Chicago, Ill.
Vaudette Film Exchange Co.	103 Monroe Street, Grand Rapids, Mich.
P. L. Waters	41 East 21st Street, New York City.
Alfred Weiss' Film Exchange	219 Sixth Avenue, New York City.
Western Film Exchange	949 Century Building, St. Louis, Mo.
Western Film Exchange	307 Grand Avenue, Milwaukee, Wis.
Western Film Exchange	201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange	Seventh St. and Liberty Ave., Pittsburg, Pa.
Wheelan-Loper Film Co.	339 Main Street, Dallas, Texas.
Yale Film Renting Co.	622 Main Street, Kansas City, Mo.

MOTION PICTURE PATENTS CO.

10 FIFTH AVENUE NEW YORK CITY

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

FEBRUARY 20, 1909
WHOLE NUMBER 148



THEATRE SEATING

We have

20,000 CHAIRS

in stock and can ship your order in twenty-four hours

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St, BOSTON, MASS. — 1235 Arch St, PHILADELPHIA, PA.

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

It Will Always Be Our Policy

—TO—

Purchase from two to four copies of every good subject manufactured.
Make shipments in ample time to avoid delays.
Avoid **Repeaters.** Ship **No Junk.**
Give what we promise.

Each office fully equipped to furnish a regular supply of 12 to 18 First Run Reels per week.

We earnestly solicit a trial order for Film Service that we may convince you. **WRITE TODAY**

O. T. CRAWFORD FILM EXCHANGE CO.

(MEMBERS FILM SERVICE ASSOCIATION)

1401-1405 Locust St., St. Louis, Mo. — 421 4th Ave., Louisville, Ky.

Care of Shubert Theatre, New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y.**

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower Of Liberty.
That's Why I Never Married.
Why Doesn't Santa Claus Go Next Door.
Smiling Star.
The Holy Light.
They'll Be Sorry Some Day.
Don't Take Me Home.
Shine On Harvest Moon.
Somebody's Heart.
Promise.
I'd Like To Be The Sweeahert Of A Girl Like You,
Honey Dear.

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweatheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

HARSTN & CO.

My Yankee Land.
When the Leaves Have Turned to Golden.
You Are the Girl For Me.
Mansion of Millionaires.
Love Spells Trouble To Me.
Take Me To The Moving Pictures.
Don't Take Me Home.
I Lost My Heart When I Saw Your Eyes,
In the Days of '49.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.

THE HIGH SIGN

in quality, not price, is our specialty. Banners, streamers, posters, **high** in class, **high** in quality, low in price.

How does that strike you, huh?

It has struck everywhere, and our big shop is abuzz But don't you care—send your order whether in town or out. NOW.

Theatrical Ad. Co.
34 E. 14th St., N. Y. City
M. GLYNNE, Prop.

SONG SLIDES
$2.75 PER SET
To Close Out
All in good condition
Send for list

Don't forget to ask for our beautiful catalogue of Annonucement Slides

LEVI CO., Inc.
66 East 14th Street
NEW YORK U. S. A.

ADVERTISEMENTS IN
FILM INDEX
BRING QUICK RESULTS

Wanted Immediately

Independent Film released since 1908. Will pay good price for the right stuff. Send list naming make, length, price, condition and release date.

L. PEARLMAN
975 McClurg Building Chicago, Ill.

Knickerbocker Circuit

Booking exclusive vaudeville and moving picture houses
1416 Broadway, = = New York

A LIVE SERVICE FOR LIVE MANAGERS
FILMS HOWARD MOVING PICTURE CO. FILMS
MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc.

"HOW TO REACH THE FOREIGN MARKET"
Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the
American Agent, J. F. FAIRMAN, 311 Chauncey St., Brooklyn, N. Y.
Kinematograph and Lantern Weekly
9 and 11 Tottenham Street, LONDON, W.

Our Want Ads Bring Results

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 8. FEBRUARY 20, 1909. Whole No. 148.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

THE EXHIBITORS, AGAIN.

"They have eyes, but they see not; ears, but they hear not."

With this for a text, what a suitable subject the condition of moving picture exhibitors would make for a sermon.

Like the old cry of "Wolf," we hear again that they are going to organize, but we are so tired of hearing this cry that we are inclined to remain unmoved, not worrying about the success or failure of the project. We say "inclined," but as our policy is one of "try, try, again," we are going to once more place ourselves at the service of whomsoever may need our aid, hoping that at some time the exhibitors of New York City, at least, will be as one.

That there is crying need for such an organization is an old story, it is true; but never in the history of the moving picture business could an association be as effective in working good anywhere in the country as in the city of New York at the present time. As an agency for the moulding of public opinion, the moving picture is unequaled in its scope of faculties. How? There are five hundred theatres, showing moving pictures, in the greater city. Bearing in mind that some are large and some small, none will dispute an average of eight people who are dependent on each theatre for a living—operators, ushers, doormen, cashiers, singers, pianists, etc. That makes four thousand. But when the sign shops, film exchanges, lecturers, slide makers and vaudeville acts are borne in mind, there are more than a few thousand more, who will certainly do their best for the business. Now, with these thousands working hard, and with all of the moving picture theatres using their sheets to advantage, doesn't it occur that there is power enough to be reckoned with around election time? We mean by this that united effort can force any of the political parties seeking power to consider the moving picture interests as a worthy ally or formidable foe, as the case may be.

Can any one say that a small, selfish McClellan will dare to so tyranically antagonize picturedom if he knows that it will militate against him at the polls? Will any political puppet dare to flaunt his unprincipled regulations in our face when he knows that we can make him suffer? Will a show owner fear to appeal from an unfair restriction or regulation on his establishment when he knows that he is valued almost intrinsically by the party in power? Will show owners be afraid to "squeal" that grafters are at work when they know they will not be punished for telling the truth? The answers to these questions need not be guessed at—if the action is there.

"They have power, but they know not," can rightly be said of the exhibitors. Here are a set of men who deserve to be held up to ridicule before a set of schoolboys. This is rather harsh, because there are many good men in the business; but those whom we do not mean will agree with us—the faithful who stand ready with heart and pocket to march forward. But the others ought to be closed up as soon as they could be singled out, and put where they can no longer call themselves "showmen;" as a matter of fact, they are not even business men. They are the dead wood that floats along depending on no power of its own; it merely floats as the tide takes it. We don't need that element in this business, and the sooner we can be ridded of it, the better for the live men who will remain.

Mr. Samuel H. Trigger, of the Pastime theatre is one of the successes of the business, and he thoroughly agrees with our views. "Why," he says "it would be the salvation of the business. The moving picture theatre reaches the people even more forcibly than the daily newspaper, and if we take pains we can win their sentiment against whatever agency is seeking to take their pleasure from them. Association? Certainly, if they can be gotten together. Not only exhibitors alone, but their employees, too, who should pay a smaller fee. In this way every man who earns his living by the picture show will be under the same roof, and we can discuss what's good for us." And his is the right idea. The possession of power is apt to make any body of men despotic, but we do not fear it just yet; the point now is—organize.

While we do not wish to discourage those who have undertaken the task, we might remind them that it is a difficult one. If a man won't work under pressure he won't work at all. During the recent crisis, the foot of oppression was on the exhibitors' neck. "Organize! Organize!" was the cry; in fact, it was the only thing left to do. Did they effect an organization? Ask William Fox, ask Marcus Loew.

We wish the willing workers better luck this time.

OUR VAUDEVILLE.

There is a great difference of opinion as to the value of vaudeville acts in the moving picture theatre. Some say they are necessary for the life of the business, and others that the business would be better for their removal.

As for ourselves, we think that the introduction of a few vaudeville acts is good and wise; not because the acts may be good or in demand, but merely because they furnish a change. We think it is monotonous to see only picture after picture for from one to two hours, and therefore anything that will break this monotony is welcome. In the beginning the illustrated song was the only way, and whether singer or slides were good or bad made little difference to the audience—but it served the purpose. With the development of competition, however, came vaudeville on a small scale; still more competition opened the field for the regular booking offices, and today the vaudeville acts on programmes of moving picture houses form an important part of the show.

Why, then, neglect them? Why allow booking agencies to throw all kinds of would-be actors on the managers' hands merely because it is a picture house, as if those audiences have an inferior taste. They have not. We have seen some very excellent acts (not "workouts") at some of the moving picture houses and if one booking agency can do it, we expect another to do it.

It is for this reason that we have instituted our "Show Revue" column, (by "NOENOCQ") and we shall keep a watchful eye on the quality of vaudeville acts that appear at the various houses.

FROM MISSOURI.

It was our great pleasure to be placed in possession (through the courtesy of Mr. S. M. Walkinshaw, general manager for Lyman H. Howe) of several complimentary passes for the great moving picture show at the New York Hippodrome. We sent these to several people who are directly concerned in the work of the film shows in New York; two of them were clergymen, one a rabbi; and there were settlement workers who rub elbows with the poor populace in the crowded sections of the city.

We made it our especial business to look them up later, and found that not only had they attended the show, but were actually anxious to see us and express their surprise. "Why," said one clergyman, "I never imagined that moving pictures could be made so interesting." The settlement workers voted it the greatest ever, and wondered why one great theatre could not be devoted to shows on this scale in the crowded sections, instead of a great number of small ones of various class and merit. "It would be a great philanthropy," one of them said, "to project such an institution, giving only such shows as the Howe production. The children would fill it all day, and adults would certainly enjoy it after work, evenings." The rabbi's opinion need not be given; we will only say that he is going to treat his family to the next show that Lyman Howe gives at the Hippodrome.

FAMOUS EDUCATOR PRAISES FILM SHOWS

No less an authority on education than Prof. Frederick Starr, of Chicago University, is quoted as endorsing the picture show, mainly for its educational features. At the same time, he pays a warm compliment to the industry. The eminent educator is quoted as follows:

"I have seen Niagara thunder over her gorge in the noblest frenzy ever beheld by man; I have watched a Queensland river under the white light of an Australasian moon go whirling and swirling through strange islands lurking with bandicoot and kangeroo; I have watched an English railroad train draw into a station, take its passengers and then chug away with its stubby little engine through the Yorkshire Dells, past old Norman abbeys silhouetted against the sky line, while a cluster of century-aged cottages loomed up in the valley below, through which a yokel drove his flocks of Southdowns; I have been to the Orient and gazed at the watersellers and beggars and dervishes; I have beheld fat old Rajahs with the price of a thousand lives bejeweled in their monster turbans, and the price of a thousand deaths sewn in their royal nightshirts as they indolently swayed in golden howdahs, borne upon backs of grunting elephants; I saw a runaway horse play battledoor and shuttlecock with the citizens and traffic of a little Italian village, whose streets had not known so much commotion since the sailing of Columbus; I know how the Chinaman lives, and I have been through the homes of the Japanese; I have marvelled at the daring of Alpine tobbogganists and admired the wonderful skill of Norwegian sky jumpers; I have seen armies upon the battlefield and their return in triumph; I have looked upon weird dances and outlandish frolics in every quarter of the globe, and I didn't have to leave Chicago for a moment.

"No books have taught me all these wonderful things—no lecturer has pictured them—I simply dropped into a moving-picture theatre at various moments of leisure, and at the total cost for all the visits of perhaps tow performances of a foolish musical show I have learned more than a traveler could see at the cost of thousands of dollars and years of journey.

"Neither you nor I fully realize what the moving picture has meant to us, and what it is going to mean. As children we used to dream of a journey on a magician's carpet to the legendary lands, but we can rub our own eyes now and witness more tremendous miracles than Aladdin could have by rubbing his fairy lamp. But we're so matter-of-fact that we never think of it that way. We are living at a mile-a-second gait in the swiftest epoch of the world's progress—in the age of incredibilities come true. We fly through the air—chat with our friends in Paris by squirting a little spark from a pole on one shore of the Atlantic to another pole on the other side, and so we take as a matter of course that which our great-grandfathers would have declared a miracle.

"The talking machine has canned the great voices and master melodies of our time, but the moving-picture machine has done more—it is making for us volumes of history and action; it is not only the greatest impulse of entertainment, but the mightiest force of instruction. We do not analyze the fact that when we read of an English wreck we at once see an English train before us, or when we learn of a battle that an altogether different panorama is visualized than our former erroneous impression of a hand-to-hand conflict; we are familiar with the geography of Europe; we are well acquainted with how the Frenchman dresses, in what sort of a home he lives, and from what sort of a shop he buys his meat and greens.

"We take so much for granted; we are so thoroughly spoiled by our multiple luxuries that we do not bestow more than a passing thought upon our advantages, because the moving-picture machine is an advantage—a tremendous vital force of culture as well as amusement. An economy not only of money, but of experiences; it brings the world to us, it delivers the universe to our theatre seat. The moving picture is not a makeshift for the playhouse; its dignity is greater, its importance far beyond the puny function of comedy and tragedy. It is a clean entertainment, lecture and amusement all rolled in one; in its highest effort it stands above literature, in its less ambitious phase it ranks above the tawdry show house. It teaches nothing harmful, and it usually teaches much that is helpful.

"To-day the moving-picture industry is developed to a high degree of perfection in America and in Europe. Millions of dollars are invested in the production of moving-picture films; entire companies of trained and practiced actors are carried to every interested spot on the continent and carefully drilled to enact pantomimes which will concentrate within the space of a few minutes the most entertaining and instructive incidents of the world. A new type of dramatist has arisen—men who search through the literature of the ages and construct tableaux in action which will render vividly the entire contents of famous works of the drama, of the novel and of history.

"The moving picture is not a makeshift, but the highest type of entertainment in the history of the world. It stands for a better Americanism, because it is attracting millions of the masses to an uplifting, drawing them an improving as well as an amusing feature of city life. Its value cannot be measured now, but another generation will benefit more largely through its influence than we of to-day can possibly realize."

CARBONS AND NEGATIVES.

It is tolerably well known that in reproducing negatives, whether of the same size or enlarged, the results depend very much upon the character of the transparency from which we start. If this be thin and feeble the enlarged negative will be poor and flat, for it is next to impossible to obtain vigorous negatives from flat transparencies whatever system may be followed. At the present time it is pretty generally admitted that the best transparencies for making enlarged negatives are those by the carbon process, and this method is almost universally employed by professional enlargers who work by way of enlarged negatives. One of the reasons for this is that there is a more perfect gradation in the carbon image than is usually got in a silver one. In the silver picture we have only the silver forming the image in a perfectly even layer of the vehicle holding it, whether that be gelatine, collodion or albumen. In the carbon image we have not only the pigment, but with it different thicknesses of the vehicle—the gelatine. The pigmented film is thin in the lights; indeed, in the extreme high lights there is practically no film at all, while in the shadows and darkest parts it is of considerable thickness; so that the gradation is due not only to the pigment, per se, but also to the varying thicknesses of the film which carries it.

It is very generally recognized that the best negatives for carbon printing are those of a vigorous type. The light then penetrates somewhat deeply into the tissue in the shadow, and a considerable thickness of the gelatine is rendered insoluble in the darker parts of the picture. As a matter of fact, a carbon picture is in reality a relief in gelatine—plus a pigment. This may often be seen in paper prints made from strong negatives, but a more pronounced relief is seen if the picture be developed on a rigid support such as a glass plate. But if the print is made from a thin and poor negative, the relief will be but very slight, and so as a consequence the print will be feeble and lacking in contracts. This, however, may to an extent be overcome by modifying the strength of the sensitizing bath, yet it may not be known to every one that carbon transparencies can be intensified by different methods. Such intensifications is, in principle, quite different from that of the intensification of silver images. In the latter it is the pigment forming the image—i. e., the silver—that is acted upon, but in the former it is the vehicle holding the pigment (the gelatine) that is acted upon and not the coloring matter. That being the case, it is manifest that the greater the thickness of the gelatine the greater will be the intensification obtainable. Therefore, when dealing with feeble negatives, the object should be to get a high relief in the image, and this is the point that will now be dealt with.

For making transparencies from negatives of, we will say, an average type, nothing can be better than the special transparency tissue made for the purpose. But for very feeble negatives that require to be intensified afterward it is not the best, since, in consequence of the large amount of pigment it contains, the light can not penetrate deeply into the film. With such tissue there is always very little relief. If two prints be made from the same negative, the one on the "special transparency" tissue and the other on one with little pigment, such as some of the portrait tissues, and if the two be developed on glass, it will be seen that the one, though dense in the image, has little or no relief, whereas the other will be more or less in high relief, though it will not be so dense as regards color. Seeing that it is only the gelatine that is acted upon by the intensifying agent, it will be obvious that the one with the strongest relief is the one that will yield the densest picture when intensified. If the two pictures be now put into a solution of permanganate of potash, which is the simplest and at the same time the best intensifier, for a few minutes, and then washed, it will be found that the thinner print has gained considerably in density, while the other has changed but little. If the permanganate is allowed to act for longer, the thinner transparency will go on gaining in depth, while the other will remain very much as it was at first, and in the end the thin picture will become stronger. The strength of the permanganate solution employed is of very little moment—the stronger it is, the quicker its action; 10 to 20 grains to the ounce of water is a good proportion to use.

From what has been said, it will be recognized that as the high lights of a carbon transparency are, practically, bare glass, there is nothing in them to intensify; hence, within certain limits, any amount of vigor may be obtained by intensification—in fact, far more than is ever required in practical working.

Only the permanganate of potash has been mentioned as an intensifier, but there are several others that can be used, and various colors obtained. For example, if the transparency be put into a 1 per cent. solution of nitrate of silver until the film is thoroughly permeated, then slightly rinsed, and afterward flowed over with the ordinary acid pyro developer (as is used in the collodion process) with a few drops of nitrate of silver solution added, the picture will be intensified, and be of a pleasing warm brown tone suitable for lantern slides. If the transparency be immersed in a solution of a salt of iron, say, the perchloride, then rinsed, and afterward treated with a weak solution of gallic acid, a strong velvety purple-black will result. By varying the iron salt, and following it with pyrogallic acid, infusion of nut-galls, logwood, etc., a great variety of tints may be obtained. By first treating the transparency with a solution of bichromate of potash, and then with one of acetate of lead, a yellow color results, owing to the formation of the yellow chromate of lead in the film. Many other colors may be obtained by means that are analogous to those employed in the dyeing of fabrics.—The British Journal of Photography.

Films of the Week

(See Advertisements for Release Dates.)

PATHÉ FRÈRES.

"THE HAND."—A burglar is seen climbing in through the window of a beautifully appointed room, in the abode of a popular actress. He makes a thorough search of the place hoping to find something of value, when all at once he hears a footstep, so quickly conceals himself behind the portieres. Presently the mistress of the place and her escort enter, and the lady, after removing her wraps tells her friend that she is fatigued and wishes to be alone. After presenting his loved one with a beautiful diamond necklace, the gentleman reluctantly departs, but incidentally leaves his coat on a chair so that he will have a good excuse to return later. Not to be fooled so easily, the lady upon discovering the coat, laughingly locks her door and hangs the key on a rack, making sure that she will not be disturbed again. Thinking herself alone in the apartment, she removes some of her outer garments and dons a beautiful stage costume, in which she pirouettes around the room, rehearsing some new steps of a fancy dance. Upon glancing in the mirror of her dressing table she sees a hand protruding through the portieres reaching for the key. The frightened woman turns quickly, but the



hand is gone, so thinking that it is only imagination, she proceeds with the dance. When she looks in the mirror again, lo and behold! she sees it again, and realizing this time that there is some one in the adjoining room, she screams for aid. At this juncture the ruffian comes from his hiding place and attacks the terrified woman, but in the ensuing struggle she manages to reach the key, which she throws out of the window to her friend, who by this time has returned for his coat. She then loses control of her nerve and falls in a swoon on the floor, thus giving the burglar an opportunity to steal all her beautiful jewels. The latter loses no time collecting every thing of value in sight and is about to make his escape when his victim's companion enters the room and holds the culprit at bay at the point of a gun. He then forces the ruffian into a closet and locks the door securely before turning his attention to the prostrate form of his lady love, who quickly comes to, however, now that assistance is at hand. Finally the burglar is released and made to give up the stolen jewels, and the kind-hearted woman, now that her treasures have been returned, pleads with her companion for the burglar's release. The latter after expressing his sorrow for the whole affair as well as his gratitude to the lady for her kindness, hastily departs, while the happy woman showers blessings on her brave protector.

"THE ASSASSINATION OF THE DUKE OF GUISE."—This historical drama was written especially for our Film D'Art by Mr. Henri Levedan of the Academie Francaise. The different parts are played by the following well-known French artists: Mlle. Robinne, Messrs. Lebargy and Albert Lambert, all of the Comedie Francaise, Paris. The opening scene is in the home of the Marchioness of Noirmoutiers, whom the Duke of Guise is visiting. A letter is handed to the former, stating that the King is planning to do the Duke harm and begging her to prevent him from going to the council chamber. After reading the letter, the Marchioness hands it to the Duke, entreating him not to go to the King, but he only smiles and writes the words "He dare not" on the back of the note. Shortly afterwards he sets out for the castle to have an audience with His Majesty. In the meantime King Henry has arranged for the assassination of the Duke, and in order that there will be no opportunity for the doomed man to escape, he stations his votaries in the corridor outside of the council chamber. The King then sends for the Duke, who is waiting in an ante-room with his brother, the Cardinal, and a few friends, who make a strong effort to dissuade him from obeying the King's call, for they realize that the latter means no good. But the brave Duke, brushing his friends aside, goes into the corridor, where the assassins are stationed, and passes on to the King's chamber. Scarcely has he crossed the threshold when he receives a sword thrust in the back. He clinches with several of his assailants and tries to defend himself, but is not equal to their combined strength, and soon falls at the foot of the King's bed, where he continues fighting off his would-be slayers until his strength gives out, when he heaves a deep sigh and passes away. The King, who has witnessed the brutal murder from his hiding place among the curtains surrounding the bed, comes out elated over the successful termination of affairs. The clothes of the dead are searched and a note is found showing that the latter was receiving a large sum of money each month to carry on the war in France. The King, realizing that the great power of the House of Guise is destroyed forever and that he has nothing more to fear, orders the body removed, and falls on his knees offering up prayers of thanksgiving that his most powerful enemy has finally been removed from his path.

"HIS FIRST FLIGHT."—An inventor of a flying machine is about to make his first ascent, but before going on his perilous trip he has his servant number the different sections of his body, so that in the event of his falling and getting smashed to pieces, they will be able to replace the different members without trouble. The ropes are cut and away he goes up in the air in a most graceful manner, but he is unable to keep from coming in contact with objects on terra firma. His first mishap takes place as he is sailing over a thoroughfare, where he comes too near the earth, with the result that he knocks off the heads of the passengers on the top of a tram car. Next he knocks some men off a roof and slides along, causing no end of excitement. Finally something goes wrong with the machine, and he is thrown from his seat into space, and falls through a chimney, landing in a large boiler on a stove. The frightened maid takes out the different portions of the unfortunate fellow's anatomy and wraps them up in a large sheet, and hastens away to inform the police of the disaster. Presently the sheet unwinds and we see the different members scurrying around and adjusting themselves to the torso, until every one is in its own place and the fellow comes to life. He is about to leave the place when the crowd rush in and are horrified as he bids them all adieu and departs to try again.

"CHOICE OF WEAPONS."—An old man is walking along the street when he accidentally



stumbles over a stranger's feet, with the result that the latter is so infuriated that he gives the old fellow a beating. Believing in settling such differences by the code of honor, the old man presents his assailant with his card and challenges him to fight a duel, giving him the choice of weapons. Returning home the old man gets out his foils and does a little practicing in the art of self-defense, then procuring his revolver he puts up a target in his room and does a little sharpshooting, but he is such a bad shot that he smashes the mirror. He then goes out to engage his seconds, and shortly after leaving, his rival comes along with a truck and several companions. Entering the room they carry everything away, leaving the place entirely dismantled. When the old man returns with his friends, he is horror-stricken at the state of affairs. On looking around he sees pinned on the bell cord a note from the thief, stating that as he had his choice of weapons, he took advantage of what he thought the best way to square matters.

"HOW MOTHER-IN-LAW GOT EVEN."—An apparently happy family are enjoying their frugal repast, when an impetuous youngster insists upon having some of the wine on the table. After continually refusing him, the father becomes so infuriated that he cuffs the little fellow's ears, with the result that his wife and mother-in-law remonstrate with him in such strenuous terms, that he is compelled to act quickly and defend himself from their fury. He grabs a soup tureen from the table and forces it on the old woman's head so tight that they are unable to get it off without breaking it with a hammer. This accom-



plished, the man rushes from the house, closely pursued by his better half and her tyrannical mother. He rushes like mad down the street, knocking over everything in his path, but is unable to shake off his pursuers. Finally he jumps into a cab, thinking that he can get away, but the women climb into another and keep up the chase. At last the fellow is cornered, and the women call the police, and he is taken to the station. When he is arraigned before the magistrate, he feigns insanity and is locked up in a padded cell, where they are compelled to give him the water cure, but he is satisfied with this rather than return home and be tortured with his mother-in-law.

"AN EXACTING FATHER-IN-LAW."—An old man and his two pretty daughters are seated on a bench in the park when a dashing youth comes along and starts a flirtation with one of the young ladies. The old father, indignant, pulls a gun and forces the youth to accompany him to his home. Arriving there the latter is compelled to sign a contract, stating that he will marry the young lady, and at all times be submissive to her father. After the contract is signed, the youth finds that the lady of his choice is not the gentle lamb he believed her to be, for she sarts in immediately to make things interesting for him, with the result that he steals away from her on every opportunity to seek diversion elsewhere. The old man keeps a close watch on his future son-in-law's every action, and just when the latter is about to indulge in a little innocent amusement, he is interrupted by the exacting old fellow, who forces him to live up to his agreement at the point of the gun. One time he manages to evade the old man long enough to keep an appointment with a pretty girl, but just as he is entering her home the old fellow comes. The youth is now in a sorry fix, but hits upon a plan to outwit his pursuer, for he puts on one of the lady's dresses and walks out of the place past the old fellow on guard. Thinking that it is the pretty maiden, the old fellow decides to

carry on a little flirtation himself, so he sets out in pursuit of the fleeing masquerader. The young man leads the old fellow a merry chase, which finally finishes in his own home. The old fellow begs and pleads with the lady to leave before his family discovers her, but she will not



listen to reason until the old fellow gives up the binding contract. This he gladly consents to do, and to his surprise, the lady lifts her veil and the old man is so horrified that he is glad to let matters drop and promises to be kinder to his son-in-law in the future.

"NOW I'M HERE, I'LL STAY."—A happy young couple are enjoying life in a beautiful country home where they have the permission of a rich old uncle to occupy the place as long as they desire, without the usual consideration of rental fees. They are just about settled when the old fellow gets an opportunity to lease the place to another party at a very large price. The pecuniary consideration is too much for the old man to let pass, so he gives his nephew short notice to vacate. Feeling that he has a right to stay, the young man, in order not to appear arbitrary in the eyes of his uncle, makes up his mind to do everything possible to disgust the prospective tenants with their bargain. Before the latter arrives the occupants smash the windows, nick the walls, and make the place appear as bleak as possible. When the new tenants come to take possession they notice all the disadvantages, and with the windows broken they are compelled to retire in order to keep warm. The scheming young couple put sheets over their heads and go up to the strangers' room and frighten them out of their wits with their ghost walk. When morning dawns the people are thoroughly disgusted, so pack up their belongings, leaving the place to the contented couple, who are glad to be alone.

VITAGRAPH CO. OF AMERICA.

"THE HONOR OF THE SLUMS."—Mary Stokes, whose husband Bill is a drunkard, is busily engaged working about the room. Bill enters, goes to the cupboard, finds his whisky flask empty and starts out to have it filled. Mary remonstrates, whereupon her husband hurls her aside and goes to the saloon. She follows and begs of him to forsake this vile



habit, but is again pushed aside and shrinks out of the door while the bartender and loungers laugh. The poor woman returns home broken hearted and sinks wearily into a chair. A paper is on the table. She reads of a suicide and determines upon the same course as an escape from her cheerless life. Leaving Mary for a moment, we see the Salvation Army leaving their headquarters, marching down the street, and at Thompson street entrance to Washington Park they form a circle and conduct an open air meeting. Mary comes upon them there, mingles with the crowd, the leader speaks a few words of comfort to the disheartened wife and soon she expresses a wish to join the army. The leader welcomes her and takes her to the mission.



Bill meanwhile keeps at his drinking, and a few days later we find him in a saloon drinking heavily as his wife enters dressed in a Salvation Army garb selling the "War Cry." As she goes among the men trying to sell her paper, she recognizes Bill, and again pleads with him, but to no avail. He angrily orders her from the place, attempts to strike, when the bartender jumps from behind the bar and knocks Bill down. The fight which ensues attracts the police, who arrest the offenders and take Bill to the hospital. Mary forgets his unkind treatment and visits him, bringing flowers and dainties. She offers up a prayer in his behalf, again begs him to change his ways, then leaves. In due time Bill is released from the hospital and immediately starts for his old haunts. He enters the saloon in which he was injured and calls for a drink, and, as he raises it to his lips, a vision of his wife appears before him. He dashes the glass to the floor and hurriedly departs. He walks aimlessly along the streets until he reaches the "Bowery Mission." A girl is singing a song, Bill enters and takes a seat in the rear. The song finished, Mary rises to speak. She is apparently telling of her experience. Bill is deeply moved by her story, and, overcome by remorse, rushes up the aisle, falls to his knees and begs her forgiveness. The Salvationists form about them, Bill expresses sorrow for his past, asks to join the army and is accepted as a recruit.

"HOW THE KIDS GOT EVEN."—A country groceryman puts a seat outside his store for his customers to rest upon on their way to and from the city. The boys of the neighborhood



make more use of it than his customers and bother him so much that he rigs up a long stick with a needle projecting from the end, attaches a string at the other end so that from the inside of the store, when the boys are occupying the seat, by pulling the string, he can make them vacate. The worst boy of the lot slips up and learns the scheme, so he puts another string on it and goes around the corner,



where he can see who sits down. Presently the customers begin to arrive—a negro washerwoman, an elderly gentleman, messenger boy, etc. Each one is given a shock. Then he goes to the victims, and shows them the string running inside the store. The people rush inside and play havoc with the groceryman's wares and beat him and his clerks unmercifully.

S. LUBIN.

"THE SILVER DOLLAR."—A tramp finds a dollar. He at once invests the money in Welsh rarebit, after which he takes a well-earned rest. But the Welsh rarebit causes bad dreams. He sees the silver dollar coming out of his pocket.



It is growing and growing until it is big enough to run, and run it does. The tramp in pursuit. The silver dollar has many narrow escapes; so has the tramp. The dollar, however, is quicker



than the tramp and speedily rolls on. The tramp would surely have caught the dollar had not a cart of ashes been dumped at him, which interrupted his dreamy slumber.

"THE UNLUCKY HORSESHOE."—There is a runaway. A young man is thrown out of the buggy while the horse lost a shoe. Prof. Thriller, who is passing this way, finds the horseshoe, which proves very unlucky to him. He first falls into an open cellar door and lands on the coal heap. Speaking with a friend, a wall collapses and nearly kills him. He brings the horseshoe to his home. The steam pipe ex-

plodes, the kitchen gets wrecked and even over the chicken coop the horseshoe proves a Jonah, as a colored man steals the chickens. When the folding bed closes up on the Professor he throws the horseshoe out of the window, but





hits a passerby. He concludes he has enough bad luck and carries the horseshoe back to the place where he found it.

"A BROKEN HEART."—There is happiness in the house as Madeline and Frank become engaged. Friends come and go; they have a busy time. The party meets at Madeline's home, they then go together to the theatre where they occupy a box. Many acts have passed, now a young lady singer comes before the curtain. Frank rises in his chair. He is so infatuated with the new star that he has no eyes for any one else. His intended pulls him down upon his chair, he does not see her. The theatre party is broken up, they go home, while Frank goes back to the theatre. The actress' home, artistically furnished. The maid brings Frank's card. "Let him enter." Frank rushes into the actress' arms and assures her of his undying



love. Madeline vainly waited for her intended. A good friend informs her of his infatuation with the actress. She will not believe it until she sees with her own eyes the actress on the arm of her intended. The actress in her home. Madeline enters. She tells her of her engagement to Frank and how she (the actress) came between them. The actress feels honor bound to make Frank return to his intended even though it may break her heart. She assures Madeline that her intended will come back to her. Madeline leaves. Now the actress throws herself upon the couch, crying convulsively. The actress expects Frank's visit. She dresses disorderly, tells the maid to bring wine and cigars. She put on a wig and an old wrapper. "Now let him enter." Frank enters. "Let us have a drink," says the actress. Frank is shocked. The actress plays her part of a



drunken girl so well that Frank leaves her in disgust. After he has gone the actress throws off her disguise, buries her face in her hands, sobbing piteously. Frank returned to his intended, recognizing that his love for the actress was only a passing passion. Madeline is happy again while the little actress is trying to heal a broken heart.

"THE PASS KEY."—A young sport goes to his club. He noticed that he forgot his key. He therefore writes a note to the janitor to let him have his pass key. When the young sport leaves for home he is not able to distinguish his house from any one in the neighborhood—they all look alike to him. Through the pass key he gains admission to many houses, but is most the time rudely ejected until a neighbor shows him the right door. When lying on his bed the keys give him a dreadful nightmare.

"C. D. Q."—On Saturday, January 23, the White Star liner "Republic," bound east, was run into by the "Florida," sailing in an opposite direction. The story of the dire disaster, of the thrilling transfer of the passengers from





the ill-fated "Republic" to the disabled "Florida" and later to the "Baltic," which has been summoned by wireless several hundred miles away, is still fresh in the minds of the public and requires no repetition. The important part played in the rescue by wireless telegraphy, but for which hundreds of lives would have been sacrificed, is graphically portrayed in this picture. Accurate scenes of the wireless stations on land and aboard the ships are faithfully reproduced; also actual pictures of the disabled "Florida" and officers and crew of the "Republic," including the heroes—Captain Sealby and Jack Bins, the wireless operator.

"LOVE ME, LOVE MY DOG."—Earl buys for his best girl a little white poodle. She just adores the little poodle. She is so fond of it that she even forgets Earl, who gets jealous of the dog. The wedding ceremony is over. The bride carries her little poodle. Everybody who comes to congratulate must first shake hands with the poodle. Earl can stand it no longer; always the poodle. He often wishes he was the poodle. He tries to drown him in the soup, he tries to kick him out of the win-



dow, but still the poodle is the first in the young wife's heart. Earl confides his troubles to a friend, who advises him to poison the poodle. He gives him a vial containing poison, and instructs him to put this in the poodle's milk. Earl follows the instruction, and immediately sends a telegram to his friend: "I just poisoned Peter. See you to-night at the Club." The messenger boy, instead of carrying the message to its destination, brings it to the police station. The police scent murder. Three officers are dispatched to arrest Earl. When Earl's wife is shown the telegram she



bursts out laughing, and shows the police the poor little dog. They go away sadder and wiser men. Earl's wife, however, promises not to buy another poodle, but transfers her love to her husband.

"A GAME OF CHESS."—A young lady invites her friend to a quiet game of chess. The lover accepts, and we see him next sitting opposite the young lady, setting up the chess figures. A few moves are made. The young man takes out a cigarette. The young lady strikes the match, he holds her hand longer than necessary. While they sit opposite each other while playing, they now move slowly the chairs in front of the table. He puts his arm around her waist, she leans towards him, and their lips join in a long kiss.

"THE NEW GOVERNESS."—Elsie is preparing to leave her mother. Trunks are packed. A last good-bye, and she departs. The train arrives. When Elsie steps from the

train a young man is trying to take hold of her grip, but is severely beaten by a gentleman whose protection Elsie implores. Elsie is received by the lady of the house and introduced to her new charge, a boy six years old. While at dinner the son of the house enters, in whom Elsie recognizes her protector at the railroad station. Ed., the son of the house, has been greatly attached to the young Governess, and asks her to be his wife. Elsie received a package and a letter reading as follows:

"Dearest Elsie:—

"I have to leave on business, and will be absent for three months. Take this diamond brooch as a small token of my true love. When I return I shall claim you as my own for aye and ever.

Devotedly,
"ED."

Elsie kisses the letter, puts the brooch in a drawer and the key in her pocketbook. The father is at work at the office. The cashier brings the checks to be signed, among these two drafts for $20,000. Elsie enters with the boy. She has a note from the proprietor's wife. The proprietor exits, after him the new governess. The boy innocently plays with the two drafts, writes on them and puts the pieces of paper in his pocket. Elsie returns and departs with the boy. Shortly after the proprietor is looking for the drafts. They cannot be found, and Elsie is suspected of having stolen them. A detective is engaged. He examines Elsie's room and finds the diamond brooch. The brooch is held as a proof that she stole the notes. Elsie is accused of having stolen the money, and is convicted on circumstantial evidence. A peddler buys some old clothes. Among these the little boy's suit, which he wore while visiting his father's office. At home, in his junk shop, while examining all his clothes, he finds the two drafts, not knowing what they were. A friend explains to him the value of the papers. They at once go to the proprietor to restore to him the drafts. In the meantime Elsie is behind the prison bars. Three months have passed. Ed. returned from his trip. His first question is for Elsie. The father tells him of Elsie's dishonesty, and as a proof shows him the diamond brooch, whereupon Ed. informs his father that he is the giver of the brooch, and that Elsie is innocent. Just then the peddlers enter, bringing the two drafts, on which is plainly visible the scribbling of the little boy. Father and son quickly bring the proof of Elsie's innocence to the proper authorities, and Elsie is freed. The father asks her forgiveness and joins her hand with his son's.

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"THE HINDOO DAGGER."—Jack Windom experiences a sensation of awe at the reception of the Hindoo dagger from his old chum Tom, who was traveling in India. Hanging the dagger on the wall, Jack goes out. For some time Jack has discerned a coolness in his wife, and his jealous misgivings were verified when he returned and found her in company with a stranger. Seizing the dagger from the wall, he chased the recreant lover from the house and then follows the wife to the bathroom, wither she had flown in terror. Mercilessly he plunged the dagger, and flew the place. The lover, in hiding, saw him leave and returns, and calling aid, succeeds in reviving the wife, who, afterwards, with careful treatment, recovers and marries her paramour. However, either from the baneful influence of this diabolical dagger, or the woman's capricious nature, just one year later the second husband enacts the same scene, but with fatal results. He leaves the place, and has hardly disappeared when the first husband, who was thought to be dead, is drawn by an irrresistible power back to view what to him seems to be the scene he left one year before, for there on the bathroom floor is the woman just as he apparently left her, with the dagger beside her. The sight drives him mad, and the dagger is made to perform the final act of its mission.

"THE JONESES HAVE AMATEUR THEATRICALS."—Mr. and Mrs. Jones seem to be in for a dull evening, when the amateur dramatic club is announced, and then the fun begins. Jones had never been considered even a "near-actor," but when he is selected to play the lover to Mr. Trouble he is a brilliant success; so much so that Mrs. Jones insists upon playing the part. With this change, Jones' histrionic ability deserts him, and he is a "frost." Well, things move along at a pretty rapid pace with the party, until Jones, in a jealous rage, ejects the bunch.

"THE CURTAIN POLE."—At the Edwards' home there is to be a house party, and, unfortunately, Mr. E. has an attack of gout, which incapacitates him so as to throw the burden of the arrangements on the women folks. Everything is in readiness when the guests begin to arrive, except the hanging of a pair of portieres, which Monsieur DuPont, an ingratiating Frenchman, insists upon doing. In the attempt the chair slips and he falls, breaking the pole. He, of course, insists upon procuring a new pole, but Edwards tries to persuade him not to, but he says: "Oui! Oui! I bring you ze one grand pole, if I have to get ze North Pole." Away he goes, and is but a short distance when he meets a friend, who invites him to sip a couple of absinthe frappes, after which he is more intensely charged with the phlogistic determination to get that pole. Arriving at the store, a pole is selected; but not remembering the width of the door, he takes the whole length, 18 or 20 feet. Back he starts—Gee, Whiz! the limit! The absinthian vapors arising to his brain make him a bit wobbly, and the pole in his hands becomes an instrument of destruction. After a series of indescribable incidents, he enlists the services of a cab, the driver of which is extremely boozy. Away goes this Pegasus, driven by a crapulous Eos, with a wild, vertiginous Frenchman as fare, holding the devastating pole across his lap, with 8 feet protruding from each side, mowing down everything within its reach—lampposts, fruit stands, market stalls, carriages, etc., all fall, until at last the home of Edwards is reached, where, in the meantime, a pole has been gotten placed in position and the Frenchman forgotten. He is a wreck as he enters with the pole, and no one pays the slightest attention to him, which makes him furious, and in a rage he bites the pole in two.

"HIS WARD'S LOVE."—The Rev. Mr. Howson deeply loves his young ward, a pretty girl of eighteen, but as she is loved by Gerald Winthrop, a promising young man of the village, he sacrifices his own love for what he fancies the girl's good, and even intercedes for Gerald. Gerald, while considered a dear friend by the ward, is not acceptable to her as a lover, for her heart is given to the minister. Devotedly they have loved one another, unknown to each other, until this episode brings it out.

KALEM CO.

"SPORTING DAYS IN THE SOUTH."—The opening scene shows the preparations for a game cock fight in a pit dug out for the purpose in the vicinity of Jacksonville, Fla. The fighting birds' feathers are clipped off to keep them light weighted for the struggle, after which they tip the beam and the steel spurs are adjusted. The fight is now in progress and the sports are wagering their money on the respective birds. The game cock with the white marking wins out in the stubborn conflict and thereafter bears the reputation as the champion fighter of its kind.

"THE MAKING OF A CHAMPION."—Jack Johnson's home is first shown in Dallas, Tex., and he a baby, toddling about. Next, is his school career where he gets into many mix-ups, some of which turn out bad for the mischievous little fellow, and his sister to the rescue saving him many a licking. And before out of his teens Jack is seen fighting a much older and taller fellow than himself, in which he goes down with an uppercut on the jaw, and the destined champion for the first time sees stars in the fistic world. But nevertheless he soon becomes the pride of his State, and Johnson's laurels as a fighter really first come to him when he puts to sleep in the third round a then renowned professional pugilist, El Paso Sam. The finale shows Jack Johnson, heavyweight champion, as he is today—muscular and brawny and a marvel of strength and physical prowess.

EDISON CO.

"A DAUGHTER OF THE SUN."—Our story tells of the tragic romance of Mitsuka, a dancing girl, of one of the famous tea houses, who loved Komura, a young soldier—both converts to the Christian religion—but worshipping in secret. Taka, a noble, is spurned by Mitsuka, who becomes a rival of Komura. They clash, and Taka obtains permission to take Mitsuka and her lover by force. Mitsuka and her lover are found together; Komura escapes; she refuses to divulge his whereabouts; about to be put to the torture; the crucifix is discovered; Komura bursts in, strikes down the soldiers, and escapes with Mitsuka. Father Orlotto at mass, Mitsuka and Komura approach and kneel at sacristy railing. The alarm. The pair approach Father Orlotto as he turns from altar. A few words. He understands. Places them back of him. The rush of soldiers. Priest raises his arms. Komura leaps forward with drawn sword. Repels soldiers, then overcome. Father Orlotto raises crucifix from altar, Mitsuka clinging to him. Refuses to give her up. A soldier strikes him down. Mitsuka slain in struggle. Soldiers retire a few paces as Taka rushes on. Priest pulls himself to altar. Mitsuka raises her dying head, puts up imploring arm. Father Orlotto, clinging, dying, to altar, blesses her as she finally falls back, raises his arm in blessing on others, Taka turning his head. Priest crashes down dead.

"THE UPLIFTING OF MR. BARKER."—Mr. Barker, the bread-winner of the family, at last reaches a position where the oft-expressed wish of "Ma" and the "girls" can be gratified—a trip to Europe and a glimpse of royalty. The only drawback to their anticipated pleasure is the fact that "Pa" is too American—too democratic; and, ere he can hope to successfully meet the crowned heads, needs uplifting. To please the ladies, however, he permits them to coach him in the gentle art of bowing and scraping, to his eternal discomfort and disgust. Arrived in "Lunnon," their troubles begin with "Pa." Although his bank account is large, Barker, himself, is small, thin and insignificant-looking. He finds it difficult to do all the stunts the ladies demand, and at times rebels. After much coaxing, he is persuaded to prepare for his presentation to the King. The eventful day arrives. The ladies are resplendent in court trains, but a bit anxious and nervous over "Pa." At the reception a lady's train upsets Barker, and he, in turn, overturns his Majesty, causing poor Barker to retire in confusion. Later he is commanded to meet the King, who appreciates the little man, and together they have a very convivial time. Barker, retiring during the wee small hours, seeks his way homeward, where "Ma" is awaiting his arrival. The climax is funny; but, in the end, the uplifting of Mr. Barker is complete.

ESSANAY MFG. CO.

"BRING ME SOME ICE."—A housewife while freezing cream, discovers she needs more ice. Calling her son, she sends him in search of the necessary article. The boy finds an iceman, secures his purchase and starts homeward by the longest route he can find. His many adventures are graphically depicted, each one being funnier than the previous one, and every one should command screams of laughter. Starting with a huge piece of ice, each time he is delayed the ice dwindles in size, until, upon arriving home, he presents his mother with a piece discernable to the naked eye. His enraged parent bestows upon him a deserving thrashing.

"TAG DAY."—The custom of young women "tagging" men on the public streets (on a day specially set aside and called "Tag Day") to secure funds for various charitable purposes, offers many opportunities. In this subject a matron is seen handing tags to a bevy of beautiful young ladies, and they depart in search of spoils. A tramp, after witnessing the wonderful ease with which the girls entrap their victims, decides to become one of the bunch. First he discovers where the matron keeps the tags and steals all in sight. Next he appropriates some ladies garments from a convenient clothes line and a wig from the showcase of a costumer and efficiently disguises himself as a grotesque

old lady. He has many very funny adventures, securing much change. The girls and matrons discover the tags missing, start a search for the culprit and find the supposed old lady just releasing a victim. Suspecting something wrong, the ladies chase the tramp, who, in his flight, upsets a policeman asleep at his post. The police join in pursuit. The tramp gains a wide lead, dodges behind a hedge, disrobes and appears in his proper person just as the police appear. He throws them off the scent and remains in possession of his ill-gotten gains.

URBAN-ECLIPSE

(GEO. KLEINE)

"THE AMERICAN FLEET AT SYDNEY."—The fleet steams past the camera in line of cruisers, battleships, torpedo boats and destroyers. Close view of a warship under full steam. State reception at Sydney of Admiral Sperry and the officers of the fleet. Procession with mounted escort through the roads from the harbor to the city. Inspection of the staff of the Guard of Honor. The guests and the reception committee march past the camera—a portrait group of celebrities.

"THE HAND OF A WIZARD."—The curtain rolls up, and an ordinary pair of gloves appear upon the screen. The hands of the wizard mysteriously fill the gloves, after which the hands cast their covering and the gloves, detached, fall to the ground. One of the hands is next occupied with a golf ball, which appears from space, disappears as mysteriously, and changes into a handkerchief. This is manipulated by the fingers, until it takes form and substance of an egg; then into two, three and four eggs of perfect size and appearance, which are securely held betwen the fingers of the one hand. After which they are enclosed in an ordinary gas-lamp chimney. The eggs now vanish in smoke and reappear, upon which they are crushed in the hand the pieces of shell are scattered. The broken fragments gradually rise from the ground and an egg is again reformed. Again broken in half, a perfect chick is evolved, which gazes with mild astonishment at its first audience, takes a few mild pecks, and is then enclosed within its shell, which resumes its original shape. A charming picture. The chick apparently pecks holes through the enclosing shell, and from a single egg a set of dice is formed. These perform without human aid, arranging and rearranging themselves in sequence. The dice lose their distinctive markings, and on the face of each appears an animated human face in miniature. The hand of the wizard itself accomplishes the next illusion. The fingers and thumb separate themselves one by one from the hand, and each digit, standing up, is converted into a performing Pierrot. A lively entertainment ending in a whirling dance. These fingers now become absorbed into a small table aquarium, which, being inverted, is emptied of a bouquet of autumnal leaves. The leaves are again crammed into a vase, and are changed into gold fish, from which are evolved a lovely mermaid. Another evolution, and vase, mermaid and fishes give place to a beautiful feminine face, which gradually vanishes from the screen.

"OUTWITTED."—The surveillance of the police in a foreign city is so strenuous that it furnishes the basis of a series of amusing incidents and winds up with a tableau of the chief officer's wife behind the bars, to the extreme delight of the officer and his lieutenant.

GAUMONT

(GEO. KLEINE)

"A STRONG DRAUGHT."—In a comfortable home the draughts of the open hearth fail to operate properly and the chimney sweeps are soon at work removing the obstructions. This causes such a strong draught that furniture of every description is drawn up through the chimney. The latter resembles a veritable volcano and its eruptions, animate and inanimate, roll down from the roof into one enormous mass of wreckage.

"GRANDFATHER."—The family goes out for a day's outing leaving grandfather, a paralytic, in charge of an attendant. The latter, however, is unfaithful to his trust and conspires to rob the house in the absence of his employers. After the spoils are divided the servant permits himself to be tied to remove all suspicion against him. The daughter, a girl of twelve, returns to the home and perceives the men in the act of dividing the spoils, bides her time until the servant is securely bound and his confederates departed, when she gives the alarm and causes the arrest of the guilty culprit.

"THE CHINAMAN."—Two Celestials visit Paris and proceed to get into trouble. Their endeavor is crowned with unqualified success, and with their queues tied together, they go pell mell over the streets, upsetting pedestrians, cyclists, newsstands, etc. An angry mob is soon in pursuit. Finally they are caught up by a derrick, but supported only by the hair, they drop to the ground and rush off to the depot to return to their dear old Pekin.

"BERNARD PALISSY."—A colored film telling in a series of views the fondest hopes of Bernard Palissy (1510-1589), the inventor of ceramic arts. This artist, devoting his entire life to his work, was, as is customary with most men of genius very poor, but his faith in ultimate success was so strong that he sacrificed his furniture as fuel to sustain the fires of his furnace in proving his convictions.

THE SHOW REVUE

By "NOENOCQ"

FILMS.

The spectacular production of the week is the "King of the Ring." The strongest feature, of course, is the fight scene, and this is a genuine surprise in its faithfulness. The work of the fighters themselves is a little raw in spots, but we are too anxious to see Jack win to look very closely. The rest of the film is satisfactory, both in scenery and atmosphere. The gymnasium is well shown and the characters do their parts truthfully. Picturing the faculty of the college was a good idea, and it added a touch of humor to the situation that was most desirable.

A comedy of more than ordinary merit is "A Wreath in Time." The makers have chosen a plot that is not new, but the work is so good that the film must rank as a head-liner. The climaxes come strong and the arrangement is good. The last scene is very well done.

A very interesting ride is the "Trip on The Rhodesian Railway." The scenery is very pretty and the queer animals that cross the tracks at various points are interesting.

The first part of "For Mother's Sake" reminds us very much of the "Criminal Hypnotist." The dea of hypnotic suggestion is well brought out and the characters play their parts well. It is a very interesting, but unusual story, and it holds attention throughout. The finish is very good.

The story of "Virginius" is given with unerring accuracy and faithfulness of detail. The setting and costumes are most commendable and the story is given intelligently. As a climax, the death of Virginia is very well done, and it brought gasps from the audience. The make-up are very truthful, and the film shows great care in preparation.

The opening scenes of "The Miner's Will" are rath r difficult of interpretation, but the story in the main comes out plainly. The characters look genuine, and the scene in which the young men discover that the hostler is none other than the erstwhile wealthy old miser is excellently acted. The finish is good.

As a curiosity in magic films, "The Sportive Puppet" is interesting, but it leaves one wondering why it was made.

A very pretty story is told in "Jessie the Stolen Child." The subject is well acted in every detail, and the impersonations of the gypsies are well accomplished. When the child is stolen, a lady in back of the writer said, "Brute!" and the audience applauded when Jessie was restored to her parents. The introduction of the little dress is a good idea.

The story of convict "No. 5874" is very well told, and to say that it is touching does not do it full justice. The only point to be criticized is that the convict is discharged from jail with long hair on his head, when it is generally known that these guests of the government are usually close-cropped. The plot is very clear, and it is a notable feature that there is no villian in the story. The return of the father to his daughter's home makes a stirring climax that won appaluse.

Very amusing is the "Clever Trick." The removal of the household effects by the burglars comes so suddenly that it brought bursts of laughter, and the plight of the robbed one brought more.

For a substantial setting and as a pretty picture "The Bachelor's Supper" is worthy of note. The subject is rather long drawn out, but it is pleasing in its careful pantomime. There is only one false note struck in the entire subject: In a house where butlers and servants are employed it is quite unlikely that the master himself will go to open the door to let in a messenger boy, as does the bachelor.

"Buster's Revenge" is a more than pleasing story of dog intelligence. The action is full of life, and there is not a dull moment in it.

"Tragic Love" is a story of intense interest. The action in this film is superb, each of the characters being worthy of individual praise. The setting is very true, and the work of the thug in particular is a strong feature. The wind-up is strong.

A comedy film that is clean, snappy and well acted is "The Music Teacher." It holds interest throughout, and the situations are all of the mirth-provoking variety.

VAUDEVILLE ACTS.

Burns and Farley are comedians with a more than good idea of how to make people laugh. They have an excellent line of comedy and the act is well dressed. The "straight" sings well and his partner is very funny. Oh, if booking agencies could stick to this standard of acts.

The Devoie Brothers have as interesting an act on the ring trapeze as may be found in any first-class vaudeville house. Their work is good and clean cut. (Bet they were once with a circus.)

Fischer and Hart in "A Warm Reception" drive the blues away quickly and surely. The "drunk" is well played, and the support is excellent, by a lady who knows how to act. The repartee is good and the act finishes strong.

Margaret Scott has a soprano voice of unusual excellence. Her rendition of "Your Lips, Your Eyes, Your Golden Hair" brought down the house at the Comedy, and it is really robbing her audience when she does not respond to an encore. The only fault with her singing is that there is not enough of it.

Charles Reilly has a very good act. His dancing is good, and his impersonation of Cliff Gordon brings laughs, mainly, of course, because of the lines (for which he is not responsible), but he renders them well. His character singing of "Don't Take Me Home" is excellent, the comedian having a face capable of great expression.

Josephine Murray and Willie Lewis in imitations of Broadway stars have one of the most elaborate acts ever seen in a moving picture theatre. Their costumes, of which are five changes, make the act of great value, and the impersonations more than pass. Lewis might try to be a little more distinct in his Harry Lauder impersonation as his jokes fall flat. The Montgomery and Stone part of it passes, and Miss Murray's imitation of Bessie McCoy is good. No doubt the Williams and Walker impersonation is valuable as showing the versatility of the team, but it cannot be said to give an idea of these artists. The best work of the act is Lewis' portrayal of Eddie Foy. There is a great deal in the work of this team, but it seems that they do not get all that there is out of it. Their last exit is weak, and would suggest a little more preparation of the team work of the last impersonation.

Mira Wellerman Schollnick pleases immensely in her selections on the 'cello. She has a very pleasing appearance, and her clever handling of her instrument in difficult numbers shows up well under the spotlight.

A sketch entitled "Tom Katz Night Out," by Jordan, Brauneck and Chulita, is one of the most excellent offerings yet seen in local moving picture houses. The acting of the leading character, who plays the drunk, is very fine, and his eccentric dance brought the house down. His support is fair, and there is just enough story in the sketch to hold interest. The act would be very much better if the hair-pulling match were done away with. It looks very vulgar. The lines between the drunk and his wife are clever.

The Three Musical Coattes are clever on the string instruments, and the comedy part of the work keeps things going continually. All of their musical offerings are pleasing, and the good dress of this act gives it "class."

Mildred Irving is a very pleasing vocalist. Her offerings embrace both the classic and ragtime, and she more than makes good, with a very good appearance, strong voice, and intelligent expression.

Fay Leslie's character impersonations go strong. She is possessed of a sweet mellow voice, and her impersonation of the bootblack, in which she sings "My Pal Sal" puts a strong finish to her act. Her make-ups are good.

The character impersonations of Georgia Thomas stamp her as an artist of ability. There is no change of costume, but she shows that she is a master of Irish, German, Hebrew and Italian dialect. She has a very pleasing voice, and her able facial expression brings her a big hand.

The comedy skit of Coffman & Carroll is a winner. The [illegible] is of the true Southern variety, and the jokes they spring are good. His dancing is also good, and the pretty song they sing is helpful.

Trade Mark

BIOGRAPH FILMS

Trade Mark



THE CURTAIN POLE

Released February 15th, 1909

THE CURTAIN POLE

THE MOST AUDACIOUS COMEDY EVER PRODUCED

A subject that simply defies description, so fast, furious and kaleidoscopic are the incidents presented. Positively the most daring ever attempted. It tells the story of an eccentric Frenchman who buys an eighteen foot curtain pole and attempts to bring it home in a cab. "Well, Gee Whiz!"

Length, 765 feet

HIS WARD'S LOVE

A beautiful romance showing the conscientious unselfishness of a minister towards his ward, a pretty girl of eighteen. He would sacrifice his own love for what he imagines the girl's good.

Length, 235 feet



THE HINDOO DAGGER

Released February 18th, 1909

THE HINDOO DAGGER

A thrilling story of the ominous presence of a Hindoo Dagger, a present from a friend in India, in the home of a young married couple. Nothing but misfortune hangs over the household from the time of the dagger's arrival.

Length, 583 feet.

THE JONESES HAVE AMATEUR THEATRICALS

This is really one of the funniest of the Jones Series, and shows our friend as an amateur actor. He was a grand success as a lover, until Mrs. J. butts in.

Length, 400 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

S. LUBIN.

Subject and Class.	Date.	Length.
No. 5874—D	Feb. 8	840 ft.
The Bank Messenger—D	Feb 11	705 ft.
A Secret—C	Feb. 11	235 ft.
Aunt Emmy's Scrap Book—D	Feb. 1	865 ft.
Blind Musician—D	Feb. 4	480 ft.
Willie's Water Sprinkler—C	Feb. 4	340 ft.
A Suit Case—C	Jan. 25	615 ft.
Who Stole Casey's Wood—C	Jan. 25	270 ft.
The New Mirror—C	Jan. 28	480 ft.
Love Germs—C	Jan. 28	460 ft.
Love's Sweet Melody—D	Jan. 18	880 ft.
The Wrong Burglar—C	Jan. 21	610 ft.
The Fighting Parson—D	Jan. 21	270 ft.

VITAGRAPH CO.

Subject and Class.	Date.	Length.
Jessie, The Stolen Child—D	Feb. 9	560 ft.
A Clever Trick—C	Feb. 9	345 ft.
An Irish Hero—D	Feb. 13	735 ft.
Lost in a Folding Bed—C	Feb. 13	——
Deacon's Love Letter—C	Feb. 2	410 ft.
Marathon Race—D	Feb. 2	585 ft.
Virginius—D	Feb. 6	——
The Love of the Pasha's Son—D	Jan. 26	——
The Treasure, or The House Next Door—C	Jan. 26	——
Cleopatra's Lover—D	Jan. 30	——
Ruy Blas—D	Jan. 19	900 ft.
A Case of Spirits—C	Jan. 23	500 ft.
A Colonial Romance—D	Jan. 23	487 ft.
The Castaways—D	Jan. 12	630 ft.

BIOGRAPH CO.

Subject and Class.	Date.	Length.
A Wreath in Time—C	Feb. 8	558 ft.
Tragic Love—D	Feb. 11	893 ft.
Edgar Allan Poe—E	Feb. 8	450 ft.
The Girls and Daddy—C	Feb. 1	901 ft.
The Brahma Diamond—D	Feb. 4	1,036 ft.
The Welcome Burglar—D	Feb. 25	790 ft.
Those Awful Hats—C	Feb. 25	185 ft.
The Cord of Life—D	Jan. 28	857 ft.
The Criminal Hypnotist—D	Jan. 18	626 ft.
Those Boys—C	Jan. 18	342 ft.
Mr. Jones Has a Card Party—C	Jan. 21	583 ft.
The Fascinating Mrs. Francis—C	Jan. 21	417 ft.

PATHE FRERES.

Subject and Class.	Date.	Length.
Les Ricochets—E	Feb. 8	246 ft.
Woman Chauffeurs—C	Feb. 8	311 ft.
Buster's Revenge—C	Feb. 8	344 ft.
Charlotte Corday—D	Feb. 10	787 ft.
Adventures of a Bag of Coal—C		203 ft.
Bess and Her Goose—C	Feb. 12	482 ft.
The Laplanders—E	Feb. 12	462 ft.
The Brazilian's Ring—D	Feb 13	482 ft.
They Lead the Cops a Chase—C	Feb. 13	410 ft.
Earthquake at Messina—E	Jan. 29	515 ft.
Village Quarrel—D	Feb. 1	466 ft.
Two Bandboxes—C	Feb. 1	216 ft.
Sure 'Nuff Tumbler—C	Feb. 1	292 ft.
Incriminating Evidence—D	Feb. 3	1,160 ft.
Choosing a Life Partner—C	Feb. 5	689 ft.
He Can Imitate Anything—C	Feb. 5	295 ft.
Vulture Hunting in Africa—E	Feb. 6	597 ft.
Why They Fell Out—C	Feb. 6	387 ft.
The Scar—D	Jan. 25	606 ft.
Sammy Celebrates—C		354 ft.
Calling Day—C	Jan. 27	469 ft.
Nick Carter's Double—C		469 ft.
Vampires of the Coast—D	Jan. 29	590 ft.
A Put Up Job—C		348 ft.
Saved By His Dog—D	Jan. 30	512 ft.
On the Zambesi—E	Jan. 30	328 ft.
The Sergeant's Stripes—D	Jan. 18	735 ft.
A Pretty Little Milliner—C	Jan. 18	164 ft.
Wonderful Eggs—M	Jan. 20	328 ft.
The Stepmother—D	Jan. 20	649 ft.
Beginning of the Serpentine Dance—M	Jan. 22	410 ft.
Buffin Wins First Prize—C	Jan. 22	505 ft.
A Fish Story—C	Jan. 23	400 ft.
Lady Cabby's Romance—C	Jan. 23	410 ft.
Boby's Sketches—C	Jan. 23	174 ft.

ESSANAY CO.

Subject and Class.	Date.	Length.
Educated Abroad—C	Feb. 10	970 ft.
Musician's Love Story—D	Feb. 3	1,000 ft.
Too Much Dog Biscuit—C	Jan. 27	400 ft.
A Cure for Gout—C	Jan. 27	540 ft.
The Old Curiosity Shop—D	Jan. 20	1,000 ft.

EDISON CO.

Subject and Class.	Date.	Length.
A Bachelor's Supper—D	Feb. 9	850 ft.
The Saleslady's Matinee Idol—C	Feb. 12	900 ft.
Origin of Beethoven's Moonlight Sonata—D	Feb. 2	900 ft.
Adventures of an Old Flirt—C	Feb. 5	900 ft.
A Romance of Old Madrid—D	Jan. 26	900 ft.
A Modest Young Man—C	Jan. 29	900 ft.
Pagan and Christian—D	Jan. 19	1,000 ft.
A Burglar Cupid—C	Jan. 22	850 ft.

KLEINE OPTICAL CO.

Subject and Class.	Date.	Length.
Double's Fate—D	Feb. 10	430 ft.
Following Mother's Footsteps—C	Feb. 10	475 ft.
Miner's Will—D	Feb. 9	482 ft.
Sportive Puppet—M	Feb. 9	403 ft.
Jones Bought Phonograph—C	Feb. 13	296 ft.
Ambassador's Despatch Case—D	Feb. 13	624 ft.
Guard's Alarm—C	Feb. 1-6	463 ft.
Living Wreck—D	Feb. 1-6	562 ft.
Mother's Heart—D	Feb. 1-6	650 ft.
Gendarme's Horses—C	Feb. 1-6	275 ft.
Nurse's Romance—D	Feb. 1-6	925 ft.
For Their Country's Sake—D	Jan. 30	567 ft.
Messina After the Earthquake—E	Jan. 30	367 ft.
For Mother's Sake—D	Jan. 27	700 ft.
Trip on Rhodesian Railway—E	Jan. 27	287 ft.
Persevering Insurance Agent—C		464 ft.
A Hot Remedy—C	Jan. 20	500 ft.
Troubled Artists—C	Jan. 20	507 ft.
Champion Suffragist—C	Jan. 23	277 ft.
Married Twice—D	Jan. 23	790 ft.

SELIG CO.

Subject and Class.	Date.	Length.
Stirring Days in Old Virginia—D	Feb. 4	——
Prairie Town Romance—D	Jan. 21	——
In Old Arizona—D	Jan. 28	1,000 ft.

KALEM CO.

Subject and Class.	Date.	Length.
The High Diver—D	Feb. 12	——
Italian Detectives—D	Feb. 5	——
The Octoron—D	Jan. 29	835 ft.
The Girl at the Old Mill—D	Jan. 22	805 ft.

A DEFENSE

The custom of the daily papers in being inclined to lay all blame for fires near nickelodeons to "explosions" of machines, is intelligently discussed for a western daily by Oscar B. Depue:

The moving picture industry has now become such a large one throughout the world, and so large a public now support the moving picture theaters, that I think it is due the public to know a few facts about the so-called "dangerous nature of motion pictures," and the 'explosions" that occur, or are reported as occuring by the press.

An injustice is done the industry and the public by the stereotyped headlines, "Moving Picture Machine Explodes." The public have come to look upon all accidents now occurring in moving picture theaters as caused by a machine "exploding," while as a matter of fact the actual cause of the accident is usually left out of the article which tells of the panic and of the injuries of the victims. "Motion Picture Machine Has Exploded," that's enough.

Now, as a matter of fact, the machine in itself can no more explode than can a sewing machine or a typewriter. The paper in a typewriter can burn, of course, and if such a thing were really to happen, might set a building afire; or if it should happen on the stage of a theater, might cause a panic, but the newspaper that published an account of it would be sure to tell how the paper became ignited, and the public would know that the typewriter machine did not explode or set fire to the paper.

Now, it is only fair to the public to know a little more about what really happens in these oft-reported picture machine explosions." It is my purpose to demonstrate that the danger generally supposed to attend a motion picture exhibition is, or should be, very slight, providing the few simple precautions are taken that are now supposed to be taken by all exhibitors throughout the United States.

The motion picture film that has been in use up to the present time is of celluloid, which, unfortunately, is of a highly inflammable nature; that is, under certain conditions, but under other conditions is no more dangerous than a roll of paper ribbon.

Now, here is the point to which I wish to call special attention: A roll of celluloid film will burn if in the open air, which supports the combustion, but if in a compact roll, and confined to a small enclosure of metal it will not burn in flame, but it will, however, smoulder and smoke until the celluloid part of the picture has been consumed; but to cause anything like a flame it must have air and room. If properly handled during an exhibition it can have neither of these and at the very worst this could only fill the room with smoke.

The causes of accidents are many, and to point out a few of the principal ones is my aim in this article. The remedy, as will be seen, is really very simple; compliance with the requirements of the National Underwriters' association in regard to keeping the films always in metal boxes, both when in use and when not in use, a proper installation of the projecting apparatus, which is all-important, and a little horse sense and conscientiousness on the part of the operator.

In the first place let me say in defense of the business, that it is comparatively a very new one with a wonderful growth that has outstripped us in our endeavor to keep up with the demand for experienced operators to handle the exhibition end of the business. The first public exhibition of motion pictures began about the year 1894 or 1895, but not till five or six years ago did the motion picture theaters come into vogue, and it is really less than two years since they became numerous. One year ago it was estimated there were 5,000 theaters in the United States alone. To-dayit is estimated that there are over 10,000 machines in use in our theaters.

The finding of really experienced men to operate the machines in these 10,000 theaters has been impossible. The result has been that inexperienced men have had to be engaged to operate a machine practically harmless in itself, but more or less dangerous in the hands of the inexperienced and even more dangerous in the hands of the careless man. Man, did I say? I should say boy, for the managers of many of the nickelodeons are more concerned about getting a boy operator at boy's wages than they are for the safety of their patrons.

Now, a boy can run a machine as well as a man so long as every thing is in proper running order; but unless he knows something about simple mechanics and a few simple things about the electric light, as soon as anything happens to the running gear of his mechanism or his electric current he is perhaps up in the air as to what to do or not to do. But a man with judgment that years are supposed to give him perhaps will save the situation, which might in the hands of a green boy become serious.

A motion picture machine is a rather fine bit of mechanism. The electric light installation should be looked after by a competent electrician—that is to say, the wires that supply the current for the machine should be installed in the operator's booth by the employes of the electric light company itself. The electric light companies should be responsible for a proper installation.

Now, the operator need not necessarily be deeply versed in electric science or glib in his use of technical terms in order to operate a moving picture machine safely. To be sure he should know the difference between a volt and an ampere of current, and he should know what resistence is and how to use it in connection with his lamp. But if the outfit is properly installed he will be able to successfully operate his machine without knowing any of these things, providing he does know about his mechanism and the film and lenses required to properly project the picture.

The point I wish to make is this: That the licensing examinations for operators are along lines of technical knowledge rather than along the line of experience in handling the pictures and the apparatus. In nearly all of the examinations by the commissions of the different cities many of the questions are merely catch questions rather than inquiries as to the qualifications of the operator for handling his machine and pictures which, so far as the public is concerned, is far more essential than the answering of a number of technical questions as to fuses, rheostats, voltage and amperes. These things, to a more or less degree, take care of themselves, and of the operator will look daily to his electrical connections to see that they are always kept tight (they do work loose in operation) he will probably have no trouble with that part of the equipment. But it is all important for his safety and for the safety of the public that his picture mechanism and pictures are carefully looked after at all times.

Experience and brains are expensive and unfortunately for the moving picture business there are not enough of either to go around. The business is too new for experienced men to be had in all cases and even if they could be had it is a regrettable fact that the average manager of a nickelodeon would not pay for them.

In order to make a comparison, let me ask you what you think would happen should there suddenly be placed upon the market 10,000 aeroplanes, such, for example, as are successfully used by the Wright brothers. Do you think experienced aviators could be found to handle these machines? Of course not, not for several years to come. No doubt many young automobile drivers would confidently undertake flights, perhaps a few of them would succeed but in all likelihood 9,990 of them would come to grief, probably bringing their machines down upon their heads. Then you would immediately see laws enacted all over the United States to control and regulate every State and every city in every State would have its own laws and the probable result would be restrictions which, if complied with, would cripple further development of the flying machine industry.

Now, that is about what has happened to the moving picture industry. There are about as many different requirements as there are cities. An apparatus that is passed as perfectly safe in one city will not be accepted in another. Experienced operators who have for years successfully and safely managed their exhibitions have in some places been forbidden to operate their machines because they could not answer in proper technical terms the questions put to them by the examiners, and I will wager you that not one of the men carrying on the examination could successfully operate the machines that these men had perhaps been using for years.

As a result we see men of long practical experience refused licenses because they cannot glibly answer certain questions which can be easily answered by any ignorant, careless and inexperienced man or boy is smart enough to prime himself for the examination.

But does the substitution of licensed for unlicensed men make for safer conditions in the booth? Of course, the oldtime operator, as soon as he is "wise" to the situation, can study up for a day and again apply for a license—which he will get as soon as he can speak the electrical "Shibboleth."

Now, I do not say that examinations are not essential, but I do maintain that in addition to the question examination, there should be a higher examination right up to the very operation of the machine when in use, to see that the man who can answer the questions is really doing the things that he is supposed to do for the safety of the public.

But again there comes the trouble of finding experienced men to carry on the examinations and inspection. Where are you going to get sufficiently experienced men in all branches to look after these 10,000 exhibitions in the United States?

There are a few requirements, which, if strictly complied with, will eliminate the danger. If the film is wound on a metal bobbin and this bobbin enclosed in a small iron magazine or box, with a narrow, flat tube, several inches in length, leading from the box to the mechanical feeding device of the apparatus, on the end of which there are two little pressure rollers, through which the film passes and is run into a similar magazine after it has passed through the projecting part of the apparatus, and if these magazines are used as required by the Underwriters' association, a fire or explosion is absolutely impossible, providing, of course, that the magazines and film outlet are in perfect working order, as they should be. If the exposed part of the film, which in most cases, should not be more than 12 inches, should become ignited and burst into flame, it will burn only as far as the little pressure rollers—beyond that is cannot burn. Therefore, should the film become ignited, the very worst that could happen would be the burning of several inches of film. A quick operator could, in most cases, blow out the flame that might be caused by the heat rays from the lamp striking the film when not in motion.

Such a thing could not happen, however, if the proper automatic shutters were in use. These shutters are easy to install on any machine so as to absolutely prevent the rays of light striking the film when not in motion. Of course, when the film is moving it cannot become ignited by the heat rays, as it requires two or three seconds of actual exposure of the motionless film to the concentrated rays of light before it can be ignited.

What really happens in these reported fires and explosions would be about like this: The operator had neglected to keep his unused films in a metal box or he, contrary to requirements, had been using his films without the metal magazines, and in all probability you would find that the films became ignited by a cigarette or perhaps by a piece of hot carbon from the electric light having fallen on the unprotected film, which in all probability had been lying on the floor underneath the apparatus.

It is strange that lantern manufacturers have been more than 10 years learning the absolute necessity of providing a spark-tight box for the electric lamp. Given a piece of wire mosquito netting, a pair of scissors and five minutes, I will guarantee that I can render any lamp house free from the danger of a hot carbon or lime falling from the lamp house to the floor or film; and yet you will find to-day lanterns on the market and in use without this simple protection.

The employing of film magazines requires attention on the part of the operator. Some fellows claim that the windup belts never work properly, and that is their excuse for not using the magazines. Then, of course, the roll of film is uncovered during the exhibition, and may become ignited by a smoker or perhaps by coming in contact with a hot carbon or the open light from the lamp. It was some complaint of this kind, no doubt, that caused the enacting of an ordinance in Chicago requiring the film to be run into a big galvanized iron box placed underneath the machine and lamp, having a trap or sliding door on top, through which the film is played from the mechanism into the box loosely.

(Continued next week.)

Taking a Chance

Is Generally

1st. Hazardous
2nd. Unprofitable
3rd. Unbusinesslike
4th. Unfair

Eliminate the hazard — insure your profit—be businesslike—and be fair to us.

By arranging to receive film service from a firm with an unblemished eleven year record in the Moving Picture field you are not "Taking a Chance."

Our prices are interesting. Write us

GEO. K. SPOOR CO.
(Incorporated)
62 North Clark Street
CHICAGO, ILL.

THE WOLF HUNT

Made by the Oklahoma Natural Mutoscope Co.

IS the **one big** moneymaker on the film market today. It is jamming theatres everywhere, and every American man, woman and child who has not seen it yet WANTS TO.

Fill the Demand

Write us now for terms

Special Paper **Special Lecture**

WRIGHT FILM SERVICE
13 E. 14th Street, New York

P. S.—We have an Independent Film Service that will open your eyes. Get on it now. It is (W)RIGHT, both in price and quality.

Improved Film Supply Co.

Members of
Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.
Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

Every Film Exhibitor
SHOULD USE THE
"MOVING PICTURE RECALL"

to keep track of his business.
It enables you to see at glance **date** you you have shown the picture.
Maker, Class, Length, Weather and Receipts.

Hundreds in Use

Demand from your Film Exchange or direct from originator

WM. ROSENBLUM
1066 E. 60th St., CHICAGO, ILL.
PRICE POSTPAID, 30c.

MR. EXHIBITOR

The opportunity has now arrived to save the Moving Picture Industry.

Our interests are identical, so join us in aiding this wonderful industry by using Association Films and supporting the Motion Picture Patents Company.

You will be **guaranteed**

PROTECTION

against the Cutthroat Competition that has almost ruined you.

OUR ADVICE

Sign your Contract at once and get on the road to Prosperity.

PITTSBURG CALCIUM LIGHT & FILM CO.

EASTERN OFFICES	WESTERN OFFICES
PITTSBURG, PA.	CINCINNATI, O.
WILKES-BARRE, PA.	DES MOINES, IA.
ROCHESTER, N. Y.	LINCOLN, NEB.

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS
(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

Advertise in

FILM INDEX

and increase your business

In Rolls Correctly Numbered

TICKETS

Lowest Prices

STANDARD TICKET CO.
181 Pearl St., New York

PATHÉ FRÈRES



FILMS



UNEQUALED HEADLINERS

MONDAY, FEBRUARY 15th, 1909

THE HAND

DRAMA

Length - - - 850 Feet

WEDNESDAY, FEBRUARY 17th, 1909,

FILM D'ART

ASSASSINATION OF THE DUKE OF GUISE

EXTRA CHARGE, $25.00

Length - - - - - 853 Feet

FRIDAY, FEBRUARY 19th, 1909

HIS FIRST FLIGHT

COMEDY

Length - - - 397 Feet

SATURDAY, FEBRUARY 20th, 1909

Exacting Father-in-Law

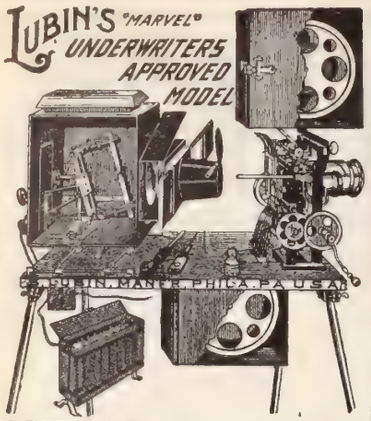
COMEDY

Length - - - 423 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue



LICENSED UNDER THE PATENTS OF THE MOTION PICTURE PATENTS COMPANY

Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs,** to extend over five feet high. **$150**

Released Feb. 15th

THE SILVER DOLLAR

A tramp found a dollar which he invests in welsh rarebit, but Oh! the bad dreams that follow. An excellent comedy film.

Length, 475 feet

THE UNLUCKY HORSESHOE

The Professor finds a horseshoe. Talk about the luck of finding a horseshoe. This one proved a most unlucky article in the hands of the Professor.

Length, 460 feet

Released Feb. 18th

A BROKEN HEART

The story of an actress's love, who resigns with broken heart when she finds out that prior rights bind her lover.

Length, 530 feet

THE PASS KEY

A young man forgot his latch key. He borrows the janitor's pass key. One glass of wine too much and that pass key gets him into all kinds of trouble.

Length, 415 feet

LUBIN MANUFACTURING COMPANY
Lubin Bldg., 926-928 Market St., Philadelphia, Pa.

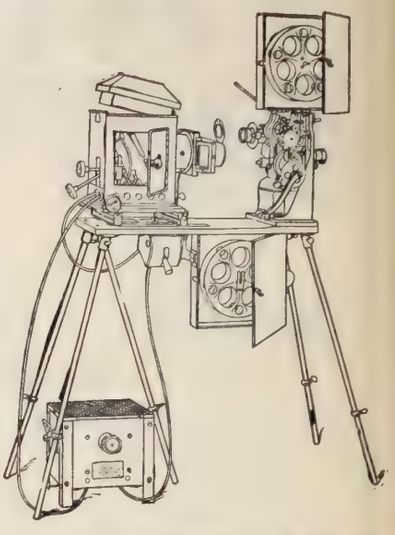
EDISON KINETOSCOPES

Mr. Edison Invented the Motion Picture Machine. He Perfected the Kinetoscope.

The Kinetoscope is the only picture machine in which Mr. Edison is interested. It has all of his improvements and is manufactured under his personal supervision. Its great distinguishing feature is its ability to project steady and brilliant pictures with minimum wear on the films. Among the many advantages of the Kinetoscope is its

Improved Take-up Attachment

This device automatically winds up the film after it has been exhibited on the screen. It winds the film tightly without undue pull, avoids kinks and snarls and the possibility of fire; keeps the film free from dust and unnecessary friction.



Prices from $90.00 to $225.00

Complies with Fire Regulations of all cities

Film Index Ads Bring Results

EDISON FILMS

amuse and instruct. They are of high quality and consist of novel and ingenious subjects. Nothing offensive or mediocre is ever offered under the Edison trademark. The new films made each week are listed and fully described in leaflets. Get on our mailing list and keep posted.

NEW SUBJECTS:

Shipment, Feb. 16, 1909

A DAUGHTER OF THE SUN

DRAMATIC

No. 6422 **Code, VENGERESSE** **Approx. Length, 850 feet**

Shipment, Feb. 19, 1909

The Uplifting of Mr. Barker

COMEDY

No. 6423 **Code, VENGERIONS** **Approx. Length, 900 feet**

NEXT WEEK'S SUBJECTS

Shipment, February 23, 1909

THE LANDLADY'S PORTRAIT (Comedy)

No. 6424 **Code, VENGES** **Approx. Length, 585 feet**

THE JANITOR'S BOTTLE (Comedy)

No. 6425 **Code, VENGEURS** **Approx. Length, 405 feet**

Shipment, February 26, 1909

"LEFT OUT"

No. 6426 **Code, VENGO** **Approx. Length, 900 feet**

EDISON MANUFACTURING CO.

MAIN OFFICE AND FACTORY, 72 LAKESIDE AVE., ORANGE, N. J. | **Dealers in all Principal Cities**

New York Office, 10 Fifth Ave. **Chicago Office, 304 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England

Selling Agents: P. L. WATERS, 41 E. 21st St., New York; GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

NEXT

S and A

FILM ISSUE

ORDER QUICK OUR

COMEDY SUBJECTS

"TAG DAY"

(Length, 560 Feet)

"BRING ME SOME ICE"

(Length, 350 Feet)

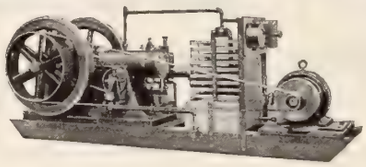
READY

Wednesday, Feb. 17th

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
KILLSDALE, MICHIGAN

BIG BARGAIN—Ten reels of good runable film, all titled; $75.00 buys the lot, cash with order or $10.00 deposit, balance C. O. D. Economy Film Co., Room 314, Sheppard's Hotel, 6th St., Pittsburg, Pa.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogne of over 300 illustrated songs.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, Feb. 16

The Honor of the Slums

Bill Stokes, a confirmed drunkard, by his ill treatment drives his wife from home, and she joins the Salvation Army. Bill accidentally drops into the "Bowery Mission" while his wife is relating her experience. Bill is deeply moved by the story, comes forward, asks forgiveness, and is taken in as a recruit.

Length, 630 feet

How the Kids Got Even

A country groceryman places a seat outside his store for the convenience of his customers. The boys annoy him so much that he fixes a long stick with a pin projecting from one end, so that from inside by pulling a string he can jab them. The boys discover this, attach another string so that they can manipulate it from around the corner. The different occupants of the seat are given a good shock, then shown the string leading into the store. The victims enter and give the groceryman a good beating.

Saturday, Feb. 20

C. Q. D., or Saved By Wireless

The true story of the wreck of the **REPUBLIC.** Actual pictures of the steamships Baltic and Florida, the crew and officers of the Republic, and the heroes, Capt. Sealbey and Jack Binns, the wireless operator.

COMING SOON **An elaborate, spectacular Biblical production**

SAUL and DAVID

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

MOTION PICTURE PATENTS CO.

10 FIFTH AVENUE NEW YORK CITY

The following manufacturers and importers of films have been licensed by this company :

AMERICAN MUTOSCOPE & BIOGRAPH CO.
EDISON MANUFACTURING CO.
ESSANAY FILM MANUFACTURING CO.
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING CO.
PATHE FRERES
SELIG POLYSCOPE CO.
VITAGRAPH COMPANY OF AMERICA

The following Exchanges have been licensed, and at the present time are the only Exchanges that are authorized to handle licensed film :

Name.	Address.
Actograph Company	50 Union Square, New York City.
Actograph Company	Troy, N. Y.
Alamo Film Exchange	405 Main Street, Dallas, Texas.
Alamo Film Exchange	304 Conroy Building, San Antonio, Tex.
American Film Exchange	645 Wabash Building, Pittsburg, Pa.
American Film Service	125 Monroe Street, Chicago, Ill
American Film Service	158 North Main Street, Memphis, Tenn.
American Vitagraph Co	116 Nassau St., New York, N. Y.
Buffalo Film Exchange	13½ Genesee Street, Buffalo, N. Y.
C. A. Calehuff	Fourth and Green Streets, Philadelphia, Pa.
Calumet-Film Exchange	Masonic Temple, Chicago, Ill.
Eugene Cline & Co	59 Dearborn Street, Chicago, Ill.
Eugene Cline	268 South State Street, Salt Lake City, Utah.
Clune Film Exchange	727 South Main Street, Los Angeles, Cal.
Colorado Film Exchange Co	320 Charles Building, Denver, Colo.
Columbia Film Exchange	414 Ferguson Building, Pittsburg, Pa.
O. T. Crawford Film Exchange Co	Gayety Theatre Building, St. Louis, Mo.
O. T. Crawford Film Exchange Co	Crawford Theatre, El Paso, Texas.
O. T. Crawford Film Exchange Co	Hopkins Theatre, Louisville, Ky.
O. T. Crawford Film Exchange Co	Shubert Theatre, New Orleans, La.
Harry Davis	347 Fifth Avenue, Pittsburg, Pa.
Harry Davis	Buffalo, N. Y.
Harry Davis	1311 Market Street, Philadelphia, Pa.
Denver Film Exchange	713 Lincoln Avenue, Denver, Colo.
Dixie Film Company	620 Commercial Place, New Orleans, La.
Duquesne Amusement Supply Co	104-5 Bakewell Building, Pittsburg, Pa.
Duquesne Amusement Supply Co	235 Monticello Arcade Building, Norfolk, Va.
Edison Display Co	1116 Third Avenue, Seattle, Wash.
Edison Display Co	165½ Fourth Street, Portland, Ore.
Electric Theatre Supply Co	47 North 10th Street, Philadelphia, Pa.
Greater New York Film Rental Co	24 Union Square, New York City.
C. J. Hite Company	Monadnock Block, Chicago, Ill.
Howard Moving Picture Co	564 Washington Street, Boston, Mass.
Imperial Film Exchange	44 West 28th Street, New York City.
Imperial Film Exchange	299 River Street, Troy, N. Y.
Imperial Film Exchange	803 Ninth Street, N. W., Washington, D. C.
Imported Film & Supply Co	708 Union Street, New Orleans, La.
Kent Film Service	218 Nicholas Building, Toledo, Ohio.
Kleine Optical Company	2008½ Third Avenue, Birmingham, Ala.
Kleine Optical Company	657 Washington Street, Boston, Mass.
Kleine Optical Company	52 State Street, Chicago, Ill.
Kleine Optical Company	302 Boston Building, Denver, Colo.
Kleine Optical Company	229 Commercial Building, Des Moines, Iowa.
Kleine Optical Company	214 Traction Building, Indianapolis, Ind.
Kleine Optical Company of California	369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company	662 Sixth Avenue, New York, N. Y.
Kleine Optical Company	309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri	523 Commercial Building, St. Louis, Mo.
Lake Shore Film & Supply Co	314 Superior Avenue, N. E., Cleveland, O.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	Main and Sixth Streets, Evansville, Ind.
Laemmle Film Service	78 South Front Street, Memphis, Tenn.
Laemmle Film Service	1121-23 Lumber Exch., Minneapolis, Minn.
Laemmle Film Service	800 Brandeis Block, Omaha, Neb.
Laemmle Film Service	419-20 Marquam Grand Bldg., Portland, Ore.
Laemmle Film Service	151 Main Street, Salt Lake City, Utah.
H. Lieber Co	24 West Washington St., Indianapolis, Ind.
Lubin Film Service	21 South 8th Street, Philadelphia, Pa.
Lubin Film Service	510 Paul-Gale-Greenwood Bldg., Norfolk, Va.

Name	Address
Lubin Film Service	140 West 5th Street, Cincinnati, Ohio.
Michigan Film & Supply Co	82 Griswold Street, Detroit, Mich.
Miles Bros., Inc	259 Sixth Avenue, New York, N. Y.
Miles Bros., Inc	Washington and Dover Sts., Boston, Mass.
Miles Bros., Inc	790 Turk Street, San Francisco, Cal.
Mitchell Film Exchange	120½ Main Street, Little Rock, Ark.
Monarch Film Exchange	201 Thompson Bldg., Oklahoma City, Okla.
Montana Film Exchange	41 North Main Street, Butte, Montana.
Morton Film Exchange	107 Sixth Street, Portland, Ore.
National Film Company	100 Griswold Street, Detroit, Mich.
National Film Renting Co	Spokane, Wash.
Novelty Moving Picture Co	418 Turk Street, San Francisco, Cal.
Ohio Film Exchange	16 East Broad Street, Columbus, Ohio.
Pacific Coast Film Co	1724 Filmore Street, San Francisco, Cal.
Pearce & Scheck	223 North Calvert Street, Baltimore, Md.
Pennsylvania Film Exchange	403 Lewis Block, Pittsburg, Pa.
People's Film Exchange	126 University Place, New York City.
Philadelphia Film Exchange	1229 North 7th Street, Philadelphia, Pa.
Pittsburg Calcium Light & Film Co	121 Fourth Avenue, Pittsburg, Pa.
Pittsburg Calcium Light & Film Co	Wilkes-Barre, Pa.
Pittsburg Calcium Light & Film Co	501-503 Central Building, Rochester, N. Y.
Pittsburg Calcium Light & Film Co	Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co	421 Walnut Street, Des Moines, Iowa.
Pittsburg Calcium Light & Film Co	60-62 Brownell Block, Lincoln, Neb.
Schiller Film Exchange	103 Randolph Street, Chicago, Ill.
Southern Film Exchange	1822 Fourth Avenue, Birmingham, Ala.
Southern Film Exchange	148 West 5th Street, Cincinnati, Ohio.
Star Film Exchange	120 Randolph Street, Chicago, Ill.
George K. Spoor & Co	62 North Clark Street, Chicago, Ill.
Standard Film Exchange	79 Dearborn Street, Chicago, Ill.
Superior Film Supply Co	621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co	338 Spruce Street, Philadelphia, Pa.
Wm. H. Swanson & Co	160 Lake Street, Chicago, Ill.
Wm. H. Swanson Co. of Omaha	405 Karbach Block, Omaha, Neb.
Wm. H. Swanson St. Louis Film Co	200 North 7th Street, St. Louis, Mo.
The Talking Machine Co	97 Main Street, East, Rochester, N. Y.
Tally's Film Exchange	554 South Broadway, Los Angeles, Cal.
Theatre Film Supply Co	202 South Tryon Street, Charlotte, N. C.
Theatre Film Supply Co	2007 Second Avenue, Birmingham, Ala.
Theatre Film Service Co	85 Dearborn Street, Chicago, Ill.
Theatre Film Service Co	1038 Golden Gate Ave., San Francisco, Cal.
Trent & Wilson	63 East 3d Street, Salt Lake City, Utah.
20th Century Optiscope Co	59 Dearborn Street, Chicago, Ill.
20th Century Optiscope Co	Shukert Building, Kansas City, Mo.
20th Century Optiscope Co	508 Eccles Building, Ogden, Utah.
Turner & Dahnken	1650 Ellis Street, San Francisco, Cal.
Twin City Calcium and Stereopticon Co	709 Hennepin Avenue, Minneapolis, Minn.
United Film Exchange	717 Superior Avenue, N. E., Cleveland, O.
U. S. Film Exchange	132 Lake Street, Chicago, Ill.
Vaudette Film Exchange Co	103 Monroe Street, Grand Rapids, Mich.
P. L. Waters	41 East 21st Street, New York City.
Alfred Weiss' Film Exchange	219 Sixth Avenue, New York City.
Western Film Exchange	949 Century Building, St. Louis, Mo.
Western Film Exchange	307 Grand Avenue, Milwaukee, Wis.
Western Film Exchange	201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange	Seventh St. and Liberty Ave., Pittsburg, Pa.
Wheelan-Loper Film Co	339 Main Street, Dallas, Texas.
Yale Film Renting Co	622 Main Street, Kansas City, Mo.

MOTION PICTURE PATENTS CO.

10 FIFTH AVENUE NEW YORK CITY

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

FEBRUARY 27, 1909
WHOLE NUMBER 149



THEATRE SEATING

We have

20,000

CHAIRS

in stock and can ship your order in twenty-four hours

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St., BOSTON, MASS. — 1235 Arch St., PHILADELPHIA, PA.

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES

1401-1405 Locust St., St. Louis, Mo. — 421 4th Ave., Louisville, Ky.
Care of Shubert Theatre, New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. 311 Chauncey St., Brooklyn, N. Y.

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower Of Liberty.
That's Why I Never Married.
Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There's Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to be Afraid to Come Home in the Dark.
To the End of the World With You.
Honeyland.
Say, Do You Love me, Dear?

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweatheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

HARSTN & CO.

My Yankee Land.
When the Leaves Have Turned to Golden.
You Are the Girl For Me.
Mansion of Millionaires.
Love Spells Trouble To Me.
Take Me To The Moving Pictures.
Don't Take Me Home.
I Lost My Heart When I Saw Your Eyes,
In the Days of '49.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Honey's Barn Dance.
Love Me Just A Little Bit.

Your Move

which will it be—up or down? A move in the right direction is in making your front look presentable.

SIGNS
POSTERS
BANNERS
OF THE RIGHT KIND

You are not too far away from New York for us to attend to your needs. Write us quick—and you'll be sorry you didn't do it long before.

Theatrical Ad. Co.
34 E. 14th St., N. Y. City
M. GLYNNE, Prop.
Phone, Stuyvesant, 275

Good News! D— Good News!!

Levi Co. making song slides. Everyone knows that we make the BEST Announcement slides. Now we want you all to know that we make the **BEST SONG SLIDES.**

THESE ARE HIT !

"ALWAYS THINK OF MOTHER" } Haller & Stafford
"HONEY DEAR" }
"BLIND PIG" (Von Tilzer)
"HENRY'S BARN DANCE" (Stern)
"LOVE ME JUST A LITTLE BIT" (Chas. K Harris)
"IF TODAY WERE YESTERDAY" (Cadillack)

Price $4.50 per set
Music included

LEVI CO., Inc.
66 East 14th Street
NEW YORK U. S. A.

A LIVE SERVICE FOR LIVE MANAGERS
FILMS HOWARD MOVING PICTURE CO. FILMS
MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc.

Knickerbocker Circuit

Booking exclusive vaudeville and moving picture houses
1416 Broadway, = = New York



CARBONS
Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption
Insist on Getting th. Genuine. Don't Accept Substitutes
All Carbons are Stamped "ELECTRA"
HUGO REISINGER 11 Broadway NEW YORK

Wanted Immediately

Independent Film released since 1908. Will pay good price for the right stuff. Send list naming make, length, price, condition and release date.

L. PEARLMAN
975 McClurg Building Chicago, Ill.

Our Want Ads Bring Results

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 9. FEBRUARY 27, 1909. Whole No. 149.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11¼ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

TACTICS.

The Motion Picture Patents Company is shockingly silent, as compared to the Independent side, which is surprisingly prolific of some of the best newspaper "copy" any ardent scribe could wish for. Day after day new moves, meetings, important statements, cables and a great variety of other steps are heard of. One man has "the only non-infringing camera," but another loudly cries that he has the "only camera that does not infringe." This man has a new kind of film, this one a new projector—in fact, everybody is yelling loudly about the "only way to beat the trust." And through it all, the Sphinx-like, ominous silence of the object of all this noise, is very impressive.

Yet, in spite of the difference, who cannot see that the Patents Company is hard at work preparing something? Can we suppose that they are content to merely formulate a plan and then deliberately abandon it merely because the publication of their intention has given rise to an opposition? Knowing the nature of the combine's way of attending to affairs, one is more inclined to think that they are waiting for one of two things. Either for the opposition to play itself out for lack of support, or else for it to assume some kind of definite shape, so that there will be a chance to compute its might. The question arises, however, that the combine would gain more quickly by striking before the opposition gets a chance to marshal its forces into a concerted body; also right, but it depends upon the view one takes of the chances in either direction. If the Patents Company were of the opinion that the Independents would gather strength, it is certain that they would now adopt tactics that would tend to prevent it; but the waiting process can only be interpreted as meaning that the combine expects them to die with time.

What are the chances? The answer comes in a significant remark by a New Yorker—high in the councils of the Independents. He was asked how he construes the silence of the combine.

"They don't need to make a noise," he said; "they've got the bulk of the business, haven't they?"

"Do you think that your side will wrest it from them in the course of time?"

"We don't need to. There's room enough for both sides to do business!"

"You mean for the whole lot of makers now listed as independents?"

"Yes."

Of course, close investigation will show this to be wrong. There will never be market enough for all the manufacturers to do a paying business in America. The nickelodeons cannot increase at such a rate as would be required to make the field fertile enough. The tendency at the present time is no longer one of mushroom development, but the theatres now being built represent greater investment. It is obvious that such a class of theatres do not multiply as rapidly as cheap ones. Another two years will see a decrease in the number of moving picture houses, but their aggregate capacity will show a tremendous increase; they will all be permanent, exclusive moving picture structures, instead of the now prevalent "nickel bungalow."

Under such conditions a more or less uniform high quality of film subjects will be required of the manufacturers and it is absolutely ridiculous to argue that they will all be able to keep up the standard and to say nothing of the overflow of film supply that seems imminent. At the present time the fight between the two factions is greatly one of quality. Any exhibitor will gladly pay more than the historical two dollars if he can be sure of the quality of film he desires. And it is perfectly proper for him to patronize whichever faction he thinks can better satisfy him. We do not think that as things are moving at present, either side will be able to win the entire field over by tactics. Indeed, not. While the Patents Company has on its side what is conceded to be the most substantial element in the rental field, both as to individual responsibility and number, every day sees more and more renters embarking as independents. What can the outcome be? No matter how many different makers there may be, the prosperity of the renter depends upon the health of the exhibiting business, and when the former outgrows the latter there must be trouble, as there was before the first F. S. A. Cheapness will become an issue, and where there is cheapness there cannot be quality.

It must not be forgotten that the members of the Patents Company are now engaged in the greatest struggle for supremacy in quality since the business began. The renters, seeing that they can buy only through standing orders, are making sure that they get what they think the best. Therefore only the concerns doing the best work are getting the business, since they cannot compete in price, and quality is the only argument left.

WOULD WE?

We read with interest a report of the National Association for the Study of Epilepsy. We quote:

"A buzzing biograph reeled off pictures of several types of epileptic seizures of patients caught by the camera in the very act. In the words of the secretary, the performance is 'especially valuable in a disease like epilepsy where the major symptom, the seizure, is a thing of such uncertain occurrence that it is a difficult thing to present to an audience.' If we must see as well as hear, the difficulty, amounting to a practical impossibility, of presenting an epileptic seizure in the flesh at the psychological moment in an address, is probably satisfactorily met by a cinematographic fit. But that portion of the public which crowds around the fake epileptic coming to on the sidewalk and usually contributes money 'for a doctor,' would take a similar morbid interest in a pictured seizure, and it is to be hoped that the films of the national association do not fall into the hands of the moving picture men."

The fact that the medical profession has found the moving picture idea of profit in its studies is most gratifying to learn. We believe with Professor Starr and M. Benoit-Levy that the cinematograph is scheduled for a wonderful career in the educational field; especially in medicine, a science to which the civilized world hastens to lend aid when called upon, do we hope that moving pictures can be of advantage. But we must smile at the grave fear expressed at the end of the secretary's account, to wit: "that the films of the national association do not fall into the hands of the moving picture man." We feel safe in vouching for every exhibitor in the country that if such a film came into his hands he would not think of showing it to an audience. Only ignorance of facts and conditions can be responsible for any worries on that score—at least in this country. We know that some gruesome films, intended only for educational purposes, have found their way before the public abroad, but we know that such would not be the case here. Not only because of the trade reasons, but as a matter of human sympathy, we doubt whether a willing audience for them could be found.

THERE IS A WAY.

It is a wonder that the authorities of the various cities where there is agitation against picture shows do not use their brains for their own benefit. Don't they at all realize that every complaint against them (the shows) is condemnation of the administration of the party in power? Mayor McClellan, of New York, for instance, is heartily sorry that he made such a big bluster about moving pictures. He sees now that his noise was just as good as an announcement to the citizens that he is unable to meet the demands of his office—that his departments are unfit, and that he does not know what to do. If that is the case, why didn't he resign his office altogether, instead of complaining on one side and clinging to the seat on the other.

If showmen all over the country will make it plain that they are willing to comply with fair regulations, even aiding the authorities with their suggestions, they should fare much better. And if they would hold up the authorities to ridicule when amicable adjustments fail, it would be the best course to pursue—show that they admit their weakness to handle the situation. It's logical.

WHEN LAWS ARE UNJUST.

Each citizen is entitled to his opinion of any of the laws of our land, but he may not violate them. If he thinks them unjust, however, it is not unlawful for him to cast about for a way to evade them. We, for instance, think that the law prohibiting children from entering a moving picture theatre without a parent or guardian is a gross, injurious injustice, and it is with this condtion that we present, on another page, a scheme for arranging so that the law will not hurt the exhibitors' business.

INDEPENDENT RENTERS THREATEN LEADERS

Dissatisfaction at Unkept Promises

The situation among the independent renters is approaching a climax. New York exchanges are extremely dissatisfied with conditions, claiming that the film importers and the European makers are not keeping their promises. The chief grievance is that the goods are not being produced as per promise, only nine reels being in sight. The latest instance, they claim, is that of a representative of an English concern, who, on arriving here, said that he brought with him forty reels of film samples, to be released as soon as he could cable the approval of the committee here. Instead, however, he left the city without putting a foot of film before the eyes of the hungry exchange men. They claim that this neglect to make good is forcing them to pay a high price for Association goods, which they are able to get from some source known only to a favored few—but they pay the price; hence, they argue, they find that instead of being dealers in Independent film, they handle mostly Association stuff, which helps them get customers for whatever of the Independent films is available.

The pointblank remark was made that the Independent exchanges can get all of the Association goods they want, and if those who are seeing to the supply of the other side don't hurry up the Independent manufacturers who are making films will suffer, as these exchanges will stop ordering Independent goods.

What is perhaps the most serious complication that the leaders have gotten themselves into up to date is in what is considered to be an authorization of a New York agent, who is not desirable to the rest of the Independent exchanges here. A number of them vow that if they have to go to him to procure their goods they will manage very well to get along without it entirely.

"We are trying to make a market for these men, but the way they are handling us shows what will come later. They have made promises, but have not kept them; and in the meantime we are being deprived of trade that would be in our hands if the visible supply were only half of what they promised us." So spoke one of the biggest independent renters in Philadelphia. Commenting on the situation in New York City, another man says:

"If this is going to be a trust within a trust, we want to know it. If they think we're going to recognize any agent they appoint they're mistaken. They can't help one man to 'hog it,' while the rest of us plug along; no, sir! We're all going to be equal in this deal, or there'll be absolutely nothing doing from this point."

There is no little anxiety occasioned by the silence of the Patents Company. The Independents don't know whether to fear or not to fear; but in all quarters the condition is considered ominous, a few venturing that it is the calm before the storm.

Secretary MacDonald, of the Patents Company, will not break the silence. "We are conducting our affairs like business men," he says, "not through the trade publications or daily papers."

"Are you satisfied with the number of the applications coming in from exhibitors for licences?"

A smile lit up the secretary's visage.

'Certainly," and he pointed to a table in an adjoining room which was heaped high with what looked like small bales of paper.

"Letters containing applications still to be opened," he volunteered, significantly.

DOING BUSINESS.

The Theatrical Ad. Co., of 34 East 14th street, reports capacity business, and that's a great deal, when it is considered what a great deal of work their sign shop can turn out. They report a rush on the extra-fine work, indicating an improvement in the taste of exhibitors.

SONG SLIDES SELLING.

After making a hit as manufacturers of announcement slides exclusively, the Levi Co. seems to be making a distinctive mark in the song-slide field, also. We saw a few sets they have made, and must advise certain of the older makers to come to this youngster and learn something about coloring and posing.

THE CHILDREN LAW.

The law specifically states, in many parts of the country, that no child under sixteen years of age may be allowed to enter a moving-picture theatre without a parent or guardian. A guardian may be any adult in whose care the child is entrusted while it is in the theatre. According to law, a guardian need not be a relative of the child, so that even the show owner may be the guardian. But in order that he may so officiate legally, it is wise to have blanks printed, in which the parent appoints the showman appointed guardian of his or her child while the latter is in the theatre. One authorization card of this kind, signed by the parent, may serve indefinitely, and the show owner or manager who is made guardian should always be within the theatre while a show is going on. The cards, signed, may be kept on file so that in case of trouble it can always be shown that the child is in the care of a lawfully designated guardian.

Exhibitors who experience any difficulty in following this plan will confer a favor upon us by notifying us promptly.

ARKANSAS ALIVE.

It seems as if one of the best associations of exhibitors to date is one of which we are glad to print the following letter, issued by the organization:

"The Southwestern Motion Picture Exhibitors' Association was organized in Little Rock, Arkansas, February 1, 1909.

"It's an organization that has been badly needed for some time, and more especially now that the moving-picture exhibitor is face to face with contemplated radical changes in sources of supply and the price of the service. The $2.00 per week license fee assessed by the M. P. P. C. for the privilege of using licensed film is, in all probability, only the first, and possibly the least one of the many 'requirements' that are to follow after this little 'appetizer' has been consumed.

"Be that as it may, however, we need organization, and need it badly, for many other purposes. To show you in what esteem this movement is held, a brief history of the organization will be in order.

"On January 20 a few exhibitors, having such an organization in mind, gathered together in Little Rock, Arkansas, and organized, naming the organization the Arkansas Moving Picture Exhibitors' Association. They got out literature setting forth the objects and aims of the association, and invited everyone interested in exhibiting moving pictures to meet at Little Rock on February 1. When the meeting day rolled around, instead of a few Arkansas exhibitors alone being present, as was expected, there was a large delegation, which included representatives from six different States—Oklahoma, Kansas, Tennessee, Louisiana, Texas and Arkansas. In consequence of such a large territory being represented, one of the first moves made after the convention was called to order was to dissolve the old organization and form a new one, which was named the Southwestern Motion Picture Exhibitors' Association, and is intended to benefit and protect every moving-picture exhibitor in the Southwest.

"We had a grand and glorious meeting, and although we were quite busy in formulating the organization and planning for the future, we found time to indulge in general discussion that was exceedingly beneficial and which went to show how interesting and instructive our future meetings will be. Whether you sign or don't sign, whether you are Independent or Trust, doesn't make any difference as to your membership; we take no privileges away from you; we want you in the order. We will have a strong organization within a month, capable of so handling any situation that may arise that it will be worth many times the small amount of membership fee required.

"Stop and consider what a power 300 organized shows would be. No film exchange would be half so strong. No single manufacturer of film would be so strong. Even the great M. P. P. C. Co. would deal with us as though we were somebody, and we WOULD BE somebody, too; whereas, by ourselves, we are nothing. Alone we are easy prey for a long list of oppressors. Three hundred members could put up $250.00 each (average) and start an exchange of their own worth $75,000.

"This, however, nor any other scheme or dream is incorporated in our constitution; it's merely an illustration of what power and strength there is in organization.

"Let us take a lesson from our 'masters'—let us organize and stand together as one man and do the will of the majority. We can't make a mistake. We have no war to make on anyone as long as they treat us right.

"By meeting together once in a while we get new ideas and inspirations. Another man may be able to tell you how to overcome a difficulty that otherwise you would never know; a word from a far-removed brother may be the cause of a boost in YOUR business. We are all progressive people. Don't wait for the other fellow. DO IT NOW. Read over the list of officers—all of them expert moving-picture men of high standing. You can't make a mistake. Send in your application TO-DAY.

"Yours fraternally,
"JOHN MC CLURE, JR.,
"Secretary."

The minutes of the first meeting:

Meeting was called to order at 3:30 P. M., February 1, by Acting Secretary W. N. Owen.

Mr. A. M. Shields read the proposed Constitution and By-Laws, which was adopted by sections.

After the adoption of the Constitution and By-Laws, a motion was made, seconded and carried, to at once proceed with the election of officers.

All of the temporary officers were elected as permanent officers to preside for the coming year. The officers were elected as follows:

S. A. Evans, proprietor of Venice Theatre, Little Rock, President.

G. G. Jorgensen, proprietor of Crystal Theatre, Little Rock, Ark., and Galveston, Texas, Vice-President.

John McClure, Jr., proprietor of Jo Jo Theatre, Little Rock, Ark., Secretary.

W. N. Owen, proprietor of Electric Theatre, Conway and Eureka Springs, Ark., Treasurer.

The above-named officers are also ex-officio directors. Other directors:

F. T. Montgomery, Majestic Theatre, Memphis, Tennessee.

L. W. Brophe, Muskogee, Oklahoma.

M. C. Eberstein, Coffeyville, Kan.

F. Jennens, Wonderland Theatre, Little Rock.

A. M. Shields, Spadra, Arkansas.

Motion was made that the minutes of the meeting be printed and sent to the directors in the various States represented for distribution among moving-picture men, accompanied by a circular letter of invitation to join the association, and that each member do everything possible to get new members interested.

Mr. Louie Mitchell, manager of the Mitchell Film Exchange, of Little Rock, upon being granted the privilege of the floor, made an address presenting the Motion Picture Patents Company's aims and object as understood by him. A good many other talks were made by the various members of the association, but it was unanimously decided that the first thing to be done was to lend every energy toward getting everybody into the organization, then have another meeting to discuss subjects of interest.

Before adjournment, Mr. Louie Mitchell again was granted the floor, and extended an invitation to all members of the association and their friends to a banquet at the Hotel Marion banquet hall at 8 o'clock that night.

The association accepted the invitation, and thanked Mr. Mitchell for his generous courtesy.

Adjourned.

BUSINESS HURT?

We have always known that moving pictures "made life" on any thoroughfare, and by bringing out the people in lending light to a street they are valuable to storekeepers of the neighborhood. But there is another side to it, it seems, for at the last meeting of Trenton's City Council, a petition was presented from the proprietors of the moving-picture theatres to have the license tax on motion pictures reduced.

Among other things, the petition recited that the motion-picture theatres were responsible for the lighting of the business district, and that the acceleration of trade at night was due to the presence of the motion-picture shows.

Now it appears that certain tradesmen are of the opinion that the motion-picture shows have reduced their sales, and the assertions they make are the reverse of the claims made by the motion-picture men, though the statements made by these few are not conclusive, and do not cover the entire worldom of retail business.

The complaint comes from the news and cigar dealers. "We are

not doing half the business that we did before the moving pictures came," said a dealer yesterday. "All nickels and dimes go to the moving-picture theatres, and we are left out in the cold."

One dealer, who testified, carries a line of newspapers and periodicals, and also handles smokables. He was asked if the reduction of receipts applied to his cigar business, as well as the periodical trade.

"Why, there is no comparison now," said he. "Formerly we had a crowd in the place every night, and they bought cigars, cigarettes and tobacco, and spent the time in chat and idle talk generally; but now there is no such thing—the crowds have dwindled down, and we don't sell much of anything. The moving pictures get all the money."

Although the petition of the moving-picture men may seem to be controverted in this particular, there is another section of their petition to Council which seems to be sustained by the evidence of the retail men, and this is that the moving pictures have proven a moral agent. No one will contend that it is more harmful to go to motion pictures than smoke. The proposition stands upon its own merits.

If the moving-picture shows have resulted in a reduction of the tobacco traffic there is opportunity for lecturers to get busy and advocate the moving-picture theatre as a means of redemption from a vile and pernicious evil. No embargo may be put upon the verbiage here used, since it may be interjected that any evil is pernicious but that usually employed to define the tobacco habit. That it is apt will not be disputed, and all honor will be rendered to the motion-picture theatres for putting the brakes on the use of the weed.

More than one dealer gave testimony that the influence of the motion-picture shows on business had been toward the reduction of receipts.

The proprietors of refreshment places, however, do not see such result of the motion-picture fad. Paul Conida said that he thought his business had been increased, if anything, by the presence of the theatres. The pictures bring the people out after night, and it was the usual thing for the spectators to drop in and have a drink or a freeze before going home; but he did not think that there was any great increase on account of the pictures. Mr. Conida is in favor of the pictures.

"We have always been wanting something in the city to keep the people in town," said he, "and this the pictures do. The resorts have suffered beyond doubt. Not near so many people go to Thunderbolt and Isle of Hope now, as formerly. The merchants have been trying for years to get something to keep the people in town, and the moving-picture shows are the thing. Not only do the people who live here stay in town, but the visitors to the city don't seek the resorts as they used to. There is something in town to entertain, and, incidentally, they spend a good deal of money about in town that they might spend otherwise."

The opinion of the dealers who are and have been suffering a loss of trade by the operation of motion-picture theatres may be regarded as interesting, but the question has a more serious aspect. The fact that it has cut off the reading of periodicals indicates that the public mind is being fed otherwise, and bears out the idea sustained by the proprietors of the motion-picture shows that the motion picture is a means of public education.

Whether the people attend the picture exhibition for profit or idle pleasure becomes secondary in the equation. The fact is, from evidence, that they go and spend the time in this wise, which would, in the absence of the diversion, be given either to magazine reading or burning tobacco. The question brought up by this condition is whether it is more profitable to look at motion pictures than to read magazines or congregate at the corner tobacco store and indulge in current gossip. Some sophomeric debating society might take the matter up and settle it to the satisfaction of all concerned.

Editor, The Film Index.

Dear Sir:—There is no moving picture theatre in Madison yet. A man took out a license ($5 per month) here for a place, rented a hall, improving same to some extent, and just as he was ready to move his machine and two hundred chairs into the place he was told that he could not have the place for a moving picture hall. He had paid his rent to the owners of the building and had his receipt, but there had been a guardian appointed over the owner and this guardian was the one who made him vacate. The machine, booth, etc., complied with all the local and underwriters' specifications and the party was willing to meet any increase in insurance rates incurred by the using of the place as a moving picture theatre. The license fee for a show here is fifteen dollars per night and ten dollars for each additional performance. The only companies playing here for years have been Lyman H. Howe's pictures, Hadley's moving pictures, and Stetson's "Uncle Tom's Cabin." Howe & Hadley both play benefits here, so they do not have to pay license fee, as they play for local associations or churches. The only other company to play in Madison, N. J., in the past year was the All Star Vaudeville Co., an aggregation of one nighters, and they were "wild-catting." They hit here on a Saturday morning, had a lot of dodgers run out and distributed and had a sale of seats amounting to seventy cents, and the two young fellows who bought these two tickets caught the manager boarding an early train for New York and got their money back. Summit, N. J., takes moving pictures good. J. H. Mackey, a small dealer, of Newark, and H. Chase, a well known and expert operator, of East Orange, N. J., opened a place there last February, and played to full houses. About a month ago, Robrecht, the moving picture man of Newark, opened another place there with a fine cut-in front, folding, cushioned seats, orchestra of six or eight pieces, and is playing to full houses afternoons and evenings. He runs two reels, one song, and one vaudeville turn. In Morristown, N. J., the man who formerly ran the penny arcade at 18 Park Place, has turned the arcade into a beautiful moving picture theatre. The walls and ceilings are papered and laid out in panels with gilt mouldings. The panels are filled in with large paintings, highly colored, and about 4x6 feet in size, the paintings being on a kind of heavy Chinese matting. He is using the new projectograph. The booth is the only thing in the place which could be improved. It is so low that an operator cannot stand upright in it. It is not even five feet square. There is no ventilation unless the door to the booth is left open and this makes the heat in the sweat-box almost unbearable. After running a reel of film your top magazine is so hot that if a piece of film touches it anywhere but at the rollers it will blister it. The place is doing a packed house business. The old stand at 40 Washington street, this town, is still running to good attendance. Newark, N. J., now has twenty-one moving-picture theatres and several more building.

Yours truly,
Wm. Walters,
Madison, N. J.

NOTES.

Chicago, Ill.

Separate buildings, one story in height and of special construction, for all new 5-cent theatres is the stringent requirement of an ordinance now in the course of preparation. Fire-Marshal Horan, his theatre inspector, McDonnell, and Theatre Inspector Koelling, of the Building Department, favor such a measure. By that means only, they asserted yesterday, can the maximum safeguards for life and property be secured.

These officials visited more than thirty nickel shows Sunday. They sent notices to all amusement places of this character informing them of the text of the ordinance and half a dozen other requirements the officials deemed necessary to properly protect patrons. They found a number lacking necessary protection for life, especially those catering to women and children.

"It is no proper place for a nickel show in a flat or tenement building or a hotel," asserted the fire chief. "They should not be placed in any structure with people living above. In the new ordinance we are preparing they will be placed in one-story buildings specially constructed and adapted for the purpose. They will have to have two front and two rear exits, and where they cater to children they will have to have sufficient attendants to get the youngsters out in case of fire or panic.

"In the existing theatres we want more exit space. For example, we found a place at 163 South Halsted street with a rear exit leading into a blind alley. Better have no exit at all than that. We found places with stoves. They will have to move out all coal, gas or oil heaters. Standing space must not be sold. Exit doors must swing out and be unlocked when patrons are inside. We found violations of all of these regulations Sunday."

It is asserted that violations will subject the offender to prosecution or having his place immediately closed.

Moving-picture men of Trenton, N. J., have organized the Mercer County Exhibitors' Association. Those represented are the Star, Royal, Lyric, Nicolet, Dreamland, Limit and Joyland. The object of the association is to regulate and better the moving-picture enterprises of the city and county and to bring the owners into closer touch with one another, both socially and in business. The association has put itself on record as favoring a strict adherence to the law pertaining to the admission of children under 16 years of age, unless accompanied by an adult.

Harry Castiglion has opened a 5-cent motion-picture house in the building formerly occupied by the Empire Theatre, in Fort Dodge, Ia., and has called it the Dreamland.

The French-Canadian Society of French Artisans, of Gilbertville, Mass., will hold moving picture exhibitions three times a week in the Convent Hall.

Edward Fay & Son are estimating on a moving-picture theatre at 413-417 South Fifth street, Philadelphia.

An act providing for inspection by the fire department of places in which moving pictures are shown, the examining and licensing of operators and their assistants and prohibiting the use of oxyhydrogen gas, so-called, and limelight, was introduced in the House by Representative Eaton, of Providence, R. I.

Provision is made for punishment in case of violation of the act, a fine of not less than $20, or more than $500 being named. The act was referred to the committee on judiciary.

Section 1 says that no cinematograph, moving-picture machine or other apparatus, involving the use of a combustible film more than 10 inches in length, shall, in any city in the State, be exhibited in any public place of assemblage unless the fire department has inspected the machine and approved of its use.

Section 2 provides for inspection by the Board of Fire Commissioners, and Section 3 says that no person shall operate a moving-picture machine until he has received a license so to do from the Board of Fire Commissioners. The fee for such a license would be $1, this to cover one year. It also provides that no such license shall be granted until the applicant has passed an examination showing that he is fully competent to manage the machine, and that any assistant to the operator is subject to the same license and examination restrictions as the operator. The section also read that no person under the age of 18 years shall act either as operator or assistant.

In section 4 is found a provision that no oxyhydrogen gas, so-called, shall be used, nor shall limelight. Section 5 covers the penalty in case of violation, while Section 6 reads that the act shall go into effect July 1.

It is expected that Manager Rosenthal's picture show house on Main street, Dubuque, Ia., will be open for the public next week.

It is said that more than 6,000 people attended the opening of the Bijou Dream, formerly Blaney's, but now under the management of F. F. Proctor. This is the first regular house in Newark turned over for moving pictures exclusively.

Breid's Theatre: This new moving-picture house in Norwich, Conn., is drawing a good share of business. Good pictures and songs by a quartette pleased last week.

Films of the Week

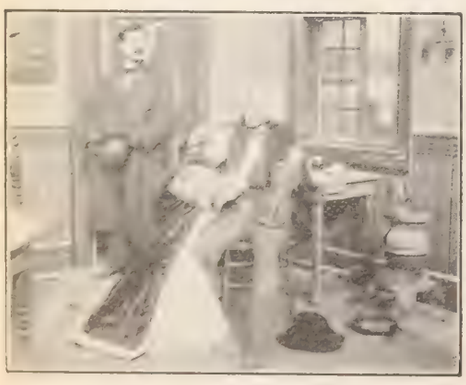
(See Advertisements for Release Dates.)

VITAGRAPH CO. OF AMERICA.

"THE POOR MUSICIAN."—Our story opens with a noted violinist practicing, his young wife sitting nearby, while their little daughter plays about on the floor a truly happy family. The maid announces a caller who, upon being



ushered in, is presented to the wife. He is at once struck with her beauty, eyes her continually, but unnoticed by the musician or his wife. As the two men leave the room, for the first time the wife catches the expression on the caller's face and is worried. A year later in the same room we find the wife packing her suit case preparing to elope with the villain. Before their departure the wife writes a note telling the husband of her elopement and begs him to forget her. A moment after the pair leave the room the valet enters, observes them from the window, picks up the note, reads it and immediately starts for the theatre to inform his master. He rushes upon the stage just as the musician is finishing his number, excitedly tells the tale and gives him the letter. The poor man, horribly shocked, falls in a faint on the stage. Another year passes by and we find the faithless wife dangerously ill. The doctor shakes his head gravely. Just before her death the mother takes a locket from her own neck and places it around that of her little child. The villain stands by looking and acting indifferently as the woman passes away. Fifteen years later we find the musician's daughter and her supposed father in their handsomely-appointed home. An aristocratic-looking young man enters, asks for the girl's hand in marriage and is accepted. A party of young friends are offering congratulations and while the merriment is at its height, the daughter catches a sound of music from outside the house. She listens, and strangely familiar strains come to her. She rushes to the window to see the old musician



(in reality her father) fall exhausted to the pavement. Servants are called and the unfortunate man is brought inside, laid upon the couch, restoratives applied, which soon restore him to consciousness. As he regains his senses the old man stares about in wonderment. The young lady is the exact image of his wife, and while gazing at her the past is brought vividly back to him. Suddenly he sees the villain, denounces him, tells the story of his perfidy. The daughter is horrified at the story, the villain comes forward and tells her to choose between the handsome home and her lover or her father and his poor surroundings. Unhesitatingly she goes to the old musician; they pass out of the house together and proceed to his ill-furnished room. While they are talking, the young lover enters, asks the old man for his daughter's hand. He has just found his child and to lose her again seems a hard blow, but the young couple insist upon his sharing their home. He cheerfully gives his consent and blessing.

"PERPETUAL PROPOSALS; OR AN ARDENT WOOER."—This summer picture of vacation days in the mountains opens on the front porch of a boarding house. A swell-dressed young man is assisting a charming girl down the steps and oblivious to their surroundings is foolishly attentive to her. The other guests are convulsed with laughter at the foolish actions of the couple and when they start off, follow unnoticed. The lovers take a boat,



row out to a quiet nook and the young man tries to propose. Suddenly the hotel guests in other boats peep around the corner and take snapshots to the discomfiture of the young chap. He takes his girl ashore, wanders a short distance and again gets busy. More hotel guests with cameras come upon them; the proposal is off for the second time, and they start off again. The girl climbs upon a rock and starts reading, when Chappy falls on his knees and begins again. Up from behind the rock hop several guests and take more snapshots. The couple select a quiet spot in the woods and the young fellow takes up his task



again. Once more he is surrounded by guests and they start for another place. Everywhere they go and at every proposal an interruption occurs. They finally return to the hotel to find the guests sitting on the porch very much unconcerned. The young man having been balked all along the line takes his girl to the roof, where he proposes and is this time accepted. He is so overjoyed that he slips and falls to the ground. The guests run out, find him unhurt and show him the different poses they have snapped. The girl tells Chappy not to mind, fondly embraces him while the jokers give three cheers.

"SAUL AND DAVID."—David, the poor shepherd boy, enters with a wounded lamb, which he tenderly cares for; his father, Jesse, his mother and Adora, a bond maiden, looking on lovingly. A priest enters, blesses them, predicts the crowning of David as King. Jesse sees some people coming. They enter. Princesses Merab and Michal, Prince Jonathan (King Saul's two daughters and son), and Prince Phalti, a suitor for Michal's hand. They have come to command David to appear before King Saul (to play his harp), who is mad and can only be moved by the music from the hills. David consents to depart to King Saul. Princess Michal, who accompanies Jonathan, shows her interest in David. David evinces "love at first sight." Michal gives David a rose, which he afterwards treasures.



They enter the house to supper. Sentries are keeping watch. Michal wanders through the camp, picking flowers; passes up hill and away, picking more flowers as she goes. Doeg and Omah (brothers) enter. The latter suggests shooting an arrow into the camp which may destroy the King. They agree to this Omah exits. Merab and Jonathan enter and the latter goes in search of Michal. Doeg makes love to Merab and is sternly repulsed. Doeg exits vowing vengeance. A tiger appears, settles to spring upon her. Michal, in terror, falls to her knees, praying. David enters, kills the tiger with a stone from his sling. Michal, in joy, picks up the stone, waves her hand in token of gratitude to David. They leave in opposite directions. Sentries are posted around Saul. An arrow, bearing Goliath's defiance, is fired into the camp by an Edomite traitor. Jonathan starts a search for the traitor who fired it. The traitor is brought in after the search. On his person is found the rest of the paper on which the defiance was written, around an arrow. Saul is furious and attempts to slay him. His madness is quelled by David's harp playing. Saul appeals to his soldiers to free him from Goliath. They all say: "No one can fight the Giant." David volunteers to go. Saul gives his consent. David hurls a stone which slays Goliath and returns to Saul's camp and places the head of Goliath at Saul's feet. Saul's daughters discovered at work. Jonathan and Phalti enter. Phalti is in love with Michal, but she declines



his suit. Saul enters and quarrels on account of her love for David. Tells Saul that David has again returned victorious. Saul refuses to see him. David enters, sees the empty throne, in despair. Jonathan promises to get his father (Saul) to see him. Love scene between Michal and David. David shows her the withered rose she gave him two years before. Saul enters to receive David and asks him what more victories he wants. "My throne?" David says: "No; all I want is your daughter, Michal." His eldest daughter objects, but Saul says she will be married to Phalti. Da-

vid appeals to his soldiers. Saul seizes a javelin, attempts to stab David, but kills the waiting maid. David is furious, renounces Saul and leaves. The spirit of Samuel appears and tells Saul: "Tomorrow, thou and thy sons shall be with me." Saul enters the yard outside of the palace, badly wounded. Jonathan's dead body is brought in. Both are carried into the house. Phalti enters, shouting the return of David. David is again victorious and embraces Michal. A priest comes to the head of the stairs and says: "Saul is dead, who shall be your King?" The populace and soldiers cry "David." David is crowned King of Israel.

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"THE POLITICIAN'S LOVE STORY."—No matter how formidable and audacious you may be, you might have to back down from the tallest bluff you ever pulled. Such a thing occurred to our political friend, Boss Tim Crogan, when he started out to perforate the person of one cartoonist, "Peters," who had grossly insulted him by drawing and publishing what he considered scurrilous cartoons of him during the campaign. These caricatures have been growing more and more odious to him, until his suppressed rage bursts forth and he seizes a pistol and makes his way to the newspaper office to transform the aforesaid cartoonist into a human sieve, with the gentle but decisive percolation of bullets; but, as Hamlet says, "enterprises of great pith and moment, their currents turn awry, and lose the name of action." So it was with Crogan, who rushes, gun in hand, into the editorial sanctum of the Daily Bugle, throwing the editor and reporters into a tumultuous panic, in his search for the offending "Peters." Reaching the Art Department, he spies a screen with a placard reading "Peter's Corner." With an invective he hurls the screen aside and—well—there was simply nothing to it, for there sat "Peters" herself calmly working on another "Crogan" for the morning edition. The lion is now the lamb, and Crogan is stung by the love microbe. He is, of course, repulsed and leaves the place with a bleeding cardiacal organ. Lovelorn, he goes into the park, and, seated on a bench, the frigid atmosphere and ice-covered landscape having not the slightest effect on his burning passion, he is greatly annoyed by the persistent presence of the loving couples, it being Lovers' Promenade, until finally Miss Peters passes. He approaches her, and is gently, but firmly repulsed. Following at a distance, fate favors him, for the lady is accosted by an insulting masher, and Crogan flies to her rescue and knocks the vile wretch down. That settles it. What woman can resist the charms of a hero? and we next see Hon. Timothy Crogan and Mrs. Crogan, nee Peters, enjoying a moonlight stroll along Lovers' Promenade.

"THE GOLDEN LOUIS."—It is fete day in old Paris, and the city was the scene of gaiety and splendor. Contrasted with the brilliant throng we see a little child shivering in the snow, with her little wooden shoe held out expectant of a coin from those charitably disposed. But in the intoxicating jollity of the occasion the poor soul is passed by unnoticed until, exhausted, she sinks upon the stone step and sleeps. There now passes a kindly-spirited Knight who flicks a Louis d'or into the tiny wooden slipper at her side. Meanwhile, at the gambling house there has run to ruin at roulette a young blade, who is "tipped" that on the stroke of twelve the number 17 is sure to come out. So impressed is he that he tries to borrow, in the hopes of recouping his lost fortune, but his friends turn coldly away. From the place he saunters despondently and comes upon the little one on the step, still asleep. His hand through habit goes to his own pocket, but alas, it is empty. As he stands and contemplates the little one his eye strikes the Louis d'or. "An idea! I will borrow the coin, play 17 and win her a fortune." Back to the hall he rushes, reaching there upon the stroke of 12. Hurling the coin up the table he yells "17," and 17 wins. He lays his winnings and wins again. Again and again he doubles his wealth until the bank is broken. Back he goes to repay with interest the "borrowed" louis, but what a sight greets him. "Dead, and I have murdered her," and taking the death-stained gold he scatters it in the snow.

"AT THE ALTAR."—At the Italian boarding house the male boarders were all smitten with the charms of Minnie, the landlady's pretty daughter, but she was of a poetic turn of mind and her soul soared above plebeianism and her aspirations romantic. Most persistent among her suitors was Grigo, a coarse Sicilian, whose advances were odiously repulsive. The arrival at the boarding house from the old country of Guiseppe Cassella, the violinist, filled the void in her yearning heart. Romantic, poetic and a talented musician, Guiseppe was indeed a desirable husband for Minnie. All this, of course, filled Grigo with bitter hatred and he vows vengeance, which you may be sure he will work with extreme subtlety. All preparations are made for the wedding and when the day arrives, Grigo is ready for it. He has contrived an infernal machine with a pistol so arranged that its explosion means death to any one standing in front of it. The little church is decorated in honor of the affair and Grigo, with subterfuge gets the sexton out, leaving the place to himself. Sawing a hole in front of the altar step he places his weapon in such a position that one step forward by the priest would mean death to the bride kneeling in front. Grigo rushes back to his room, arriving just as the wedding party is leaving for the church. Here he becomes a victim of the frenzy of his mind and appreciating the fact that the awful deed will be laid to him and his apprehension will be inevitable, he writes a gloating note and then takes poison. His fall is heard by the housemaid, who discovering the note, gives it to a policeman, who rushes madly to the church. Fate, however, seems to conspire, and the officer falls, breaking his ankle, just outside the church. A newsboy, seeing his plight, runs up and the policeman directs him hurriedly to the church, where he arrives just in time to save the couple, who start back at the yell, for the priest has just made the step which fires the gun, but with no harm done. The priest gives thanks to God for their deliverance and proceeds with the wedding.

PATHÉ FRÈRES.

"THE MISER."—A young man is in love with a pretty peasant girl, and as the couple are chatting, the maiden's father appears on the scene, and after ordering the girl to retire, tells the youth that he will not tolerate the latter's attentions to his daughter, and orders the young man away from the place. Returning home in a most distracted mood, the youth tells his parents of the sad termination of his love affairs, and complains of being too poor to have any right to pursue his purpose. His father, who is an old miser, becomes suspicious of his son and fears that the latter, in a fit of desperation, will rob him of his gold, which he has stored in the house. Awaiting an opportunity, the old miser takes his bag of gold and going to an obscure spot, buries it, but his good wife, suspecting as much, follows him, and when the old fellow leaves the spot, thinking that his gold is hidden, the woman goes and digs it up. Returning home, the old lady turns the money over to her son, who, overjoyed, rushes off to the home of his fiancee, and presents her with it, whereupon the latter's father, seeing the large fortune in the young people's possession, gladly gives his consent to their marriage. The old miser takes a trip up to the place where he has hidden his treasure, and to his horror discovers that it has been taken. Immediately he becomes suspicious of his wife, and rushing home, accuses her of the deed. She admits her guilt, and the infuriated old man grabs her by the throat, and is strangling the terrified woman when the son rushes in and saves his mother's life. The youth immediately gives back the coveted gold, and the miser is so elated over having it returned that he becomes hysterical, and falls in a fit on the ground. The excitement is too much for him and he dies on the spot, clasping his gold to his heart.

"GRAND CANAL, VENICE." The beauties of the famous city of Venice are brought before our eyes as we gaze on this magnificent picture, which takes us in fancy for a trip through the many waterways of that ancient city, renowned for its many magnificent palaces, all of quaint architectural design. Floating tranquilly down the Grand Canal, we view with unbounded admiration the "Casa d'Oro," the most magnificent of the marble palaces. Next we see the Rialto and the famous St. Mark's Cathedral, then we have an opportunity of seeing at close range the Royal Palace with its beautiful piazza and massive pillars. Finally we pass the Palace of the Doges and the prisons, and can well appreciate the inspiration that prompted the author of the phrase, "Men built Rome, the gods Venice."

"WHAT A UNIFORM WILL DO."—Two burglars are seen entering a house where they are fortunate enough to steal a policeman's uniform and outfit, and escape through a sky-



light to the roof, after which they slide down a drain pipe to terra firma and make good their escape. Going to an old shanty, one of the pair dons the uniform and they both start out to see what can be realized by such a good disguise. Their first victim is an old fellow who has just arrived from the country, and who stops to ask the so-called policeman a direction. While he is being directed, one of the fellows runs away with his handbag, while the policeman gently lifts the poor old fellow's wallet, and starts in hot pursuit of his companion. Next they hit on a scheme whereby they can make a little loose change, and one of the rogues stops in front of a factory, where the crowd of employees are just coming out. He starts to give a performance, using a sword as the main attraction, but just as he is about to swallow the keen-edged piece of steel, his companion comes up and orders him away. The latter then goes along the street and steals a bicycle on which he makes his escape, and at the moment his pal comes along and the crowd, thinking that he is a policeman, appeal to him to follow the fleeing thief. Jumping on another wheel he starts in pursuit, and when they have gone some distance the pair join one another and have the laugh on their innocent victims. Finally they meet their Waterloo, when they try one of their old tricks, they are recognized by some of the crowd, who summon the police and the pair of vagabonds are locked up.

"THE LITTLE COQUETTE."—A pretty debutante is besieged by a score of young men, all anxious to win her hand, but she, being of a rather coquettish disposition, keeps them all guessing, and gets herself into all sorts of



scrapes with her very serious father, who is anxious that his daughter should settle down and marry some one of her numerous admirers. One evening she has three of her adorers call and it keeps her busy trying to hide one while she entertains the other. The first fellow is just beginning to get serious when the

second fellow arrives, and she hides the former under the couch and graciously meets the newcomer. They are just settled down to a friendly visit when Number Three is announced, so she hides Number Two behind the screen. Things are running along very smoothly until the fellow under the couch gets tired of his cramped position and rebels, upsetting the sofa and putting in his appearance just in time to see his rival kissing the queen of his heart. This starts the trouble, and the one behind the screen comes out, and there is a free-for-all fight. The girl's father rushes out and brings in two policemen, who take the whole party off to the station, where the young lady is reluctant about pressing the charges. The chief of police is a good appearing fellow and rather meets with the approval of the coquettish damsel, and when the other prisoners are released, she sets her mind on choosing the officer, with the result that he, not being very slow, seizes his opportunity, and the happy pair receive the father's blessings.

"JOLLY TRIO'S DREAM."—Two men and a woman are having a hilarious time, and after throwing everything out of the window, the trio follow suit and land on the walk below. They start out for a stroll through the woods, but all sorts of unforeseen things happen to them, and one of the worst calamities, the woman flies up in the air and comes down in pieces. The fellows gather up the different parts of her and pack them in a bag, and as they are going along the street they attract the attention of a couple of policemen, who place them under arrest and hurry them off to the station. They are then thrown in a cell, which is so cold that they are forced to light a charcoal fire, with the result that they suffocate and disappear, leaving only their clothes in a heap on the floor. When the officers enter the cell and find that there is nothing left of their prisoners, they gather up the clothing and throw it in a heap out on the street, where immediately the trio comes to life again and steals away. From that time on they meet with all sorts of mishaps, until we see the picture change, showing them sitting on a balcony in the pouring rain, where they have been dreaming of all their funny escapades.

"MR. JONAH GETS A LITTLE DUST IN HIS EYES."—A fellow is strolling down the street, and as he is passing a large apartment house where the janitor is busy cleaning, he receives the thrust of a door mat in the face, which nearly blinds him with the dust. Suffering from the effects of his misfortune he is unable to see, so staggers along the street and misses nothing in his path. He bumps into an old woman, knocking her sprawling in the street, and receives a good beating for not being more careful; then he collides with a fellow on a bicycle. Going along, he bumps into a ladder, upsetting it and throwing a painter severely to the ground, but this does not stop him and he next collides with a man carrying a tray of mortar on his head, with the result that he gets the benefit of the contents of the tray. Finally, he meets a man who is cleaning the street with a hose and the unfortunate fellow pleads with the stranger to give him a ducking, which the latter gladly consents to do, and it has the desired effect, washing the dust from his eyes and making him able to find his way home without any more mishaps.

"TOPSY TURVY."—A bunch of grotesque characters are seen in a room, where they pound on the floor and raise such a disturbance that they nearly drive their neighbors underneath to distraction. Finally the gang bore a hole in the floor and pay a visit to those under them, but the latter, when they see their neighbors coming down through the ceiling, rush out, leaving the place to the intruders. The ruffians help themselves to all the food in the house and are enjoying a hearty feast when the police arrive. At this juncture the fun begins, for the thieves escape to the roof with the cops close at their heels, but their combined weight is too much, and they all come through in a heap, and for some time everything is topsy turvy in the wild chase that ensues. Finally they have reached their limit and wake up, finding that it is only a nightmare.

"HYPNOTIC SUBJECT."—A pair of dishevelled characters meet and form a scheme whereby they will be able to realize some money with very little effort. One of the pair plays the part of a hypnotist and tells the other to do whatever he tells him, and in the end things will shape themselves to their mutual good advantage. The pair start down the street, and at a cafe meet two young ladies who are drinking some wine. Approaching the maidens, one of the fellows tells them of his hypnotic influence over the other. The ladies are anxious to see the demonstration so consent to be silent spectators, whereupon the two play the trick and to the astonishment of the witnesses, they drink the latter's wine and



make their escape. The next victim is a man who is anxious to see the fun and the so-called hypnotic subject relieves him of his wallet, and the pair make good their escape. As they are going along the road they bump into a policeman and try the joke on him, relieving the cop of his weapons, with which they hold him at bay while they get away. Going down to the river, where they are in the act of dividing the spoils, the enraged policeman catches them, but one of the fellows is too sleek and slips out of his coat, leaving it in the policeman's hands. When they discover that they have left the wallet in the coat they play another joke on the cop, and one of the pair jumps into the water and feigns drowning. The officer, always ready to be of assistance to any one in trouble, throws off his coat and plunges in to save the drowning man. The latter quickly swims to shore and with his pal, runs away with the cop's coat, and start out for a jolly time on the stolen money.

"FLORRIE'S BIRTHDAY."—A youth receives a note from his lady love, informing him that it is her birthday and stating that she expects to receive the bracelet that he has promised her. The poor fellow is in an awful state, for he is without a cent to his name and has visions of losing the affections of his prized one unless he is able to make good his promise. He goes to a rich old aunt and tries to borrow money, but meets with failure, so he leaves the place distracted. As he is walk-



ing down the street he meets his fair one and the first thing that she does is to hurry him off to the jeweler's to buy the present. Just as they are entering the door, the poor fellow is forced to confess his true condition, whereupon the girl nearly has hysterics over her grave disappointment. Going along the thoroughfare, they meet the stingy old man's servant leading her dog. For revenge, the youth cuts the leash and steals the animal. When the servant misses his little charge, he returns to the house and with tears in his eyes tells the distracted woman of his misfortune. She immediately has him post up a sign on the corner, stating that a reward of twenty-five dollars will be paid for the return of the dog. The youth reads the notice and he and Florrie go to the place post haste. Miss Florrie enters and gives up the dog, and after receiving the reward, hastens out and joins her friend, and the two go to the jeweler's, where Florrie's ambition is realized and she gets the beautiful gift.

EDISON CO.

"THE LANDLADY'S PORTRAIT."—In the ranks of those who strive for the advancement of art, the lot of the poor artist is generally one of trials and tribulations. Signor Daub, an Italian artist, has neglected to pay his room rent for some weeks. How he has evaded payment for so long a period, considering the feline instincts of his landlady, can only be conjectured. His long road of successful evasion has its turn when she suddenly appears and demands payment. A tramp, who is hiding behind a screen, sees the artist's dilemma, and suggests behind the landlady's back that the artist paint her picture in lieu of rent. "Happy Thought"—the landlady, flattered at the artist's admiration of her beauty, agrees to an immediate sitting to the discomfiture of the tramp. The disgusted artist sticks manfully to his task. The minister calls. The maid announces him. The landlady after admiring her portrait, leaves the room, while the buxom servant girl lingers. The jubilant artist enters and hugs and kisses her. The tramp attempts to join in, only to find himself sprawling on the floor. Not satisfied, she chases him with a paint brush. He hides behind the easel. She makes a lunge at him and daubs the landlady's portrait. The picture is ruined. The artist is in despair. The landlady is coming with the minister. All is lost—the artist and tramp find refuge on the roof. The landlady breathes vengeance. She follows, and appears over the ledge with a club. "Horrors!" the artist falls through the skylight into the studio, and hides in the chimney-place. The tramp falls down the chimney, and both roll out on the floor. The landlady enters the studio and is captured, tied and placed in the chimney. The artist and tramp escape. Congratulations.

"THE JANITOR'S BOTTLE."—"I wish him health and happiness," said the janitor, as he opened the bottle of Old Rye, sent as a present from brother Jerry. He was about to drink, but the friendly remembrance was fatal. The maid warns him of the approach of her mistress, and he hides the bottle in the desk drawer. Much to his discomfiture, he is immediately sent out to mail a letter. Mr. Biggs, while looking for a paper, finds the bottle, and thinks it's one he has previously concealed and forgotten. While engrossed with an "eye-opener," he is startled by his little daughter Ethel, who asks him what he is doing. He tells her he takes it for gout, and he illustrates the malady by limping around room. Baby Ethel disposed of, Biggs tries again, but is interrupted by a poet, who desires to marry his eldest daughter. Biggs, exasperated, used little ceremony and hustles Mr. Poet out. The bottle is hurried back into the drawer as Mrs. Biggs enters with gouty grandpa. Grandpa is made comfortable and Mr. and Mrs. Biggs leave for a ride. Little Ethel enters, and while playing Battledore falls on Grandpa's gouty leg. Feeling sorry, she brings him papa's medicine. The remedy just suits grandpa. To keep it for himself, he changes the label to "Poison," and hides the bottle behind Miss Biggs' picture. Granda, satisfied, goes to sleep. The poet, tired of life, enters to hang himself to the chandelier, before the image of his loved one. One last look—he discovers the supposed poison—"'Tis a better way to die,"—Miss Biggs discovers him while drinking—her screams arouse the household. The janitor recognizes his bottle and seizes the poet. Down comes the chandelier on grandpa's leg. All are incensed against the poet, and he is hustled ignominiously from the house.

"LEFT OUT."—The story of a pretty, delicate child, to whom misfortune came with crushing blows. First in the death of a loving mother—then in the coldness and neglect of a good, well-meaning, but weak-willed fa-

ther, who is cast down by loss of fortune and position. The little one knows that her clothes are poor, and child as she is, can understand why she is slighted by other children and left out of every childish game. No one knew when her voice was choked, nor cared when she stole away. No one save God saw how at last she crept through the gate and the grasses deep, past the wall to a lonely grave where her mother lay asleep. Could the mother feel in her narrow bed the wee cold hands as they groped about looking for love and sympathy as the big tears dropped? Ah! no—for even at the grave she had been left out. Woe to the world were it left unguided by a mightier hand than man's—for black despair must soon enshroud us—and so the cloud lifts from the little one's life. Her father comes to realize his weakness, and wrought to a mighty resolve by the pathetic figure at the grave, conquers a bright future for both.

ESSANAY MFG. CO.

"THE TELLTALE BLOTTER."—This story is a study of circumstantial evidence. It concerns two young men who are rivals for the hand of a merchant's daughter. The successful suitor is a trusted employee of the merchant. The rejected suitor commits a robbery, and then tries to fasten the crime on his rival. He is, however, outwitted by the merchant's daughter, who, by a woman's intuition, discovers circumstantial evidence of the crime by means of a blotter. Then the use of hypnotism is brought forward in order to secure a confession from the culprit. She succeeds in fastening the guilt where it belongs. The opening scene portrays the engagement of the lovers, and the anger of the rejected suitor. Then the official of the merchant, who is about to go upon a journey, intrusts the combination of his safe to his future son-in-law. In doing this he writes the combination on a slip of paper; then dries the ink with a blotter, which he thoughtlessly casts aside. The blotter, of course, takes the impression of the combination. The rejected suitor finds this blotter, opens the safe and steals the funds, which he hides in his bedroom. The other scenes show us the ingenious detective work of the daughter, and how she secures the aid of a celebrated hypnotic physician, who hypnotizes the culprit, the guilty man is made to act over again the details of his crime.

KALEM CO.

"THE NEW MINISTER, OR THE DRUNKARD'S DAUGHTER."—Appointed to a Southern village parish, the new minister sets out in a carriage toward his destination. On his arrival there he is cheerfully greeted by the crowd of church-goers, but the reception is marred when a drunkard attempts to strike his own daughter and is only prevented from doing so by the ecclesiastical stranger, who is himself struck for his interference—the latter passing up the assault only upon the plea of the inebriate's daughter. The squire's son, who is a bully, takes the clergyman for an easy mark, follows it up by a dig in the ribs with a cane. By this time the priest is really angry, and he smites the bully down with a blow. In the following scene the clergyman is returning to his home from a sick-bed, and upon reaching his house finds it broken into and all upset and immediately hastens to inform the constables of the burglary, while the guilty one is making his escape in an opposite direction. The burglar, who is none other than the squire's son, runs across the notorious drunkard, and after filling him up with more liquor in a nearby tavern, sticks the stolen papers and some money into the intoxicated man's pocket. The next morning as the latter is about to awaken at home and sober up, he is arrested and after finding the incriminating papers upon his person, the constables march the supposed thief off and bring him before the clergyman, who recognizes his papers, and upon circumstantial evidence he is sentenced to a term in prison, despite his daughter's pleadings. After being an inmate of the cell for some time, he manages to make his escape, however, but the guards are soon in pursuit and only overtake him after a weary chase which terminates at the entrance of the rectory. His daughter, who stands in conversation nearby with the minister, recognizes her father and she again pleads for his release. While the reverend gentleman is speaking with the prisoner and the guards at his side a messenger delivers a note which explains the squire's son meeting with an accident by falling off his horse, and before dying from its effects he confesses his own guilt in the crime and the escaped convict is released and given a good position after promising to reform.

A DEFENSE

(Continued from last week.)

Now, you can readily see what the result would be should fire get into this box, as large as a barrel and filled with a thousand or more feet of loosely coiled celluloid film. With the trap door closed you have almost ideal conditions for an explosion, and if the box is not blown to pieces, it is likely to be ripped open and the film, thus fed by the air, burns wickedly for a few moments until burnt out.

Now, if the film were tightly wound on a bobbin and confined to a small iron box with sufficient air to support combustion, it could only smoulder and smoke and would not burst into a blaze, yet such an iron hamper is required by a city ordinance of Chicago.

When the first exhibitions were given about 10 years ago the films used to be played into basket or bag and many brief sensational blazes resulted. Laws were very soon enacted, requiring machines to be installed in stout iron boxes to confine the flame in case of fire. This is without any regard to the safety or comfort of the operator, who oft-time, laboring under great disadvantage by the confined heat and lack of ventilation, cannot do his best work in taking care of the apparatus. The metal booth in itself becomes a more or less dangerous thing, for should a live wire come in contact with it the operator can under certain conditions receive a disabling shock.

The State of Massachusetts, recognizing this danger, has made the use of an asbestos board box compulsory. They have thus provided a fireproof box, which is also a non-conductor, and the liability of shocking the operator has been reduced and the danger of broken wires or contacts causing short circuiting has been eliminated. It is to be hoped that other States will follow their example.

No doubt you have all felt more or less uneasiness during a moving picture exhibition for fear of an explosion or fire. Now, let me tell you that if the apparatus is in an iron box and the film, no matter from what cause, should become ignited, in all probability the blaze will be confined to the box, and long before you can escape from the building the film will have burned itself out, and so long as confined to the box no damage can be done. The operator, if he cannot immediately extinguish the flame, should be free to escape from the box and close the door to confine the fire to the box itself. So insistent have some inspectors been on insuring the confining of the fire that they have required the operator to be locked in the box so that he cannot escape unless released from the outside! Can you imagine sane authorities enforcing so ridiculous a regulation? Yet, in nearly every city we find ordinances containing usually absurd requirements. Imagine the situation—films ignited, audience in a panic—operator shut like a rat in a trap to be burned with his films, sacrificed to the asininity of the man who drew up the ordinance!

The fireproof films will do away with all this trouble and the fireproof films are already on the way. They are already being manufactured in Europe and an American firm promises to have them on the market in a very short time. If these films prove serviceable and good enough in quality it means only a very few years before all of the celluloid film, which is now in use, and there are millions and millions of feet of it, will be a thing of the past; then, and not till then, I suppose, will we see the last of the stereotyped scare head, "Motion Picture Machine Explodes."

The introduction of motion pictures in natural color, which is already an accomplished fact in England, the raising of the moral standard of the "Film Drama" by the manufacturer and the reassuring of the public in regard to the dangers of the moving picture machine, and the exploding of its alleged "explosions" will give to this new and marvelous form of entertainment the place it merits in the estimation of the thinking public.

MAKING "C. Q. D."

The following humorous account is given of how the Vitagraph Co. made their wreck film, and how it affected the inhabitants of the scene of their work:

The waters of Gowanus Bay and all Gowanus were untroubled until four big automobiles rolled up to the entrance of a pier at the end of which lay the steamship J. L. Luckenbach, formerly the Saale. The occupants of the automobile looked as if they were going to an undress affair, as nobody had all his or her clothes on except the captain of the steamship Republic, which had been scheduled by a maker of moving pictures to repeat a part of her performance off Nantucket. The captain was made up as the real captain of the Republic, except that he had on a military coat and hat, which may not be detected if the pictures are moved quick enough.

The strange appearance of the automobile party brought most of the juvenile and much of adult Gowanus down to the waterfront. The ship that was going to represent the Republic was the Luckenbach. The real Florida was docked not far away to represent herself, and Gowanus Bay played the part of the Atlantic Ocean with astonishing modesty.

The man with the picture machine was posted at the bow of the Republic (Luckenbach). The ship's commander, with a small megaphone, then began to shout through it. Four lifeboats were swung out on the davits (that's a fact), and half a dozen women in nightgowns and men's coats and with hair dishevelled began prancing up and down, dropping occasionally on their knees and putting up their hands in attitudes of prayer. Meanwhile the stokers were making a rush for the lifeboats, and the stentorian voice of the skipper was heard in the regular way shouting, "Women and children first!" There were no children except among the Gowanus onlookers, but as the speech is not reproduced simultaneously with the pictures it does not matter.

The captain and some of the women came to pretty close quarters in the excitement of abandoning ship, something never done before in mid-Gowanus, and a lady in a nightgown ran against the skipper's fist with such violence that she was knocked down and her nighty was stained by drops from her nose. The skipper picked her up and continued his work on the megaphone.

The excitement around the pier got pretty warm, and Gowanus began to break into the scene in rowboats. They did not know that it was all a play that will be put on in a hundred halls next week. The moving-picture man was careful to keep piers and rowboats out of his focus. He stopped a while to let a Thirty-ninth Street ferryboat—such a thing is seldom seen off Nantucket—go by.

The sailors of the Luckenbach are the real thing, and know how to lower the boats, so not one of the party was spilled. It was the wildest rescue Gowanus had ever seen, and the queer part about it was that a large part of the kid boys and girls of Gowanus believed it was real. The way those women in the lifeboats carried on, tearing their hair and screaming, was enough to make a guileless Gowanuser think that something or other was the matter. Then the lifeboats rowed out of the picture, leaving the skipper alone with his ship.

The next view, ladies and gentlemen, will be of the reception aboard the Italian ship Florida of the survivors of the Republic, taken at great expense by our special artist from an ocean tug chartered for the occasion. The women again began to look fearful and fearsome as they were rowed into the range of the man with the camera. When you see the show you cannot dispute that it was the real Florida that the survivors were put aboard. Her battered and crumpled bow was exposed especially for the moving-picture man to do his worst. The survivors were not so wild when taken aboard the Florida, where they were welcomed by many of the original crew and nearly all of the officers.

And the waters of Gowanus chortled against her tottering and slimy piers.

FOX TO REMAIN IN THE RENTAL FIELD.

Says Rumor to the Contrary is Absolutely Unfounded.

The situation in New York was given a decided twitch last week by the publication of a rumor to the effect that William Fox, of the Greater New York Rental Company, and owner of four of the biggest moving-picture theatres in New York City, was to leave the rental field.



WILLIAM FOX.

For some reason unexplained, the Independent renters immediately spread the report that such action on the part of Mr. Fox meant that he is to embark as an Independent. It can readily be seen that such a move on his part would put a tremendous amount of impetus into the activities of the Independent faction in this city; and, in fact, there is little question but that such an announcement from him would, to a certain extent, affect the situation throughout the country.

Mr. Fox, when seen at the Dewey Theatre, absolutely denied that the report was true, or that there is any cause for the rumor. He is especially indignant that it should be supposed that he is to become an Independent, and in an exclusive statement to the INDEX desires to make it known that there is no intention on his part whatsoever to abandon his stand as a staunch Association man, or to make his exit from the rental field.

"I do not contemplate any change whatsoever in the conduct of my business. I am not to give up my interests in the Greater New York Rental Company, nor have I any intention to diminish my holding in it. I cannot, for the life of me, see how it is that such a report got around, and I tell you that there is not the slightest reason to put any stock in it. I, as an Independent? Well, I should say not! I would just as soon join the Salvation Army or make a present of the Dewey Theatre to some charitable organization. I have built my business up as a member of the Association, and as such I expect to be able to carry it on further. It seems to me as if the Independents must certainly need news very badly if they find it necessary to count unwilling me in their ranks.

"As a matter of fact, the entire manipulations of that Chicago syndicate or corporation that is calling itself 'trust buster' and a lot of other nice names, looks to me like one fine, big scheme to make money quick—and that's all.

"The wise individuals who are steering the game would have the time of their lives trying to convince me that there is enough cash in it to make it substantial. They have figured out very prettily how, by making a big noise, they can get an unsuspecting public to pay up good, hard coin for shares in the enterprise. Do they mean to tell us that they have at heart any of the future interest and welfare of the trade, the same as you and I and a lot of other people who cast our lines in this business long before it got to its present healthy state? Do they mean to tell the very men who are so foolishly calling themselves Independents that they are going to make the entire affair a co-operative one, when theirs is a corporation, with stockholders who do not invest their money for glory?

"Their one excuse for living is a condition of affairs for which they are not responsible. The changes in the film world rendered the existence of such a concern as theirs possible—and that is the only reason why they are in business. Why don't they come into view when there were no two factions to the trade and tell us that by flocking to their standard we would be relieved of hardships with which we were at that time burdened? They didn't do it. But now, when they see the less responsible element, both exhibitors and renters, in need of a standard-bearer, they come to the front and attempt to make something out of nothing."

This said, Mr. Fox launched forth into a set of remarks which gave unmistakably and forcibly his opinion of whoever is responsible for the rumor. When reminded that the only evidence of any definite source is in the form of a trade paper which recently appeared in the field, he said a few things about newspapers that print things without investigating them first.

Digressing from the subject, Mr. Fox was asked his views on the refusal of Percy Williams to pay the license fee and thereby continue the Association service at his houses.

"It is certainly a puzzle to me," he said. "What weight can Percy Williams' opinion have as a judge of film matters, either one way or the other? What has he ever done in the film field that he should be considered a factor? He has other business outside of moving-picture exhibitions, and I think that it is an injustice to even count him in our ranks. Did Percy Williams ever put up a fight in favor of moving pictures? Did he raise a hand during the recent trouble?"

Here Mr. Fox was becoming more and more excited, and was bringing his fist down with a bang at the end of each sentence. There is that spirit of stick-to-it-iveness in the man that has made him the recognized leader in the tussles which the New York field has had with the authorities; and it is certain that no man is in a better position to know whereof he speaks regarding the defense of the business than William Fox. He continued:

"I think I carry as much responsibility toward the public in conducting my houses as any theatrical operation, and why a man should refuse to pay an almost insignificant part of his profits for the benefit of his patentees is as unbusinesslike and impractical as it is unreasonable. Where would all of our great inventions be if we all had such little inclination toward helping them develop and become perfect? I, for one, feel that America is too progressive a country that I should not be proud to say that I, too, paid toward the attainment of its prowess in commerce or science. I feel that every exhibitor—large or small—should look upon it in this way. We all should realize that the day must come when this business will be a unit; and the sooner this is accomplished the sooner can we benefit by it."

FROM FAR EAST TO FROZEN NORTH.

Moving Pictures in Arctic Exploration and Among the Malays.

Great as the work is that the kinematograph has done in bringing home the habits and customs of peoples previously known only by name, and in demonstrating the wonders, beauties and natural resources of their own and other lands the world over, the work of educating and enlightening which is going on by its means in those same lands beyond the seas is much greater.

"Last Christmas I was at the Theatre Royal, Calcutta, with the 'Corrick Family' of musicians and Leonard's Pictures, and was greatly interested in the several large picture shows, which are permanently established on the Maiden," writes H. G. Coulter, in an English contemporary. "These places are run for natives by natives on the three houses a night system, with matiness on Wednesdays and Saturdays, and on lines which would prove an eye-opener to the managers of many shows in England. There, as I subsequently found throughout the entire East, exhibitions are, for the main part, held in large, well-built tents of canvas or bamboo and matting—not circular, but long and narrow on the lines of a hall, and with no posts to obstruct the view. The management seem to spare no expense in making their 'houses' attractive and comfortable, and the approaches are richly carpeted and lined with banks of tropical plants. Most of them have their own electric light generators, and the entrances are a veritable blaze of light. I have seen as many as eight and ten huge flame arc lamps, three electric signboards and myriads of colored globes over one doorway, and frequently the modern linolight and mercury vapor lamp. The prices of admission range from twelve rupess (16/-) for a box of four seats, elevated at the rear of tent ,down to four annas (4d.) for space to squat upon the matting floor in the front, right up by the sheet. In some cases the cheapest seats are behind the sheet.

"I have never heard of a European who made any money with pictures amongst natives. They will not patronize a show, however good, unless it is run by their own nationality. European companies depend entirely upon the military garrisons and the comparatively small civil population, and that business is now greatly overdone. And so, whilst the East is a harvest for the manufacturer, it is no good for the showman, unless he be a native. The pictures are mostly well shown by the native operators, and the audiences are, as a rule, very orderly. During the pictures a deep silence reigns, broken only by the rhythm of the machine, for there is no music. Once or twice I did hear a gramophone with records in the native dialect, screeching and wailing continuously, with a total disregard of the applicability of its 'music' to the picture on the screen.

"The most blase frequenters regard the proceedings with the greatest awe, and their admiration is always mingled with complete bewilderment. This often applies, strange to say, to proprietor as well as patron. They have learned that there is money in the business, and how to run a show, but the nature of the pictures themselves is, in many cases, quite beyond their comprehension.

"After the show, one night in Singapore, I was told that the Malay proprietor of a native picture show down the other end of the city wished to see me. He had come up to the New Theatre to see 'Leonard's Pictures.' Amongst other films we showed Urban's 'Naval Attack on Portsmouth,' and throughout the exhibition some fine gun effects and the other usual incidental noises. The little Malay was greatly impressed—and perplexed—and said to me, growing more excited with each breath:

(To be continued.)

The moving-picture shows in Cheyenne, Wyo., are doing a fine business. The Lyric, conducted by Moore & Grieves, has just reopened, after being thoroughly overhauled and renovated, and is one of the prettiest moving-picture houses in the city. The Star, under the managemnt of C. L. Hogle, is showing a class of pictures that is bound to draw the business. The Orpheum will soon open under his management.

The Kai Gee motion-picture theatre, of Rochester, N. Y., formerly owned by Carl Jessen, has changed hands. The new owner is E. R. Burget, of Francisville, N. Y. Mr. Jessen, it is understood, will establish a chain of 5-cent theatres along the Santa Fe in Arizona and New Mexico.

Mr. and Mrs. Dutro have taken over Dreamland Theatre, on Main street, Kewanee, Ill.

FILM SERVICE FACTS

A pamphlet we have just issued

Of interest to every exhibitor who is not satisfied with the film service he is receiving.

Drop us a postal card for it today

GEO. K. SPOOR CO.
(Incorporated)
62 North Clark Street
CHICAGO, ILL.

BEFORE YOU MOVE

one way or the other

WRITE WRIGHT

and you'll be served RIGHT

We know the market.

We are the first to subscribe to the

CENSORSHIP SYSTEM

and that insures YOU against trouble

INDEPENDENT FROM THE WORD "GO!"

WRIGHT FILM SERVICE

13 E. 14th Street, New York

Improved Film Supply Co.

Members of
Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.

Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)

1368 BROADWAY
NEW YORK CITY

Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

In Rolls
Correctly Numbered

TICKETS

Lowest Prices

STANDARD TICKET CO.

181 Pearl St., New York

LICENSED FILMS

vs.

INDEPENDENT FILMS

FOUR ACES

vs.

A FOUR FLUSH

The comparison is exactly the same since they have shown their hand.

Compare it yourself

OUR HAND:	THEIR HAND:
Edison	Mr. No Name
Biograph	" Junk
Selig	" Failure
Pathe	" Lemon
Vitagraph	" Duper
Lubin	" Oblivion
Kalem	" Hot Air
Gaumont	" Bankrupt
Urban Eclipse	" Obscurity
S. & A.	" Four Flusher

MR. EXHIBITOR: ask yourself

Can I afford to use this Independent Junk?
Will my patrons stand for it?
Why turn down a sure thing for an uncertainty?
Why hesitate taking out a license, which means protection to me?

No business has ever succeeded or will ever succeed without regulation and protection. And now, that it is offered you, accept it while the opportunity affords.

For a film service that "stands alone," write the following offices:

Pittsburg, Pa. Cincinnati, O. Des Moines, Ia.
Wilkes-Barre, Pa. Rochester, N. Y. Lincoln, Neb.

Pittsburg Calcium Light & Film Co.

BIOGRAPH FILMS

Trade Mark

Trade Mark



POLITICIAN'S LOVE STORY!

Released February 25th

AT THE ALTAR

The interception of a rejected suitor's vengeance

The story is that of a Sicilian, who rejected by the girl he loves, tries to wreak vengeance by placing an infernal machine under the altar step on the day of her marriage to an Italian musician. It is placed in such a manner that the stepping forward of the officiating priest will spring the trap, killing the girl and her groom elect. The plan, however, is intercepted in the nick of time.

Length 972 Feet

Released February 22nd

THE GOLDEN LOUIS

A pathetic episode of the day of "Old Paris" when knights and gallant blades held forth. Contrasting the scene of gayety there is seen a small child begging in the snow. She falls exhausted and sleeps. Some one drops a Golden Louis into her little wooden shoe at her side, which coin is taken by a desperate gambler who feels there is a chance of winning for her a fortune. He does, but upon his return he finds her dead.

Length 474 Feet

Released February 22nd

The Politician's Love Story

A comedy subject with a moral, "Don't Anticipate." A political "boss" has been vilely caricatured by a newspaper cartoonist and goes to annihilate the author of them, but finding the artist a pretty girl, falls deeply in love with her.

Length 526 Feet



AT THE ALTAR

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

S. LUBIN.

Subject and Class.	Date.	Length.
The Silver Dollar—C	Feb. 15	475 ft.
The Unlucky Horseshoe—C	Feb. 15	460 ft.
A Broken Heart—D	Feb. 18	530 ft.
The Pass Key—C	Feb. 18	415 ft.
Love Me, Love My Dog—C	Feb. 22	650 ft.
A Game of Chess—C	Feb. 25	290 ft.
The New Governess—D	Feb. 25	895 ft.
No. 5874—D	Feb. 8	840 ft.
The Bank Messenger—D	Feb 11	705 ft.
A Secret—C	Feb. 11	235 ft.
Aunt Emmy's Scrap Book—D	Feb. 1	865 ft.
Blind Musician—D	Feb. 4	480 ft.
Willie's Water Sprinkler—C	Feb. 4	340 ft.
A Suit Case—C	Jan. 25	615 ft.
Who Stole Casey's Wood—C	Jan. 25	270 ft.
The New Mirror—C	Jan. 28	480 ft.
Love Germs—C	Jan. 28	460 ft.

VITAGRAPH CO.

The Honor of the Slums—D	Feb. 16	630 ft.
How the Kids Got Even—C	Feb. 16	———
C. Q. D.—E	Feb. 20	———
Jessie, The Stolen Child—D	Feb. 9	560 ft.
A Clever Trick—C	Feb. 9	345 ft.
An Irish Hero—D	Feb. 13	735 ft.
Lost in a Folding Bed—C	Feb. 13	250 ft.
Deacon's Love Letter—C	Feb. 2	410 ft.
Marathon Race—D	Feb. 2	585 ft.
Virginius—D	Feb. 6	945 ft.
The Love of the Pasha's Son—D	Jan. 26	543 ft.
The Treasure, or The House Next Door—C	Jan. 26	464 ft.
Cleopatra's Lover—D	Jan. 30	865 ft.

BIOGRAPH CO.

The Curtain Pole—C	Feb. 15	765 ft.
His Ward's Love—D	Feb. 15	235 ft.
The Hindoo Dagger—D	Feb. 18	583 ft.
The Joneses Have Amateur Theatricals—C	Feb. 18	400 ft.
A Wreath in Time—C	Feb. 8	558 ft.
Tragic Love—D	Feb. 11	893 ft.
Edgar Allan Poe—E	Feb. 8	450 ft.
The Girls and Daddy—C	Feb. 1	901 ft.
The Brahma Diamond—D	Feb. 4	1,036 ft.
The Welcome Burglar—D	Feb. 25	790 ft.
Those Awful Hats—C	Feb. 25	185 ft.
The Cord of Life—D	Jan. 28	857 ft.

D, Dramatic. C, Comic. E, Educational. M, Magic.

PATHE FRERES.

Subject and Class.	Date.	Length.
The Hand—D	Feb. 15	850 ft.
The Assassination of the Duke of Guise—D	Feb. 17	853 ft.
His First Flight—M	Feb. 19	397 ft.
Choice of Weapons—C	Feb. 19	315 ft.
How Mother-in-Law Got Even—C	Feb. 19	197 ft.
Exacting Father-in-Law—C	Feb. 20	423 ft.
Now I'm Here, I'll Stay—C	Feb. 20	453 ft.
Les Ricochets—E	Feb. 8	246 ft.
Woman Chauffeurs—C	Feb. 8	311 ft.
Buster's Revenge—C	Feb. 8	344 ft.
Charlotte Corday—D	Feb. 10	787 ft.
Adventures of a Bag of Coal—C		203 ft.
Bess and Her Goose—C	Feb. 12	482 ft.
The Laplanders—E	Feb. 12	462 ft.
The Brazilian's Ring—D	Feb 13	482 ft.
They Lead the Cops a Chase—C	Feb. 13	410 ft.
Earthquake at Messina—E	Jan. 29	515 ft.
Village Quarrel—D	Feb. 1	466 ft.
Two Bandboxes—C	Feb. 1	216 ft.
Sure 'Nuff Tumbler—C	Feb. 1	292 ft.
Incriminating Evidence—D	Feb. 3	1,160 ft.
Choosing a Life Partner—C	Feb. 5	689 ft.
He Can Imitate Anything—C	Feb. 5	295 ft.
Vulture Hunting in Africa—E	Feb. 6	597 ft.
Why They Fell Out—C	Feb. 6	387 ft.
The Scar—D	Jan. 25	606 ft.
Sammy Celebrates—C		354 ft.
Calling Day—C	Jan. 27	469 ft.
Nick Carter's Double—C		469 ft.
Vampires of the Coast—D	Jan. 29	590 ft.
A Put Up Job—C		348 ft.
Saved By His Dog—D	Jan. 30	512 ft.
On the Zambesi—E	Jan. 30	328 ft.

EDISON CO.

Subject and Class.	Date.	Length.
A Daughter of the Sun—D	Feb. 16	850 ft.
The Uplifting of Mr. Barker—C	Feb. 19	900 ft.
A Bachelor's Supper—D	Feb. 9	850 ft.
The Saleslady's Matinee Idol—C	Feb. 12	900 ft.
Origin of Beethoven's Moonlight Sonata—D	Feb. 2	900 ft.
Adventures of an Old Flirt—C	Feb. 5	900 ft.
A Romance of Old Madrid—D	Jan. 26	900 ft.
A Modest Young Man—C	Jan. 29	900 ft.

ESSANAY CO.

Tag Day—C	Feb. 17	560 ft.
Bring Me Some Ice—C	Feb. 17	350 ft.
Educated Abroad—C	Feb. 10	970 ft.
Musician's Love Story—D	Feb. 3	1,000 ft.
Too Much Dog Biscuit—C	Jan. 27	400 ft.
A Cure for Gout—C	Jan. 27	540 ft.

KLEINE OPTICAL CO.

Double's Fate—D	Feb. 10	430 ft.
Following Mother's Footsteps—C	Feb. 10	475 ft.
Miner's Will—D	Feb. 9	482 ft.
Sportive Puppet—M	Feb. 9	403 ft.
Jones Bought Phonograph—C	Feb. 13	296 ft.
Ambassador's Despatch Case—D	Feb. 13	624 ft.
Guard's Alarm—C	Feb. 1-6	463 ft.
Living Wreck—D	Feb. 1-6	562 ft.
Mother's Heart—D	Feb. 1-6	650 ft.
Gendarme's Horses—C	Feb. 1-6	275 ft.
Nurse's Romance—D	Feb. 1-6	925 ft.
For Their Country's Sake—D	Jan. 30	567 ft.
Messina After the Earthquake—E	Jan. 30	367 ft.
For Mother's Sake—D	Jan. 27	700 ft.
Trip on Rhodesian Railway—E	Jan. 27	287 ft.

URBAN ECLIPSE.

(Geo. Kleine.)

American Fleet at Sydney—E		190 ft.
The Hand of a Wizard—C		374 ft.
Outwitted—M		463 ft.

GAUMONT.

(Geo. Kleine.)

A Strong Draught—C		380 ft.
Grandfather—D		614 ft.
The Chinaman—C		387 ft.
Bernard Palissy—E		444 ft.

SELIG CO.

On the Warpath—D	Feb. 18	1,000 ft.
Stirring Days in Old Virginia—D	Feb. 4	1,000 ft.
Prairie Town Romance—D	Jan. 21	1,000 ft.

KALEM CO.

Sporting Days in the South and the Making of a Champion—Sports	Feb. 19	940 ft.
The High Diver—D	Feb. 12	970 ft.
Italian Detectives—D	Feb. 5	800 ft.
The Octoron—D	Jan. 29	835 ft.

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, Feb. 23

The Poor Musician

A noted violinist is visited by a friend who becomes infatuated with his wife. Later he persuades the woman to take her baby and desert her husband for him. Neglect and cruelty break the woman's heart, and she dies, leaving baby, who grows to womanhood believing the rogue to be her father. An accident brings the old musician to the villain's home, where the story of his perfidy is told, and the young woman restored to her parent.

Length 652 feet

Perpetual Proposals

or, An Ardent Wooer

A summer picture of vacation days in the mountains. A young man proposes to his sweetheart at every possible opportunity while the other boarders annoy him by appearing and taking snap shots. After innumerable interruptions the young fellow is accepted. The other boarders crowd around and show the results of their snap shots.

Length 296 feet

Saturday, Feb. 27

SAUL and DAVID

A beautiful, spectacular, Biblical story of the shepherd boy who became King of the Israelites

Elaborately staged Gorgeously costumed Superbly acted

Length 1000 feet

Place your orders early for the VITAGRAPH Pictures of the

INAUGURATION of President WM. H. TAFT

BEST AND MOST COMPLETE

Coming—Another Shakesperian Masterpiece

KING LEAR

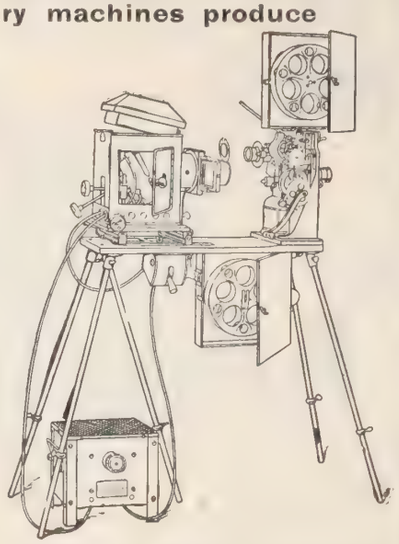
THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

EDISON KINETOSCOPES

The public wants something better in Motion Pictures than ordinary machines produce

Once any sort of motion pictures went because the idea was new. Now only the best draw the crowds. Exhibitors should have the brilliant, steady, clean cut work of the Edison Kinetoscope to secure a permanent and real success. The Kinetoscope is Mr. Edison's invention, perfected by him and manufactured under his supervision.



Prices from $90.00 to $225.00

Complies with Fire Regulations of all cities

EDISON FILMS

The Edison idea in film making is to produce subjects that hold the attention by reason of their cleverness. They are never coarse or suggestive. Some thrill, others amuse; all are the kind that appeal on the strength of high quality. New Edison Films are made each week.

NEW SUBJECTS:

Shipment, Feb. 23, 1909

THE LANDLADY'S PORTRAIT

COMEDY

No. 6424 Code, VENGES Approx. Length, 585 feet

THE JANITOR'S BOTTLE

COMEDY

No. 6425 Code, VENGEURS Approx. Length, 405 Feet

Shipment, Feb. 26, 1909

LEFT OUT

DRAMATIC

No. 6426 Code, VENGO Approx. Length, 900 feet

NEXT WEEK'S SUBJECTS

Shipment, March 2, 1909

100 PER CENT. JEALOUSY (Comedy)

No. 6427 Code, VENGOLINE Approx. Length, 450 feet

BOYHOOD DREAMS (Comedy)

No. 6428 Code, VENGUDE Approx. Length, 450 feet

Shipment, March 5, 1909

A BIRD IN A GILDED CAGE (Comedy)

No. 6429 Code, VENTANERO Approx. Length, 900 feet

EDISON MANUFACTURING CO.

MAIN OFFICE AND FACTORY,
72 LAKESIDE AVE., ORANGE, N. J.

Dealers in all Principal Cities

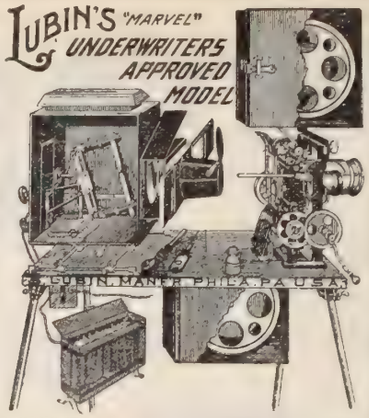
New York Office, 10 Fifth Ave. Chicago Office, 304 Wabash Ave.

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England

Selling Agents: P. L. WATERS, 41 E. 21st St., New York; GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



LICENSED UNDER THE PATENTS OF THE MOTION PICTURE PATENTS COMPANY

Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs,** to extend over five feet high. **$150**

Released Feb. 22nd

LOVE ME, LOVE MY DOG

A young man presents his best girl with a dog. Now he wishes he had not done so, as the dog seems to be first in the affections of the young lady. The dog even goes to the wedding. Finally the young husband poisons the dog under much difficulty.

Length, 650 feet

A GAME OF CHESS

A young lady invites her friend for a game of chess. This is her move. He accepts the invitation and comes to a game of chess. This is his move. Now they both move to an engagement.

Length, 290 feet

Released Feb. 25th

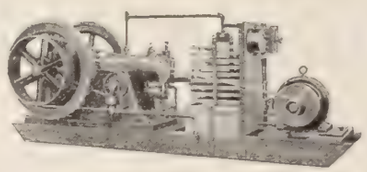
THE NEW GOVERNESS

A young lady accepts a position as governess. She has charge of a little boy who is the innocent cause of her arrest under the suspicion of being a thief. The problem is solved very cleverly and her innocence proven.

Length, 895 feet

LUBIN MANUFACTURING COMPANY
Lubin Bldg., 926-928 Market St., Philadelphia, Pa.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN

FILM CEMENT

MAKE YOUR OWN

Send to the undersigned enclosing 25c., and by return mail you will receive a recipe to make cement for 10c. that will

Stick you to your mother-in-law

W. E. L. REEGER
Lyric Theatre TAMAQUA, PA.

FOR SALE—20 Reels Film, titled, good condition, $10.00 per reel. 50,000 San Francisco Post Cards, $2.00 per 1,000. Slot Machines at half price.

MAYER SILVERMAN
713 Fulton Building
Pittsburg, Pa.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogne of over 300 illustrated songs.

Advertise In Film Index

NEXT Sand A FILM ISSUE

ORDER QUICK OUR

Dramatic Feature

The Telltale Blotter

(Length, 1000 Feet)

READY

Wednesday, Feb. 24th

WATCH FOR OUR WESTERN FEATURE SUBJECT SOON TO BE RELEASED

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

PATHÉ FRÈRES



FILMS



FEATURE SUBJECTS

MONDAY, FEBRUARY 22nd, 1909

THE MISER

Length - - - 518 Feet

WEDNESDAY, FEBRUARY 24th, 1909,

What a Uniform Will Do

Length - - - - - 495 Feet

A LITTLE COQUETTE

Length - - - - 367 Feet

FRIDAY, FEBRUARY 26th, 1909

THE JOLLY TRIOS' DREAM

Length - - - 417 Feet

SATURDAY, FEBRUARY 27th, 1909

FLORRIE'S BIRTHDAY

Length - - - 433 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue

MOTION PICTURE PATENTS CO.

10 FIFTH AVENUE NEW YORK CITY

The following manufacturers and importers of films have been licensed by this company :

AMERICAN MUTOSCOPE & BIOGRAPH CO.
EDISON MANUFACTURING CO.
ESSANAY FILM MANUFACTURING CO.
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING CO.
PATHE FRERES
SELIG POLYSCOPE CO.
VITAGRAPH COMPANY OF AMERICA

The following Exchanges have been licensed, and at the present time are the only Exchanges that are authorized to handle licensed film :

Name.	Address.
Actograph Company	50 Union Square, New York City.
Actograph Company	Troy, N. Y.
Alamo Film Exchange	405 Main Street, Dallas, Texas.
Alamo Film Exchange	304 Conroy Building, San Antonio, Tex.
American Film Exchange	645 Wabash Building, Pittsburg, Pa.
American Film Service	125 Monroe Street, Chicago, Ill
American Film Service	158 North Main Street, Memphis, Tenn.
American Vitagraph Co	116 Nassau St., New York, N. Y.
Buffalo Film Exchange	131½ Genesee Street, Buffalo, N. Y.
C. A. Calehuff	Fourth and Green Streets, Philadelphia, Pa.
Calumet-Film Exchange	Masonic Temple, Chicago, Ill.
Eugene Cline & Co	59 Dearborn Street, Chicago, Ill.
Eugene Cline	268 South State Street, Salt Lake City, Utah.
Clune Film Exchange	727 South Main Street, Los Angeles, Cal.
Colorado Film Exchange Co	320 Charles Building, Denver, Colo.
Columbia Film Exchange	414 Ferguson Building, Pittsburg, Pa.
O. T. Crawford Film Exchange Co	Gayety Theatre Building, St. Louis, Mo.
O. T. Crawford Film Exchange Co	Crawford Theatre, El Paso, Texas.
O. T. Crawford Film Exchange Co	Hopkins Theatre, Louisville, Ky.
O. T. Crawford Film Exchange Co	Shubert Theatre, New Orleans, La.
Harry Davis	347 Fifth Avenue, Pittsburg, Pa.
Harry Davis	Buffalo, N. Y.
Harry Davis	1311 Market Street, Philadelphia, Pa.
Denver Film Exchange	713 Lincoln Avenue, Denver, Colo.
Dixie Film Company	620 Commercial Place, New Orleans, La.
Duquesne Amusement Supply Co	104-5 Bakewell Building, Pittsburg, Pa.
Duquesne Amusement Supply Co	235 Monticello Arcade Building, Norfolk, Va.
Edison Display Co	1116 Third Avenue, Seattle, Wash.
Edison Display Co	165½ Fourth Street, Portland, Ore.
Electric Theatre Supply Co	47 North 10th Street, Philadelphia, Pa.
Greater New York Film Rental Co	24 Union Square, New York City.
C. J. Hite Company	Monadnock Block, Chicago, Ill.
Howard Moving Picture Co	564 Washington Street, Boston, Mass.
Imperial Film Exchange	44 West 28th Street, New York City.
Imperial Film Exchange	299 River Street, Troy, N. Y.
Imperial Film Exchange	803 Ninth Street, N. W., Washington, D. C.
Imported Film & Supply Co	708 Union Street, New Orleans, La.
Kent Film Service	218 Nicholas Building, Toledo, Ohio.
Kleine Optical Company	2008½ Third Avenue, Birmingham, Ala.
Kleine Optical Company	657 Washington Street, Boston, Mass.
Kleine Optical Company	52 State Street, Chicago, Ill.
Kleine Optical Company	302 Boston Building, Denver, Colo.
Kleine Optical Company	229 Commercial Building, Des Moines, Iowa.
Kleine Optical Company	214 Traction Building, Indianapolis, Ind.
Kleine Optical Company of California	369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company	662 Sixth Avenue, New York, N. Y.
Kleine Optical Company	309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri	523 Commercial Building, St. Louis, Mo.
Lake Shore Film & Supply Co	314 Superior Avenue, N. E., Cleveland, O.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	Main and Sixth Streets, Evansville, Ind.
Laemmle Film Service	78 South Front Street, Memphis, Tenn.
Laemmle Film Service	1121-23 Lumber Exch., Minneapolis, Minn.
Laemmle Film Service	800 Brandeis Block, Omaha, Neb.
Laemmle Film Service	419-20 Marquam Grand Bldg., Portland, Ore.
Laemmle Film Service	151 Main Street, Salt Lake City, Utah.
H. Lieber Co	24 West Washington St., Indianapolis, Ind.
Lubin Film Service	21 South 8th Street, Philadelphia, Pa.
Lubin Film Service	510 Paul-Gale-Greenwood Bldg., Norfolk, Va.

Name	Address
Lubin Film Service	140 West 5th Street, Cincinnati, Ohio.
Michigan Film & Supply Co	82 Griswold Street, Detroit, Mich.
Miles Bros., Inc	259 Sixth Avenue, New York, N. Y.
Miles Bros., Inc	Washington and Dover Sts., Boston, Mass.
Miles Bros., Inc	790 Turk Street, San Francisco, Cal.
Mitchell Film Exchange	120½ Main Street, Little Rock, Ark.
Monarch Film Exchange	201 Thompson Bldg., Oklahoma City, Okla.
Montana Film Exchange	41 North Main Street, Butte, Montana.
Morton Film Exchange	107 Sixth Street, Portland, Ore.
National Film Company	100 Griswold Street, Detroit, Mich.
National Film Renting Co	Spokane, Wash.
Novelty Moving Picture Co	418 Turk Street, San Francisco, Cal.
Ohio Film Exchange	16 East Broad Street, Columbus, Ohio.
Pacific Coast Film Co	1724 Filmore Street, San Francisco, Cal.
Pearce & Scheck	223 North Calvert Street, Baltimore, Md.
Pennsylvania Film Exchange	403 Lewis Block, Pittsburg, Pa.
People's Film Exchange	126 University Place, New York City.
Philadelphia Film Exchange	1229 North 7th Street, Philadelphia, Pa.
Pittsburg Calcium Light & Film Co	121 Fourth Avenue, Pittsburg, Pa.
Pittsburg Calcium Light & Film Co	Wilkes-Barre, Pa.
Pittsburg Calcium Light & Film Co	501-503 Central Building, Rochester, N. Y.
Pittsburg Calcium Light & Film Co	Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co	421 Walnut Street, Des Moines, Iowa.
Pittsburg Calcium Light & Film Co	60-62 Brownell Block, Lincoln, Neb.
Schiller Film Exchange	103 Randolph Street, Chicago, Ill.
Southern Film Exchange	1822 Fourth Avenue, Birmingham, Ala.
Southern Film Exchange	148 West 5th Street, Cincinnati, Ohio.
Star Film Exchange	120 Randolph Street, Chicago, Ill.
George K. Spoor & Co	62 North Clark Street, Chicago, Ill.
Standard Film Exchange	79 Dearborn Street, Chicago, Ill.
Superior Film Supply Co	621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co	338 Spruce Street, Philadelphia, Pa.
Wm. H. Swanson & Co	160 Lake Street, Chicago, Ill.
Wm. H. Swanson Co. of Omaha	405 Karbach Block, Omaha, Neb.
Wm. H. Swanson St. Louis Film Co	200 North 7th Street, St. Louis, Mo.
The Talking Machine Co	97 Main Street, East, Rochester, N. Y.
Tally's Film Exchange	554 South Broadway, Los Angeles, Cal.
Theatre Film Supply Co	202 South Tryon Street, Charlotte, N. C.
Theatre Film Supply Co	2007 Second Avenue, Birmingham, Ala.
Theatre Film Service Co	85 Dearborn Street, Chicago, Ill.
Theatre Film Service Co	1038 Golden Gate Ave., San Francisco, Cal.
Trent & Wilson	63 East 3d Street, Salt Lake City, Utah.
20th Century Optiscope Co	59 Dearborn Street, Chicago, Ill.
20th Century Optiscope Co	Shukert Building, Kansas City, Mo.
20th Century Optiscope Co	508 Eccles Building, Ogden, Utah.
Turner & Dahnken	1650 Ellis Street, San Francisco, Cal.
Twin City Calcium and Stereopticon Co	709 Hennepin Avenue, Minneapolis, Minn.
United Film Exchange	717 Superior Avenue, N. E., Cleveland, O.
U. S. Film Exchange	132 Lake Street, Chicago, Ill.
Vaudette Film Exchange Co	103 Monroe Street, Grand Rapids, Mich.
P. L. Waters	41 East 21st Street, New York City.
Alfred Weiss' Film Exchange	219 Sixth Avenue, New York City.
Western Film Exchange	949 Century Building, St. Louis, Mo.
Western Film Exchange	307 Grand Avenue, Milwaukee, Wis.
Western Film Exchange	201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange	Seventh St. and Liberty Ave., Pittsburg, Pa.
Wheelan-Loper Film Co	339 Main Street, Dallas, Texas.
Yale Film Renting Co	622 Main Street, Kansas City, Mo.

MOTION PICTURE PATENTS CO.

10 FIFTH AVENUE NEW YORK CITY

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

MARCH 6, 1909
WHOLE NUMBER 150



THE FILM INDEX

THEATRE SEATING

We have

20,000 CHAIRS

in stock and can ship your order in twenty-four hours

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St., BOSTON, MASS. — 1235 Arch St., PHILADELPHIA, PA.

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES

1401-1405 Locust St., St. Louis, Mo. — 421 4th Ave., Louisville, Ky.
Care of Shubert Theatre, New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. 311 Chauncey St., Brooklyn, N. Y.

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower Of Liberty.
That's Why I Never Married.
Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There's Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to be Afraid to Come Home in the Dark.
To the End of the World With You.
Honeyland.
Say, Do You Love me, Dear?

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweatheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just A Little Bit.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

HARSTN & CO.

My Yankee Land.
When the Leaves Have Turned to Golden.
You Are the Girl For Me.
Mansion of Millionaires.
Love Spells Trouble To Me.
Take Me To The Moving Pictures.
Don't Take Me Home.
I Lost My Heart When I Saw Your Eyes,
In the Days of '49.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

Says Laemmle:



"Crackerjack Scheme!"

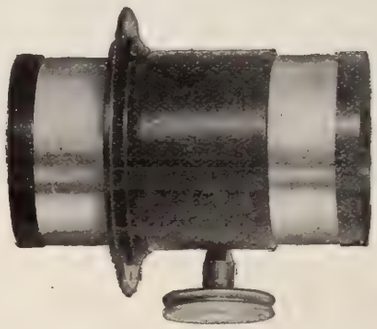
The THEATRICAL AD. CO.
IS OUT WITH
PROPOSITIONS

You know us! We make banners, signs and posters—the exclusive kind, and we've got a proposition for rental exchanges that can't be beaten—except by us, because we progress.

BUT exhibitors who want a sign service that has "class" and makes "atmosphere" for a theatre can do nothing better than writing us.

Your Front Must Look Good
We'll Show You How

THEATRICAL AD. CO.
34 E. 14th STREET, NEW YORK CITY
GLYNNE & WOODS, Props.



Of course the exhibitor wants to get the best results, but he doesn't always know how.

Upon the perfection of the projection lens depends the size and brilliancy of the image on the screen. So if your machine is equipped with a

Bausch & Lomb Projection Lens

you can be sure of having the best obtainable.

More than 50 years' experience in making lenses of **all** kinds has enabled us to produce the best projection lens made.

Send for booklet. PRISM is a little popular science monthly. Send for copy, free.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

Knickerbocker Circuit

Booking exclusive vaudeville and moving picture houses

1416 Broadway, = = New York

A LIVE SERVICE FOR LIVE MANAGERS
FILMS HOWARD MOVING PICTURE CO. **FILMS**
MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 10. MARCH 6, 1909. Whole No. 150.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

LATEST JOKE—"CENSORSHIP."

While the Peoples' Institute is a very worthy civic institution, and we have the highest regard for Dr. Chas. Sprague Smith's earnestness of endeavor, we feel that it is asking too much of him and his associates to undertake the censorship of moving picture films. In the first place we object to outside meddling with our affairs unless officially; again, we mildly protest against being exploited by sociologists. We are business men, and know our faults. We don't need their charitable aid. We refuse to look foolish while they "investigate" us and then prescribe to us. Censorship is all right. But the manufacturers who want to, can beat it. We know that; the sociologists don't. We think that our manufacturers are making censorship less necessary with each week's output, and we can all (even the crusaders) afford to wait a little more.

Civic earnestness is greatly commendable, but our case is not so urgent—let these settlement workers devote their energy to other directions, where the patient is in greater need of immediate aid. We're convalescing.

Besides, while they are holding conferences and deciding what ought to be done, we're solving the problem by making better films—so what's the use?

FACTIONAL FIGHT TO SPLIT INDEPENDENTS.

Pull Between New York and Chicago.

Which is the headquarters of the "Independent" faction in the film fight? New Yorkers maintain that they recognize Chicago as the centre of operations, and the renters in the Windy City are reluctant to recognize any competing renter as a supply centre. In New York, too, Harstn is forcing himself on the exchanges as the "fountain from which all blessings (films) will flow," but the near beneficiaries decline with vehement thanks. But there are also local factions in both cities, each claiming exclusive agencies for the products of certain European manufacturers. Everybody in the fight seems to be in possession of some very important cablegrams, but each discredits the other; it seems that if each claimant did possess a cablegram the European manufacturers must have suspended business for a long time in order to get them all off.

The foundation of all the trouble seems to be jealousy, and the only scheme to avert disaster would be an arrangement by which those who sell film keep out of the rental business. Under the present system, however, any renter who does not claim at least a few agencies is looked upon as small fry. But all of the interior strife is not doing the Independents any good; and in view of the fact that there are more exhibitors flocking to the Patents Co. side every day, the Independents had better make haste in presenting a more peaceable face, as an invitation to a pitched battle is not a function for which exhibitors are likely to pay their money.

The Patents company is gradually gaining. It is a significant fact that a great number of exhibitors who rebelled and took independent service have changed their minds and applied for licenses.

New York is causing the Independents a great deal of worry, as trade seems to be slipping away daily. This is probably due, to some degree, to the failure of their manufacturers to send out advance notices of their products; this, in conjunction with the unfulfilled promises for larger output, is hurting and making the Independent leaders unworthy of confidence. Last week it was given out that the Patents company had received applications of ninety per cent. of the exhibitors, and it is probably the above-mentioned conditions that are contributing greatly to an increase the current week.

AMERICAN MANUFACTURERS TO USE FIREPROOF FILM.

George Eastman at Conference.

There is great rejoicing in Association quarters over the news which reached these shores to the effect that the Patents Company will soon be manufacturing film on fireproofed material.

At a meeting of European makers held in Paris, at which Mr. Eastman was present in person, an agreement was drawn up which, while considered confidential, is conceded to be in effect similar to that of the Patents Company in some respects. It is positively known that the manufacturers will regulate the rental business in Europe, and that besides a uniform price, provision is made for the return of old film to the makers.

But the most important part of the agreement as far as the American situation is concerned, is Clause XVII. We are in possession of this verbatim, and we do not think it a violation of confidence in translating it for our readers. It follows:

"XVII. In case the American manufacturers receive non-inflammable film before the European manufacturers, they shall not export same outside of the United States until the European manufacturers shall have been supplied with such film for a period of three months. Should the European manufacturers receive it before the American makers, they are not to export same to the United States until the American manufacturers shall have been supplied for a period of three months."

It is shown from the above that the first field for the material has not yet been chosen, and that preparations are being made in consideration of the film situation in America. The part which the Patents Company is to play in the proceedings is not yet officially made public, but there are indications. It is said that they are preparing the biggest move of the fight, in which non-inflammable film figures and by which they will gather in quickly the small percentage of exhibitors not yet in the fold. An idea is given when it is remembered that it would be an easy matter for the Patents Company to obtain legislation that will prohibit the use of any but fireproof film. In the event of the substance appearing on the American market, the importers would have to wait three months before they can procure it, and what effect this would have on their business is obvious.

There is no doubt but that thus far the course for the man on the fence is clear. Association renters have been looking at the situation calmly, listening to the noise of the other side, but waiting patiently for the protection that was promised them. It is now said in many quarters that the "big trick" is close at hand and exhibitors who have signed are hoping that the fellow next door who did not, loses his chance.

PATENTS CO. WINS RIGHT IN COURT

Williams Injunction Dissolved

The injunction of Percy Williams, (Orpheum Co.) against the Vitagraph Co. and the Motion Picture Patents Co., has been dissolved, giving the Edison licensee the right to break a service contract with an exhibition on the latter's refusal to take out a license. The Orpheum Co. refused to apply for such a license, and the Vitagraph Co., in accordance with its obligations to the Patents Co., stopped supplying the exhibitor. The question of the right of the Patents Co. seems obviously in their favor. For if the Vitagraph Co. violates its agreement, it cannot secure nor manufacture film, and hence will be unable to supply the Orpheum Co. or anybody else. Messrs. Leventritt, Cook and Nathan, appeared for the

(Continued on page 11)

SWANSON LICENSES CANCELLED BY PATENTS CO.

Big Chicago Renter Released

The Motion Picture Patents Company has served notice upon William H. Swanson & Company, that fourteen days from February 26, 1909, the following licenses of Swanson and Company will be cancelled:

Wm. H. Swanson & Co., 160 Lake St., Chicago, Ill.

Wm. H. Swanson & Co., 405 Karbach Block, Omaha, Neb.

Wm. H. Swanson & Co., 200 N. 7th St., St. Louis, Mo.

The Patents Company has also notified the Philadelphia Film Exchange, 1229 North 7th Street, Philadelphia, Pa., that fourteen days from February 26th, 1909, its license will be cancelled.

The Patents Company has notified all license exchanges that on and after March 1st, 1909, the regular fourteen days notice for the cancellation of the standing orders must be given.

NEW APPLICATIONS.

On and after Marh 1st, 1909, the Patents Company will divide all applications from exhibitors into the two following classes:

1. Established theatres who at the time of the application are showing moving pictures.

2. New theatres which either have not been opened as yet or which have not as yet been showing moving pictures.

The conditions governing each class of applications are as follows:

(1) Established Theatres.

Any theatre which has been showing motion pictures continuously from on or before February 1st to the time of application, may apply for a license to the Patents Company direct or through any licensed Exchange upon the form of application which will be furnished, paying at the same time, a $10 license fee, which amount, together with the application, must be at once forwarded to the Patents Company.

In all cases in this class, the exhibitor's service may begin as soon as the license fee has been forwarded with the application of the exhibitor to the Patents Company. The service shall be accepted, however, by the Exchange subject to the condition that the theatre be eventually licensed by the Patents Company and with the understanding that if the license is refused, he Exchange shall discontinue the service to the exhibitor immediately upon receiving notice to this effect from the Patents Company.

If a license on such an application is issued, the license fee will be retained by the Patents Company and in addition thereto the royalties of the exhibitor will be fixed dating from the time the service began; if the license is refused the entire license fee of $10 will be returned to the applicant.

(2) Applications From New Theatres

Where a new theatre is projected in any locality, or where an established theatre which has not been exhibiting motion pictures since February 1st, 1909, desires to exhibit licensed motion pictures, the exhibitor may make application for a license to the Patents Company either direct or through any licensed Exchange upon the form of application which will be furnished. A license fee of $10 must accompany all such applications.

In all cases in this class the exhibitor may not receive any licensed motion pictures until such time as the application has been investigated by the Patents Company and the license has actually been issued to the exhibitor applying. If the license is issued, the license fee of $10 will be applied upon the royalties fixed; in case the application is refused, the entire license fee of $10 wil be returned to the applicant.

Licensed Machines.

The following moving picture machine manufacturers have been granted licenses by the Motion Picture Patents Company:

American Moving Picture Machine Co., New York City.

Armat Moving Picture Machine Co., Washington, D. C.

Edengraph Manufacturing Co., New York City.

Edison Manufacturing Company, Orange, N. J.

Enterprise Optical Company, Chicago, Ill.

Lubin Manufacturing Co., Philadelphia, Pa.

Pathe Freres, New York City.

Nicholas Power Company, New York City.

Eberhard Schneider, New York City.

Selig Polyscope Company, Chicago, Ill.

George K. Spoor Company, Chicago, Ill.

Vitagraph Co. of America, New York City.

Gaumont Company, New York City.

From Gaumont.

New York, N. Y., Feb. 26, 1909.

In view of the many false statements that have been made to the effect that motion picture films manufacured at the various Gaumont factories are not being marketed under license of the Motion Picture Patents Company, I make the following declaration:

Standard Gaumont Motion Picture films are marketed in the United States, exclusively by Mr. George Kleine, under a contract made with him in September, 1908, to run for a term of years, under his license from Motion Picture Patents Company.

Gaumont Chronophone films, that is to say our talking picture films, will be marketed in this country by Gaumont Company, a New York corporation, also licensed by the Motion Picture Patents Company.

(Signed) L. GAUMONT.

BOOKING VAUDEVILLE.

By "NOENOCQ."

Now that vaudeville has become such a great and important factor in the prosperity of the moving-picture theatre, it might be interesting to look into a noteworhy phase of the system employed by booking agencies in procuring suitable acts. In the first place, the agents are besieged by amateurs who think they are "good enough" for a moving-picture theatre. In order to prevent a lot of poor acts from getting in where better ones might be given a chance, what is the agent to do? A great many professionals are endowed with that unexplainable gift of "hot air," so peculiar to the genus, and if one were to take them by what they unblushingly say about themselves, the result would be appalling. They have all kinds of "bluff," and they can assume a swagger which can easily deceive the uninitiated.

At the Knickerbocker Circuit offices, the writer spent some time looking over the proposition, and when alone with Mr. Harold Brooks Franklin, the manager, asked how he manages to get a line on their ability. He answered that no matter how good credentials an act may show, he does not put a single one to work until he has seen it in action.

"How do you accomplish this?"

"I tell them that we have the use of a theatre uptown on Wednesday morning, where they will be given a chance to show just how good they are. I try out every act."

Needless to say, we lost no time in securing an invitation to the spectacle, and a fine Wednesday morning found us at the Pastime Theatre, waiting for the first try out. The "audience" consisted of professionals awaiting their turns, several theatre managers desiring to "bid" for such acts as might please them, and Mr. Franklin in person. The first "try-out" was a colored team, and they showed themselves to be of no more than ordinary merit. Mr. Franklin took notes accordingly; also timing the act.

Circulating among those present was a young chap with an exceedingly important air, and it seemed as if he thought himself actually condescending to be among us; he was rakishly attired, and really impressed one as being an important personage. When the name of the next team was called, I found that he was the "straight" in an act with a Dutch comedian. A weak song started the act, and; to my surprise, I was listening to what I consider the worst and most antique line of "comedy" one could imagine. To be frank, I expected more, and I turned to gaze upon the disgusted visage of those about me. When the act finished, Mr. Franklin confided to me:

"Do you see this team? They have been coming to the office for a week, and this fellow's bombastic air made me anxious to see him work. When I told him that I must see his act he flashed programs and began to tell how unnecessary it is, because he has always made good, etc., etc., etc. Finally, seeing that I would not employ him without a trial, he came here, and you see the result. The man is absolutely incompetent. Now, suppose I had fallen victim to his bluff, what would the managers of the houses where I send him think of me? But that's just the kind of cases we have to guard against, and an ounce of prevention being worth two of cure, I prefer the prevention."

Among the other acts was a boy who looked as if he had just been aroused from his slumber in some alleyway by a policeman. Naturally, one did not expect talent to find itself such an abode as this unkempt lad. But he had not danced a full minute when it was apparent that he knew his business.

"Another example," explained Mr. Franklin, "of how foolhardy it would be for me to judge artists by what they say or how they look."

And when the "show" was over, I felt that if I were a theatre manager I would ask the man who books my vaudeville, "Do you see the acts before you send them to me?" The affirmative would get my business.

PATENTS CO. WINS RIGHT IN COURT.

(Continued from page 3.)

defendants, and Mr. Justice Fitzgerald rendered the following decision:

"The plaintiff seeks to have an injunction continued during the pendency of the action, by the terms of which, the defendant, the Vitagraph Company of America, is enjoined from discontinuing to furnish the plaintiff with moving picture film (under an alleged contract) for use in the projecting or moving picture machines, of which plaintiff is the owner, and the Motion Picture Patents Company, the other defendant, is enjoined from interfering in any way with this contract, and from preventing the Vitagraph Company from carrying it out and fully performing its terms, and from doing certain other matters and things set forth in the complaint. It appears from the contract, as alleged in the complaint, that there was no agreement upon the part of the plaintiff, by which plaintiff was bound to do anything, the breach of which would entitle the defendant to require performance; in other words, it was unilateral. "It is a familiar principle of equity that an agreement will not be enforced unless it is founded upon a valuable consideration and is mutual in its obligation and in its remedy" (3 Pom. Eq. Juris. Sec. 1405). To enjoin a party from discontinuing a contract is but an indirect way of commanding its performance; but it is contended that if there was no valid contract between the plaintiff and the Vitagraph Company, the injunction should nevertheless be continued against the Motion Picture Patents Company, restraining the latter from interference. It appears that this company has become possessed of certain Edison Company's patents, and that it controls the supply of patented film, and that this patented film cannot be obtained by the plaintiff for use in its moving picture machines, unless it complies with the demands of the Patents Company, for the reason that the Patents Company will not supply the Vitagraph Company with film with which to carry out its contract with the plaintiff, unless plaintiff pays certain fees to defendant Patents Company. If the contract is unenforceable against the Vitagraph Company, it is difficult upon the pleadings to conceive of any good grounds upon which it can be maintained against the Patents Company. The motion for continuing the injunction pendente lite must be denied."

This decision means a great victory for the Patents Co., constituting as it does the first test and favorable recognition of its contract with its licensees. It is learned that this decision has knocked out the plans of more than a few who expected to fight along the same lines as the Orpheum Co.

Inquiry at the office of the Vitagraph Co. also reveals the fact that on losing the case the Orpheum Co. did not turn to an Independent service, but preferred to apply for a license and continue its association service.

ELMORE CHANGES.

Eugene Elmore, for almost three years supervisor of the film and mechanical department of the Peoples' Rental Co., of New York, has severed his connections with that concern. He leaves their employ in excellent repute, according to a statement by them. Mr. Elmore is now connected with the Elroy Amusement Co.

Films of the Week

(See Advertisements for Release Dates.)

VITAGRAPH CO. OF AMERICA.

"AND HIS COAT CAME BACK."—Judge Jones purchases what he thinks a very swell top coat. Neither his wife nor daughter share his opinion and ridicule same. The official starts for court, and in the ante-room comes upon a couple of lawyers, who also make fun of the garment. The judge gets mad, throws



the coat on the table and puts on his gown. The janitor enters at this time and is presented with the coat. The janitor puts it on and goes home to show his wife. She is of the same opinion as the judge's wife and sends the janitor back with it. When the judge returns to the closet, he finds the coat still



there. The colored porter enters with a message, and he is given the much despised coat. The new owner immediately starts for the pawn shop to convert the present into money. The Hebrew pawnbroker looks over the garment, finds the judge's name inside, and, believing it to be stolen, returns it to the owners' house, rings the bell and runs away. The judge comes to the door, and, when he sees the coat, is furious. A tramp passes by and the judge gives the coat to him. "Weary" parades down the avenue, is spied by a cop, who thinks the hobo has stolen the coat, arrests him and brings him before the judge. Again Jones is affronted with the coat. A letter from the foreign mission comes to him asking for contributions of money or clothing, and the judge, thinking to forever rid himself of the coat, sends it to the authorities, and they in turn send it with other clothes to the Pago Pago Islands. Six months later the judge decides to take a vacation, and with his family starts for the South Sea Islands. In due time the party arrives, and all are hospitably received by the natives. The judge presents the ruler and his chiefs with little tokens of his appreciation of the reception accorded him, and the king, wishing to reciprocate, despatches a slave for a fitting present for the judge. The servant shortly returns, and the judge almost collapses as he is presented with the coat he sent to the heathen months ago.



"MOGG MEGONE."—An Indian Romance. —This story opens with Paul Boynthau, an Indian trader, offering Mogg Megone, chief of the Saco tribe, jewelry, money, etc., for a large strip of land which he wishes to purchase from the Indian. Mogg Megone refuses all offers, but says that if the trader will give him his daughter in marriage he can have the strip of land. Boynthau finally accepts, and they go to the trader's hut in company with Faldone, Mogg Megone's aide. When the daughter hears of the barter, she is horrified and





absolutely refuses to be a party. Wine is brought in for the chief and his companion. They drink freely. Mogg Megone falls across the table hopelessly drunk, his companion only partially so. Ruth asks her father to save her from such a fate. When he refuses she urges him to kill the Indian. Again he refuses and the girl pulls a knife from her father's belt and overcomes Magone. The aide runs to the tribe and tells of the tragedy, while Ruth goes to the Jesuit priest and confesses. When the father spurns her she flees. Faldone meanwhile brings the tribe to the trader's hut, burns the same to the ground and start out for the daughter. In searching through the woods they come across her dead body on the banks of the Saco River.

"A DAY IN WASHINGTON."—The Capital of the United States; Showing Many Points of Interest.—An enjoyable series of views of various points in our nation's capital: the Capitol building, the Army and Navy building, the United States Treasury building and Washington monument and the White House, with governors of the different States and Supreme Court judges on a portico, and a trip down Pennsylvania avenue to the Capitol building.

"INAUGURATION OF PRESIDENT WM. H. TAFT."—A special staff of Vitagraph photographers will take views from various points of the coming inauguration ceremonies of President William Howard Taft, March 4th. Special privileges have been granted us, and we can guarantee the best and most complete series of pictures of this great national event.

PATHÉ FRÈRES.

"THE TEST."—This beautifully colored and artistically acted picture shows us an old couple seated on the lawn with their pretty daughter, Lady Martha. A young nobleman,



the son of an old and much-respected family in the neighborhood, has written to the father requesting his daughter's hand in marriage. This does not quite meet with the approval of the young lady, who pouts and leaves the scene with her maid. Going to the house, she writes a note to her parents, stating that she will put the Marquis to a test in order to find out if he really loves her for herself or if her money is the attraction. The young girl then changes costumes with her maid, and when the Marquis arrives the latter is presented to him as the beautiful heiress. They stroll through the garden, closely followed by the amused Lady Martha, who witnesses the love scenes in which the masquerading maid is bored nearly to distraction. After the young Marquis has gone, Lady Martha realizes that he has made quite an impression on her, so starts out to invite him to return. Arriving at the palace, she is met by his insolent servant, who mistakes her for the maid and tries to make love to her. The Marquis then appears on the scene and accompanies the blushing maid back to her home. On the way he has an opportunity to study her charming ways; so when he meets his fiancee he displays a rather strong liking for her maid, which naturally pleases Lady Martha beyond measure. Finally the latter tells him of the deception, and when he learns the truth he is made happy by receiving her promise to wed him.

"THE SUFFRAGETTE'S DREAM."—A woman, who is a strong advocate of women's rights, falls asleep and has a dream in which she has the pleasure of seeing the tables turned and men performing the duties of women, and vice versa. In her sleep she attends a suffragettes' meeting, where all the women assembled are dressed and act exactly like men, and seem to take pleasure in strongly



denouncing the opposite sex. On leaving the meeting-room they begin immediately to carry out resolutions adopted by being as masculine as possible in their ways. Some of them enter a park where men are seen as nursemaids, and one big, husky fellow is crochetting for dear life. A suffragette, who is acting in the capacity of street cleaner, spies a helpless man and turns the hose on him with vengeance, and when he appeals to some other women standing by to protect him they turn and handle him in no gentle manner, and he is hurried off to the station by two female cops. Next, we see the crowd of women at a cafe, where they are enjoying themselves and trying to be as masculine as possible. The male sex are conspicuous by their absence, for no sane man would dare intrude upon such a gathering. Seated among the other suffragettes we recognize the heroine of this tale, when suddenly the scene changes and the dreamer awakens from her beautiful dream to find that her husband has just come in; the latter is so enraged because the dinner is not ready that he gives his frightened wife a sound beating.

"THE GUILTY GUARDIAN."—A pretty girl is the ward of an old man who is extremely solicitous as to her welfare, and takes it upon himself to interfere in her love affairs and keep a close watch over her lest she should marry beneath her. The old man's secretary is in love with the maiden, and when the old guardian sees them together, he becomes so infuriated that he cruelly remonstrates with the girl. The latter, having a will of her own, goes to her room and writes to her lover, telling him of the unpleasant interview with her guardian, and asking him to demand her hand, and if it is refused, they will elope. The youth goes to the old man and states his case, but meets wtih a cruel rebuff, so returns to his home determined to have the girl at any risk. He writes to the maiden, telling her to steal out at a certain time and meet him, and when the appointed hour comes, the youth is there and soon the girl joins him. The old man, expecting such, is keeping a close watch, and when he sees the pair meet, he rushes out and fires a shot, killing the girl in the presence of her lover. The old fellow drops the revolver at his victim's feet and gives the alarm, and when the police arrive, they find the grief-stricken youth bending over the form of his loved one. Immediately the blame is thrown on him and the heart-broken boy is led away to face the results. The next scene is in the office of the chief of police where the youth is being examined and the old guardian bearing false witness, with the result that the evidence is strong against the young man, and he is locked up to pay the penalty. The old man, realizing the seriousness of the youth's situation, is conscience-stricken, and as he sits brooding over the affair his victim appears to him, accuses him of the deed, and tempts him to end it all with a revolver lying on the table. The miserable fellow can bear no more, and seizing the gun, he fires. At the sound of the shot the police rush into the room, in time to hear the old guardian's last words, exonerating the young man.



"THE MAN MONKEY."—A man, going along the street, suddenly loses his reason, and when the astonished crowd realizes the true state of affairs a policeman is called, who humors the queer-acting fellow, and finally, strategy, coaxes him into a sanitarium, where he is attended by a brain specialist. The latter hypnotizes the fellow, and, after removing his diseased brain, replaces it with a monkey's thinking piece. Immediately there is a great transformation, and the patient turns into a monkey and begins cutting up all the antics for which this animal is noted. The doctor takes his charge on a leash and starts out, and as as they are going down the street the mischievous fellow plays all sorts of tricks, upsetting stands in the market place and causing no end of excitement and amusement to the general public. Finally they wind up at a dime museum, where Mr. Monkey is put on exhibition, and before long the standing-room sign is put up in order to keep out the clamoring crowds that flock to see the latest acquisition.

"A BAD SHOT."—While scurrying through the field, looking for prey, a hunter hears a noise among a clump of bushes, and, thinking that it is a good opportunity to bag some game, takes aim and fires. To his horror, out comes a man who has received the shot in the leg and seems badly injured. The huntsman, feeling deep pity for the unfortunate fellow, takes the latter on his back and carries him to his (the hunter's) home, where the helpless man is given the greatest care and receives a promise that if he will not bring suit, he and his family will be taken care of for the rest of their lives. The latter, being a rough-and-ready sort of a fellow, takes advantage of this offer, and as soon as he is able to leave goes home to get his family. When the latter arrive, the hunter and his wife are horrified and nearly collapse on seeing what a brood of dirty, disheveled brats they are taking in. The unwelcome guests begin immediately to make their presence felt by their many mischievous tricks. Trying to make the most of the situation, however, the kind benefactors decide that the first thing to do is to give all the youngsters a much-needed bath. They are turned over to the maid, who takes them to a tub of water out in the back yard, and during the trying ordeal the little rascals get the best of the helpless woman and throw her headlong into the water and run away. They then go to the chicken coop and rob the nests of all the eggs, and when the maid comes to remonstrate with them for their unbecoming conduct, they throw the eggs at her and follow her into the kitchen, wrecking everything in the place. The young scamps next find a gun in the hall; so out the ygo to the yard, where they put up a target and begin practicing sharpshooting. The master of the house rushes out to stop them, but gets in the range of the gun and is shot in the leg. Now, feeling that he has had enough of his bargain and that things are about evened up, he orders the man and his unruly brood off the premises, after which he and his wife settle down once more to a quiet, happy life.



"BEHIND IN HIS RENT."—A struggling young artist is besieged by his creditors, and finally his landlady comes up to his squalid studio and threatens him with eviction unless he pays up. Soon one of his models enters the place, and it is so cold that they cannot go on with their work; so she breaks up some of the furniture and builds a fire in the little stove. In order to get revenge on the old landlady, he writes a note to her, telling her that the room is haunted, and when the model delivers the note the old woman and her husband are horrified and start up to the room to investigate. They are reluctant about entering, but finally they pluck up courage and come into the place, where the young artist seats them on chairs and tells them to wait for results from the spooks. He turns out the lights, and in the darkness he ties the couple together, and starts a general rough house and breaks everything in the place, and beats a hasty retreat, leaving the horrified couple prostrate on the floor. The other tenants in the house hear the racket, and come up to investigate, and upon entering the room they find everything in disorder and the old couple tangled up and in a terrible plight.

"INVENTION OF DR. WRIGHT."—At a sanitarium, where all the poor invalids are sunning themselves on the lawn, one unfortunate, who has bad legs, reads an advertisement in the paper stating that one Dr. Wright has a wonderful invention which will make any lame person walk. He starts out on his crutches, and after many mishaps, finally arrives at the doctor's office, and states his case. The doctor adjusts his invention on the fellow, which is an airship sort of an arrangement, with a propeller in the back, which causes the invalid to move along. When they start the thing going, it works like a charm; and away he goes out of the place and down the street, for all the world like an automobile. A policeman, seeing him coming, arrests him for not having the required license number and auto horn. And when the fellow finally procures all these his troubles come fast and furious, for as he tries to navigate back to the sanitarium he hits a woman and drags her for many blocks; but his device keeps on working, and he slides along like wildfire until he trips and falls head first through a cellar window. He remains in this position until a few policemen discover him and come to his aid. They bundle him into a cab and take him back to the institution, and he resumes his crutches and swears off using any more such strenuous motor arrangements.



"FORCED TO PLAY COP."—A wealthy old lady goes away on a trip, leaving her beautiful home in charge of her servants, who start in immediately to have a good time. The footman conjures a scheme to play a joke on the rest of the servants; so going to the mistress's room, disguises himself in some of her clothing and walks in on the merry crowd, giving them an awful scare. After having the laugh at their expense, he throws off his disguise and joins the merry party. In the midst of the festivities, two of the old lady's nephews arrive and send up their car; so, thinking that it would be a good plan to carry out the deception, the footman readjusts the disguise and receives the young men in a most cordial manner. The latter, not knowing of the deception, sit down to the table with their hostess, and there being plenty of wine, they keep filling up the glass of their so-called auntie until they have her completely under its influence, when she falls asleep. Seizing the opportunity, they start through the house, rifling everything in the search of the old woman's money. The would-be auntie, upon awakening, misses the pair; so starts looking for them. Hearing them in the next room, he peers through the keyhole, and, to his horror, sees the pair at their nefarious work. Breaking through the door, the masquerader grabs the culprits, who are too dumbfounded to make any resistance, and with a strong grip drags them off to the station, where they are handed over to the law.

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"THE PRUSSIAN SPY."—Lady Florence is enamored of a young Prussian soldier. Count Lopes, an officer in the French army, also loves her, but is rejected. He suspects she loves another, and watches to find out who his rival may be. A Prussian spy has been tracked to the mansion and the Count has reason to believe that he is the favored one, as he sees him enter her window. Following, the Prussian is hidden by Lady Florence in a closet when the Count enters. He accuses her, she denies even on oath, but the Count detects her anxious look toward the closet. Considering it undignified to search, he plans a more subtle means. Calling two of his lieutenants he pretends to test a new revolver, using a panel of the closet as a target, still giving her Ladyship a chance to present her lover, but she is obdurate, and denies his accusation. Her Ladyship dispatches her maid to upper floor to remove the trapdoor above the closet, but too late, for the shots are fired and when the closet door is opened the sad truth is revealed.

"A FOOL'S REVENGE."—A Court fool, whose inordinate love for his child prompted him to plan vengeance which reverted upon himself. The Duke suffers from melancholia and his courtiers are at wit's end to dissipate his ennui. Diversion of all sorts are brought, but without success, until at last they decide to abduct the pretty daughter of the fool and bring her to the Duke. This is effected, and when the Duke sees her he falls deeply in love with her, but her pure innocence instills in him a higher, holier devotion than he was accustomed to experience, so he hearkens to her plea, and throwing his cloak about her, sees her safely home. This is witnessed by the fool, who is in hiding, and misjudging the Duke's attitude, vows vengeance. To this end he enlists the services of a nomad couple, who are dwelling in a hut not far off. He bargains with them that to kill the man he shall point out he will pay them five hundred louis. The pact is made and the Duke is pointed out to them by the fool as he strolls in the gardens with the girl. As the Duke leaves the girl she espies the trio skulking on the grounds, and follows them to the hut, where she overhears the plan. She at once decides to save the Duke, but how? To tell him would incriminate her old father. Nothing seems feasible but self-sacrifice, which she bravely determines to do. Going to her house, she dons male attire and with the cloak the Duke had loaned her thrown over her shoulders she bids adieu to her home and life and like a soldier she goes bravely unto death. Entering the hut, her face hidden, she receives the blow intended for another and dies before the horror-stricken gypsy couple, who discover their mistake. They, however, put her body in a sack, and when the fool appears, collect their promised fee and flee. The fool is now in a state of fiendish exultation over the seeming success of his vengeance, and after dancing gleefully around the sack, determines to make away with it, but upon picking it up is startled by the litheness of the form enclosed. Ripping open the sack, the sight that greets him fairly freezes his blood, for there lays his own child cold in death, a victim of his own dastardly plot.

"HIS WIFE'S MOTHER."—That one may be killed by kindness is a demonstrated fact, but that dire deeds may be wrought by generous acts is a rarity. Jones does, though, with great success. But, then Eddie has never fallen down yet, although he has gotten into some awkward positions. Wifie's mamma promises, or rather threatens, a visit. This, of course, is most delectable news to Jones—not! and when she arrives he is further perturbed by her egotistical domination of the household. Son-in-law must not smoke nor drink; the maid must not frill nor flounce, but attire herself austerely demure. To say that this gets on Jones' nerves is putting it mildly, but what can he do? "Ah an inspiration. It takes nerve, but it is worth a chance." So he sets out to make his wife jealous of her own mother. First he goes out and buys her candy and flowers, then he showers attentions upon her to the extreme neglect of wifey, which starts things in the right direction for Jones. After this he takes mamma, dear, to the milliner's and buys her a Merry Widow creation that is a marvel of marchandises de mode. All this, of course, costs money, but it is well spent, for the effect is very apparent, and the master stroke was struck when Jones takes Mamma to Rector's and introduces to her notice that effervescent bubble water, champagne. Well, you see the stiff, prim old lady soften and become the giddiest girl extant. Back home they go and it is all off between mother and daughter, and Mrs. Jones packs up mamma's duds and fairly throws her out of the house, with an injunction to go away and never come back. Of course, Jones is in bad for a time, but when he explains that what he did was induced by his selfish love to have wifey all to himself, he is forgiven and receives the usual "make-up" kiss.

S. LUBIN.

"A DIME NOVEL DETECTIVE."—Having fallen in love with a rich heiress, the villian comes to ask for her hand, but is refused. He tries to force the young lady to accept his attentions, when the father enters and shows him the door. The villain leaves and swears revenge. To protect herself, the young lady calls on the famous detective, Hawkshaw. He shows her the rogues gallery. After pointing out the picture of the villain she leaves, the detective promising her to be near her all the time. The villain determined to call the girl his own, dead or alive, climbs through her window into the sitting room, where she is reading a book. The father, who just entered, is struck down by the villain, and he is just ready to strike the girl when Hawkshaw enters in the mask of the father and disarms the villain. The young lady is promenading through the Zoological Garden looking at the animals, when suddenly the villain appears behind her, opens the bears' cage and throws her in, thinking the ferocious animal will now tear her in pieces. The animal, however, is no one else but the famous detective, who now pursues the villain. We next meet the villain in the thieves' den. He brought a life-size picture of the detective and instructs his accomplices to destroy this man. Suddenly the picture becomes alive, and the bewildered toughs flee in terror. Still the villain pursues her. He takes a rope and throws it through the window in the room where the young lady is asleep on a couch. The rope coils around her neck, forming a loop; the villain then pulls the young lady out of the window and carries her off. Hawkshaw, however, is on the scene. He jumps over the house roof and comes just in time to rescue the girl. The villain hides in the sitting room. When the young lady enters he throws her out of the window and then drags her into the thieves' den, where an old woman watches over her. Hawkshaw hears her cries through the sidewalk and soon discovers her hiding place. The villain is just ready to strike her when the old woman throws off her mask, and lo! there stands Hawkshaw! Now the villain and his accomplices watch at the outside of the house. They drag the young lady to the river front. The villain asks her to marry him, but she refuses. He is just ready to throw her down the embankment when the young lady takes off her hat and veil, and behold! there stands Hawkshaw! Now they bind Hawkshaw to a tree, while the villain and his accomplices again go after the girl. With the aid of a hypnotist they get her out of the house. Again the villain asks her to marry him, but she remains firm in her refusal. He is just going to strike her when the hypnotist takes off his mask and again there stands Hawkshaw. This drives the villain to consternation. He returns home, but wherever he looks and wherever he goes there is Hawkshaw! The villain cannot stand this strain any longer, and he bursts into atoms, while the great detective calmly proceeds with his work.

"THE LAST CALL."—The First Call—The husband is walking nervously up and down. Just then the doctor and nurse enter, presenting to him the new born baby. The Second Call—Boys and girls playing in the school yard. The door opens, the children march in. The Third Call—The factory bell rings, the men go to work. The Fourth Call—The interior of a church. The bridal pair marches to the altar, where they are married under a wedding bell made out of beautiful flowers. The Fifth Call—Volunteers are wanted. Our hero enlists. The regiment marches away to war. The Last Call—The old man is sitting in a comfortable morris chair. His wife tenderly cares for him. Suddenly there appears a vision, the sky opens, the angels are blowing their trumpets for the last call. The old man rises in his chair, smilingly lifting his hand, as if to say, "I shall come," and then falls back into the chair—dead. He has answered the last call.

"I'LL ONLY MARRY A SPORT."—While Mary is taking a spin on her wheel, a young man is calling at her house. He waits until she returns and then asks her to be his wife. She is very happy over his proposal, but tells him that she only can marry a sport. Whenever he is able to show that he can ride a bicycle and has registered on his speedometer 3000 miles then he may call again, she says, and get her answer. Down hearted, he leaves. How can he ever learn how to ride a bicycle and how will he ever be able to wait for the sweetest girl on earth until he has ridden 3000 miles. He is determined, however, to win her, and starts out to buy a bicycle. After many unsuccessful attempts he at last learns how to ride. The strain, however, is too much for him. He lays down on a bench and employs a boy to turn the wheel while he takes a nap. One day the young lady, seeing him passing her house, follows him on her wheel. She sees the boy waiting, she watches until her lover is asleep and then sends the boy away, while she herself turns the wheel. When the young man awakes he is greatly surprised to see the new attendant and still more when she points to the speedometer, which registers 3000 miles. He asks the long-delayed question, and takes his answer with him.

EDISON CO.

"BOYHOOD DREAMS."—Tommy brown is a captive caught by the lure of the deadly dime novel. A new thriller is just out and Tommy is absorbing all that is possible from the brilliant front sheet exposed on the news stand. By hook or by crook he must have it for his own. Not having the necessary cash he becomes a carrying agent for a weary traveler who rewards him munificiently. The money thus obtained is immediately exchanged for several lurid volumes. Sneaking quietly to his room he is soon in the midst of deeds of daring and hairbreadth escapes. Found by his mother executing a war dance around a supposedly fallen foe he is put to bed and all books in sight are confiscated. His mother's warning does him little good as on her leaving Tommy gets up, digs more novels from under the mattress and proceeds to burn the midnight oil until he finally falls asleep and dreams. The Dream. Creeping stealthily from the old chimney place in the pirate's cabin, he releases the captive maiden and leaps into the midst of the outlaw crew. A desperate hand-to-hand encounter ensues. Bing-bang-bing. His trusty guns have not failed—his heroism is rewarded, the last of the desperate band lies groveling at his feet. His mind calls to life visions of hero worship, of news stands surrounded by excited crowds buying the new "blood curdler" exploits of Tommy Brown. These visions are rudely dissipated by the heavy hand of his mother, who, attracted by the uproar in his room, arrives at the time of his most heroic exploit, Tommy wakes up to find himself unwound from the bed clothes in no gentle manner.

"100% JEALOUSLY."—Mr. Bing's jealousy is aroused by the attention shown his wife by a gallant photographer, and becomes so unreasonable and destructive, that from shear necessity he is forcibly ejected from the studio. Outside the studio the porter is in a heated argument with a peddler. Mr. Bings, while raging at his ejection, finds the door locked, seizes the porter's ladder and tries to climb through the transom. The porter and peddler come to blows, and during the ensuing "free for all" the ladder is thrown down leaving Mr Bings in the transom. The porter after throwing his antagonist into the street returns to act the "Good Samaritan" by helping Mr. Bings back to terra firma. But more excitement fol-

lows on the reappearance of the peddler. While the members of "The Ladies Art Club" are in deep study over an exceptionally attractive male model, they are driven to cover by the cyclonic enrance of Mr. Bings and the porter who are pursued by the revengeful peddler. The ladies seek the most convenient shelter. Mr. Bings seeks refuge behind the door. The muscular model with quick action seizes the peddler and hustles him out of the room while Mr. Bings deftly locks the door. The Students come out of hiding and are assured of safety by Mr. Bings who leads them to believe that it was he who disposed of the desperate peddler, whereupon, he is acclaimed and crowned a hero. Mrs. Bings, through the keyhole, sees her husband the centre of admiration. Her jealousy is aroused—the door is opened—the model returns—explanations follow—and Mr. Bings is exposed as a fraud and is lead out by his wife amid the derisively shouting students.

"A BIRD IN A GILDED CAGE."—A father returns to find an empty househis loved ones fled with the man he trusted. Madness seizes him. A frantic search is made everywhere for the guilty couple, but without avail. Losing all interest in life—business and friends drift away—and the inevitable happens—the father becomes an outcast—drifts lower and lower until starvation stares him in the face, and he becomes burglar. In the meantime the guilty couple have gone the way of the transgressor. The child now a beautiful girl of eighteen, weds a man who wins her after an ardent courtship. A brief period of happiness, and she awakes to find she is a "A Bird in a gilded Cage." Fate further sports with her. A man comes into her life whom she learns to love. She agrees to an elopment. But now the strangest part of all! Her father, in concealment, overhears the plotting. He confronts the young people, and forces them to listen to him. He tells the pitiful story of how his life was wrecked, with dramatic effect, and turns the young people from their purpose. The girl tells her story, and the father finds a daughter, and the daughter a father.

KALEM CO.

"THE OLD SOLDIER'S STORY."—A Civil War Confederate veteran, who is anxious to help his housekeeper with the baking, goes out to a nearby grocery to buy yeast and while waiting for his order, a few of his old soldier chums, who were on the side of the South with him, enter into a conversation with their friend and reminiscences of the "bygone past" are referred to. The old soldier, instead of going off with his yeast begins to narrate his experiences in the days of yore, and the scenes following are a filmization of the story he tells. How, as a young man and only just married, he is compelled to leave his beautiful home, father, mother and bride and goes to war as a Confederate. He joins the cavalry under Colonel Mosby and the regiment is seen skirmishing about in Southern territory and encamping in barns, farm buildings and other available temporary abodes. At one time their food supply is cut off and reinforcements needed. Zeke, from among others who have volunteerd to act as spy, is chosen to cross the line of the Unionists, and deliver a message and he starts off on his mission. When in sight of the Yankee pickets the spy disguises himself as an old man, but on learning that his movements are being traced by a Northerner he becomes desperate; and seeing a colored boy on a horse throws him off and presses the steed into service for his escape. Zeke afterwards hits upon a wiser plan when still pursued by dismounting and feigning sickness—the animal galloping off, aimlessly. He is picked up by some Unionists, and they carry him to Gen. Grant's headquarters. The general, thinking him a civilian, pities his plight, and presenting the supposed sick fellow with a pass, allows him to go to Fredericksburg, his desired destination, after being administered to and hospitably treated. But hardly is the disguised spy out of sight than news is brought to the general of the true business of the befriended and deceiving fellow. Soldiers are soon in pursuit but too late, for the suspecting Zeke takes himself to water and swims the river across, notwithstanding the flying bullets by the pursuers taking the same course, and arrives at Fredericksburg in time to deliver the message to the Confederate general, who proclaims him a hero.

The illustration in pictures of the veteran soldier's story over, the finale of the film shows Zeke still standing and interesting his contemporaries with his biography at the grocery store with the yeast in hand until his furious housekeeper finally arrives and pulls him home by the ears.

ESSANAY MFG. CO.

"SHANGHAIED."—Two young men, one the son of a rich shipowner, the other a poor country lad, with no prospects but his ability to make his way in the world, love a pretty, winsome lass. The rivalry on the part of the latter is friendly, although he is well aware that his position in life does not give him the opportunity of surrounding the girl with the good things of life. The young shipowner's rivalry is of the opposite nature, filled with venom, and he considers it an effrontery that a poor country lad should dare attempt to rival him in the affections of the lady of his choice. The girl is finally put to the test, and in a dramatic scene declares her love for the hero. The unsuccessful shipowner, much angered by his defeat, swears vengeance. Finding the girl alone, the shipowner again attempts to force himself into her favor, but is repulsed. Her infuriated admirer grasps the girl, forcing a kiss upon her lips, just as her accepted lover appears upon the scene. The boy, in his anger, knocks the man down, and after a struggle, forces him to apologize. The humiliation hurts him more than the blow, and in his bitterness and anger, the shipowner secures the services of some of his seamen attached to a sailing vessel about to leave port, and track our young hero as he is leaving a rendezvous with his sweetheart. They attack the youth in a lonely spot, and after a severe struggle, render him insensible and take him aboard the vessel. The lad is forced by the captain to sign articles as an apprentice, then beaten and abused, is made to swab the decks. Abiding his time, he strikes the officer in charge, knocking him down. Then plunges overboard, and after swimming until he is thoroughly exhausted, reaches the rocks of the shore. (The scenery at this particular point where our hero climbs the rocks with the surf and wild waves dashing about him can not be excelled.) After eluding the pursuing crew, our hero starts back to his lady love's cottage. In the meantime the shipowner has taken into his service a renegade Mexican, and with his aid, after knocking down her old colored servant, kidnaps the now unprotected girl, taking her to an abandoned mission, where he forces an old priest residing there to promise to marry them, regardless of the girl's consent. The youth at last eaches mainland after a perilous climb over almost inacessible rocks, and learns from his sweetheart's servitor the story of the outrage. Scarcely able to walk, owing to his former exertions, he secures a horse from a friendly traveler and goes in hot pursuit, reaching the rendezvous just as the final words are about to be spoken.

URBAN-ECLIPSE

(GEO. KLEINE)

"AN EMBARRASSING PRESENT."—This subject depicts scenes incident to having a consignment of strongly aromatic delicatessen as baggage on a pleasure trip. The pleasure seeker just having left his home the expressman follows with a package and makes delivery at a summer garden. When an obnoxious aroma is perceived the owner of the parcel endeavors to leave it behind and is just entering a carriage with his wife when an attendant succeeds in overtaking him and delivering the forgotten (?) article. A number of similar experiences are made when the parcel falls into another's hands in an improper manner. The latter seeks and receives satisfaction with a vengeance; a gendarme exacts tribute and numerous other efforts are made to dispose of the embarrassing gift but to no avail. Finally they determine to inter the cause of offense, but are detected by the gendarmes, and are obliged to disclose and explain their act before they are permitted to depart.

"THE SAILOR'S BELT."—In a coast town the family of a fisherman is meeting with hard luck. A solicitor threatens to sell the home to realize on a mortgage, when a young sailor magnanimously offers his savings to pay the indebtedness. The auction sale is prevented and the sailor goes on in pursuit of his calling. An accident at sea causes the sinking of his vessel and the young man is rescued from the wreckage washed ashore. He is taken to the nearest home, where loving hands lend every aid to a speedy recovery. By means of his belt he is identified as the sailor who furnished the funds to pay the indebtedness on the homestead. His attentions to Mary Ann, the daughter, and now his nurse, are received with favor and the two hearts soon unite to beat as one.

GAUMONT

(GEO. KLEINE)

"THE PIANO TEACHER."—The scene opens with a view of the sitting room in the home of a merchant. Those present are the merchant, his daughter and a childhood friend. As the lady leaves the glances of the young man testify to the infatuation he has for her. At the home of her pupil the teacher meets the latter's brother and readily falls a victim to his suave manner. Friendship soon ripens into love and before long the young lady is seen to make her departure from the paternal domicile to be married to her new-found friend. "Married in haste" in this instance also gives cause for "repentance at leisure." The husband proves unfaithful and the young woman soon finds herself called upon to seek legal separation. She returns to her home, but the stern father is obdurate and will not grant his pardon. Her child she entrusts to the maid in her father's home and then goes out to seek a livelihood as best she can. The child is well taken care of and prospers in the luxuriant atmosphere of her indulgent grandfather's estate. Years have passed and one day as the maid is out with the child a woman of emaciated appearance and with torn garments is seen asking alms. The merchant passes on after bestowing a coin in the uplifted hand. The benefactor, however, is recognized and the woman, after gazing furtively and longingly at the child tries to depart, but is recognized by the maid as the mother of the child. Her childhood friend is present, and moved to compassion, begs her to remain. They escort her into the home, and when the father returns efforts at reconciliation are unavailing until the little daughter intercedes.

"WALKING ON HIS TOES."—A highly entertaining performance of walking on the toes of a pair of special constructed shoes. The guest in a hotel finds his room pilfered over night and his shoes supplanted with another pair of rare variety. Obliged to don the shoes he accomplishes several meritorious feats, also succeeds in regaining his property and bringing the perpetrators of crime to justice.

"IN SORE STRAIGHTS."—After a series of misfortunes an entire family is driven to seek public charity. The aged father is left with the daughter by the roadside while the son seeks food for the starving group. His efforts meet with poor results and in a moment of desperation he follows the insane promptings of an unsound mind. His dependents, however, fare better in his absence, as they are taken up by an aristocratic young woman, who, singularly enough, proves to be the wife of the man attacked by the unfortunate pauper. When the latter is overpowered and learns what kindness has been shown his family, he becomes penetent and seeks pardon, which is granted.

FUNNY INCIDENTS.

Manager Gane of the Manhattan Theatre, now devoted to moving pictures and vaudeville, has a sign over the entrance to the theatre reading: "Gane's Moving Pictures." One day recently he was standing near the ticket office when he noticed among the crowd passing out a big, athletic fellow, who was angrily complaining to his neighbors that he had been outrageously swindled. Always on the alert for any possible misunderstanding that might affect the reputation of the house, Mr. Gane accosted the stranger and asked him what was the trouble.

"Trouble?" repeated the grumbler. "It's a bunco game. That's what it is. I've been sitting in there for three hours and there wasn't any fight at all."

"Fight, of course not," replied the manager. "This is a respectable theatre, I'll have you understand."

"I'm not talking about your respectability," retorted the stranger. "I'm talking about the sign over your entrance advertising the Gans moving pictures."

"Oh, I see," replied Mr. Gane, as a light dawned upon him. "I think you have misread the sign over the entrance. My name is Gane—G-a-n-e—Gane's moving pictures, is the way the sign reads."

"Thunder," said the disgusted stranger. "I thought it was Gans—Gans-Nelson fight pictures, and I sat through two entire shows waiting for them. Come on and have a drink."

Another incident that illustrates the mistakes that sometimes result from a confusion of names, occurred at the same house. The telephone rang and a refined female voice inquired:

"Is this the Manhattan?"

"Yes," replied Mr. Gane.

"Am I too late to secure two good seats for to-night?" asked the lady.

"No, I think we can accommodate you," said the manager, who divined that the inquirer thought she was talking to the Manhattan Opera House, and who was not averse to having a little fun.

"Oh, how fortunate," replied the lady. "What seats have you left?"

"How would two in the center, ten rows back, suit you?" asked the accommodating manager.

"Splendid," was the response. "I'll send my maid right down for them. How much are they?

"Ten cents each, please."

"Ten cents! What do you mean?"

"Certainly, madame, ten cents each to all parts of the house."

"Why—why—I don't understand. To whom am I talking? Isn't this the Manhattan?"

"Yes, ma'am, Gane's Manhattan Theatre, the best moving picture show in New York; all seats ten—"

"Horrors!" cried the lady, as she banged up the telephone receiver and shut off further conversation.

FROM FAR EAST TO FROZEN NORTH.

(Continued from last issue.)

"'I cannot understand! I pay Bhangor Singh, in Calcutta, twenty-four dollars a week to send to me all the latest pictures—everybody's pictures. But none of Leonard's has he sent me. Never before have I seen films that make thunder or fire guns or ring tram bells. I will change my agent to-morrow; to-night I will cable to him.'

"He looked so hurt when I laughed that, despite the fact that we had to pack up and be aboard the Dutch Mail for Java at eight the next morning, I had a spool run through the machine, and without a word took him behind the sheet. 'Effects' never affected an audience so effectively. At first the little brown man did not seem to realize what he saw and heard, but slowly understanding crept into his eyes, and then he went wild with excitement. He rushed up to the table with its odd assortment of chains, sandpaper, motor horns, bells, etc., and then began a wonderful display of gesticulation, thigh slapping, and an almost endless flow of rapid Malay. His English was far too preponderous to allow him to express his delight and amazement, his thanks and his admiration, or to picture his new-born dreams of untold riches. A final profound salaam almost to the floor, and he had left us. Left us to laugh and lay wagers on the chances of him founding a new religion and calling himself the 'Spirit of Magic Pictures.' That is about the most poplar and paying method of exploiting a new discovery in the East, and the more mystery and noise about it the better.

"By the way, I understand that Bhangor Singh, in Calcutta, still enjoys the weekly custom of my Malay friend to the value of seventy dollars Singapore!

"The kinematograph is doing a wonderful work in making the natives realize how much more advanced than themselves are most other countries, and pictures of travel, and particularly those demonstrating some industry, are followed with the closest attention. Showmen are constantly receiving inquiries concerning things abroad. On several occasions I have been approached by the heads of native universities and colleges in the matter of giving an exhibition to the students, and have more than once been told that a good instructive picture has proved of more educational value to them than text books.

"There is one class of film, however, which should be prohibited in the East, and that is the 'comic,' where a man beats or similarly illuses a woman. The native does not understand the 'humor' of the subject, or that more often than not the 'woman' is a man dressed up for the part. He only sees in it a denial of the teachings of his sahib—that Englishmen respect and honor their women folk. In fact, any film which, although to our minds it may be amusing and quite harmless, tends in any way to place white men and women in a position of ridicule or pity does much to counteract that good work of and undermine the respect for those loyal sons of Britain who are, under great difficulties, building up our Empire in the East."

Not the least important item in the equipment of Captain Mikkelsen, the Danish explorer, who set out on a voyage of discovery to New Guinea, is a bioscope camera. Captain Mikkelsen, who delivered a highly interesting lecture on some of his earlier expeditions, at the Aeolian Hall, will procure pictures of some of the geographical features, native customs, etc., of the country for the Nordisk Film Company. One or two days before he set out on his adventurous journey he gave some particulars of his plans.

"The main object," said Captain Mikkelsen, "of my expedition, which is being undertaken under the patronage of the Dutch government and with the support of several of the leading scientific societies of Denmark, will be to find out something of the geographical features of what is at the present largely an unexplored country. My present trip is a preliminary one only. I am going to survey the ground with the intention of returning at a later date to study the country and its inhabitants in detail."

"Do you think the country holds out any great possibilities in the direction of living pictures?"

"Yes; I think the bioscope camera will be a very invaluable auxiliary," said Captain Mikkelsen. "Although my work will be mainly geographical, I shall be enabled to secure living pictures both of the scenery of the country and of its natives in their dances, religious ceremonies, etc. Such records will, I think, be of very great value, inasmuch as so very little is known of the country at the present time."

"Do you anticipate any trouble with the natives?"

"Well," said Captain Mikkelsen, with a shrug of the shoulders, "I am taking my risk of that. I know pretty well the class of natives that inhabit the country. They are cannibals, and naturally there must be a certain amount of risk; but I rely on the articles I am taking with me to trade with them to put them in a good humor. My main difficulty will, I think, be that of language. Each tribe has its own patois, although, of course, all spring from the same root, and I have hopes of picking up enough to carry me along. During an earlier expedition which I took in the Polar regions I did not know a word of Esquimaux, but managed to pick it up within a year."

"Have you used the bioscope in the Arctic regions?"

"No, but I should very much like the opportunity of doing so. There are some very striking and unusual subjects in the far north. Some scenes in the ice regions are particularly adapted to photographic purposes and living picture records would have considerable value."

Although not disposed to enlarge upon his plans, Captain Mikkelsen was very willing to talk about the use which he intended to make of the living picture camera. He expressed the opinion that the latter found its highest function in recording the customs of native races with which the civilized world generally was not acquainted. Similarly zoologists would probably learn something from the living pictures of the animals of the country which he hoped to secure, botanists from



A CLEVER TRICK.
(By Vitagraph Co.)



(By Vitagraph Co.)
MARATHON RACE.



VIRGINIUS
(By Vitagraph Co.)

pictures of the local plants, and so on.

Asked whether we might expect to receive pictures from him before he reappeared in Europe, Captain Mikkelsen said it was possible, although for a considerable time he would be completely out of touch with civilization. He remarked, smiling, that his camera would probably be an object of interest to the natives, and that he would have to take considerable care to keep it out of their grasp. Captain Mikkelsen is taking some five thousand feet of negative film with him.

CHANGE AT IMPERIAL.

Howard Meinhold, formerly manager of the Imperial Theatre, at 116th Street and Lenox Avenue, New York, has stepped out to take a position with the Peoples' Rental Co. In his place now is M. Glynne, well known, locally, as being interested in several moving-picture houses. He has bought a share in the Imperial, and he shall also be "on the job" in person, guiding the house against its keen competition. He has already begun, and for quick results he is a veritable wonder. He has arranged to put out four different kinds of posters, which will be distributed throughout the vicinity on every available spot. "Try-out," or "professional," night will now be a bi-weekly affair, and Glynne is making sure that the novelty will draw. He understands the status of the competition, and if "class" is going to mean anything to the residents of the neighborhood, the imperial ought to do the bulk of business. It is going to be known as the place "where Harlem enjoys itself."

NOTICE IMPROVEMENT.

While we do not for a moment intimate that the recent action of New York's Mayor has "scared" moving picture people, we reproduce here a statement showing what the New York Post thinks the effect has been:

Just now one result of the scare is obvious. The quality of the moving-pictures exhibited in New York city has, during the past few weeks, greatly improved. Many of the films are not only eminently proper, but highly educational as well. The frequenters of the cheap theatres are having, for example, a course in plays by Shakespeare, represented through scenes for which actors have posed. The vaudeville performers, too, appearing chiefly in the ten cent shows, have been forced to be more careful about what they say and sing and about the way they conduct themselves. The combinations, recently formed by the more successful of the managers and controlling small circuits of theatres, are doing everything they can to assuage public sentiment and to hold their following. They carefully supervise the films and strive to make a change of bill each day. Already, a few of the theatres are admirably conducted in every particular. They might be taken as models of what the theatres should be. They have windows on two sides, and they are kept both clean and light. They have proved that, for the proper display of pictures, it is not necessary that the auditorium be kept absolutely dark. What the pictures chiefly require is that light shall be properly focused on them. Here, by the way, is a solution of a problem that has bothered the clergymen, who maintained that the dark auditoriums are a menace to public morality. There is no doubt that they have encouraged a great deal of ill behavior.

What is most needed in the five and ten-cent shows is systematic and thorough regulation. At present the regulation is chaotic, insufficient, and unfair both to managers and public. When a theatre applies for a license, its qualifications should be quickly and carefully followed by each of the departments established to protect public safety. If the qualifications are satisfactory, the application should go in regular course to the license board. At present, any application may be held up by an unscrupulous agent with an itching palm.

What has been the effect in New York on the regular theatres of this widespread cheap amusement? Thus far it has tended to injure them. It has been especially harmful to those of the lower class theatres, where melodrama is generaly provided. It has also injured the theatres on the East Side where fine performances of high-class plays in foreign languages used to be regularly given. Jacob Adler, for example, who formerly played most of the year in New York, now spends a large part of his time on the road. On the other hand, the cheap theatres have helped to develop the habit of theatre-going and in many cases they have implanted the desire for public amusement in people who did not have the theatre-going habit. In this country the attitude toward public amusement of many thousands of people is changing. The younger generation of families that held the theatre in abhorrence are breaking away from the old traditions and are flocking to the amusement centers. Often by way of the cheap theatres they acquire a taste for performances of a higher class.

Many of the social workers in New York believe that cheap amusement should not merely be controlled, but should be wholesomely and systematically developed. In the growth they see great possibilities of popular education. Some of them also think they detect in it an opportunity to realize the long-hoped-for theatre of the people. The People's Institute has been seriously considering a plan for starting a cheap theatre of its own. A public spirited citizen of wealth has already been found to put up the money. It looks now as if the plan would really be carried out. The object will be two-fold; to show, by running a theatre that shall be a model of cleanliness and good ventilation, with really fine moving-pictures, that the public can appreciate properly managed entertainment of the higher class, and to turn competition in the direction of improvement.

OBERAMMERGAU.

No little interest is taken by moving picture men in the little Bavarian town noted throughout the world as the nest of the devout participants in the "Passion Play." Henry Ellsworth, in the N. Y. Herald gives some facts concerning it, having spent a part of each year since 1889 at Oberammergau:

The next performance of the Passion Play will be given in 1910. About every ten years since 1643 there has been a performance. The regular performances are on Sundays and church holidays. In 1900 there were twenty-seven performances scheduled, but because of the attendance twenty extra performances were given.

Every possible vestige of commercialism, or anything that might look like commercialism has been kept foreign to the Passion Play through all the years it has been given. The last forty-seven performances at Oberammergau brought in $247,000, the admittance fee ranging from 50 cents to $2.50. From these forty-seven renditions, however, there was a profit of $57,000.

Oberammergau has a population of 1,400, and of these 685 take part in the play. There is no element of mediaeval mysticism in this wonderful play, staged in the peaceful village in the Upper Bavarian valley of the Ammer. It originated from a vow taken by the villagers when a plague was raging, and in the beginning the monks of Ettal are believed to have written the play. It was in the beginning of the last century that the play in substantially its present form was written. The next performance will be given on the third Sunday in May, 1910, and performances will continue until the last Sunday in September. Mr. Ellsworth will return to Oberammergau in a short time.

"I hope to be able to pass the rest of my life there," he said. "I love the place because every one there is honest. There is no guile and no deception. When one meets a woman on the street he knows she is pure, and when you meet a man you know you may trust him to the end of the earth. It is an atmosphere that exists nowwhere else so far as I know; and is the only sort of atmosphere in which such a theatrical production could be preserved in all the sanctity and purity of motives suggested by its traditions."

It is difficult, yes, impossible, for even the religiously disposed in far away America to appreciate the weirdness, the dramatic sublimity. the tenseness of emotional tuning that accompany the rendition of the Oberammergau Passion Play. In a community deeply religious at all times the devotional depths into which the villagers plunge during the period preceding the rendition of the play are profound. By the time the first performance has been polished to the highest possible state of perfection the religious atmosphere in the valley of the Ammer becomes tense.

Each performance is preceded by mass at six o'clock in the morning; after eight o'clock in the morning no one is admitted to the theatre, visitors arriving later being required to wait until the midday intermission.

The present theatre was built in 1899 at a cost of $80,000. Its seating capacity is 4,200 every seat being reserved. In 1890 the government compelled some changes in the play. But they were of a minor character and did not detract any from the dramatic quality of the production.

Anton Lang, who played the part of Christ in 1900, was a stove repairer and potter, and was only twenty-five years old. His predecessor was the revered Joseph Meyer, a wood-carver.

Anna Flunger, who played the part of the Virgin Mary, was only eighteen years old. She was the daughter of the village postman and is considered one of the most beautiful girls in the valley of the Ammer. Her family for generations had taken part in the Passion Play, her grandfather having played the part of Christ in 1850, and her aunt the part of Mary in 1880. Miss Anna Flunger is considered the best Mary who ever appeared.

Good News!
D— Good News!!

Levi Co. making song slides. Everyone knows that we make the BEST Announcement slides. Now we want you all to know that we make the **BEST SONG SLIDES.**

THESE ARE HIT !

"ALWAYS THINK OF MOTHER" }
"HONEY DEAR" } Haller & Stafford
"BLIND PIG" (Von Tilzer)
"HENRY'S BARN DANCE" (Stern)
"LOVE ME JUST A LITTLE BIT" (Chas. K Harris)
"IF TODAY WERE YESTERDAY" (Cadillack)

Price $4.50 per set
Music included

LEVI CO., Inc.
66 East 14th Street
NEW YORK U. S. A.

THE MONEY MAKING PROPOSITION
FOR SALE—ALL IN ONE LARGE BUILDING

Strictly first class Amusement business in a nearly new, fine, extra large brick corner building, located in the heart of one of the best all-the-year-round health and pleasure resorts in America, within easy access of several of the largest cities, and favorably known everywhere. Amusements comprise Bowling, Billiards, Pool and Arcade Parlors, Skating Rink, Moving Picture Show and Theatre with seating capacity of 1000, doing a big business and conducted in a first class manner. Am getting good prices, business can be doubled, owner wants to retire on account of age. This is positively straight goods and no fake. Will sell building, ground, fixtures and equipment at an inventory of $79,000; $23,000 can stand; would want $5,000 or over in cash, and the balance would accept in good land or City Real Estate. This is an extra good proposition for a hustler or hustlers.

Address, Film Publishing Company

Independent Renters

¶ We have more new film than others.

¶ Service of the (W)RIGHT kind.

¶ A trial will convince you, at a price to suit conditions.

¶ 250 sets of slides for sale at a bargain.

WRIGHT FILM SERVICE

13 E. 14th St., N. Y. City

FILM SERVICE FACTS

A pamphlet we have just issued

Of interest to every exhibitor who is not satisfied with the film service he is receiving.

Drop us a postal card for it today

GEO. K. SPOOR CO.
(Incorporated)
62 North Clark Street
CHICAGO, ILL.

LICENSED FILMS *vs.* INDEPENDENT FILMS

FOUR ACES *vs.* A FOUR FLUSH

The comparison is exactly the same since they have shown their hand.

Compare it yourself

OUR HAND:	THEIR HAND:
Edison	Mr. No Name
Biograph	" Junk
Selig	" Failure
Pathe	" Lemon
Vitagraph	" Duper
Lubin	" Oblivion
Kalem	" Hot Air
Gaumont	" Bankrupt
Urban Eclipse	" Obscurity
S. & A.	" Four Flusher

MR. EXHIBITOR: ask yourself

Can I afford to use this Independent Junk?
Will my patrons stand for it?
Why turn down a sure thing for an uncertainty?
Why hesitate taking out a license, which means protection to me?

No business has ever succeeded or will ever succeed without regulation and protection. And now, that it is offered you, accept it while the opportunity affords.

For a film service that "stands alone," write the following offices:

Pittsburg, Pa. Cincinnati, O. Des Moines, Ia.
Wilkes-Barre, Pa. Rochester, N. Y. Lincoln, Neb.

Pittsburg Calcium Light & Film Co.

Improved Film Supply Co.

Members of
Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.
Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail,
"From a Needle to a Battleship"

Keep Up-to-Date!

FILM INDEX

IS UP TO THE MINUTE

BIOGRAPH FILMS

Trade Mark

Trade Mark



HIS WIFE'S MOTHER

Released March 4th, 1909

A FOOL'S REVENGE

This is a free adaptation of the story of "Rigoletto," showing the Court fool plans vengeance which reverts upon himself. Seeking to have the Duke, whom he suspects to have abducted his daughter, put out of the way, he enlists the services of a gypsy couple, who kill the girl in mistake for the Duke. An intensely dramatic subject, beautifully staged and acted, with perfect photographic quality.

Length 1000 Feet

Released March 1st, 1909

The PRUSSIAN SPY

A thrilling episode of the Franco-Prussian War, showing the apprehension of a spy in his daring visit to his sweetheart.

Length 465 Feet

Released March 1st, 1909

HIS WIFE'S MOTHER

A very funny comedy in which the husband manages to cut short his mother-in law's visit by showering upon her attentions to the extreme neglect of his wife. This causes jealousy in the wife and the final eviction of mamma dear from the house.

Length 523 Feet



A FOOL'S REVENGE

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted Write for our Descriptive Circulars

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

S. LUBIN.

Subject and Class.	Date.	Length.
The Silver Dollar—C	Feb. 15	475 ft.
The Unlucky Horseshoe—C	Feb. 15	460 ft.
A Broken Heart—D	Feb. 18	530 ft.
The Pass Key—C	Feb. 18	415 ft.
Love Me, Love My Dog—C	Feb. 22	650 ft.
A Game of Chess—C	Feb. 25	290 ft.
The New Governess—D	Feb. 25	895 ft.
No. 5874—D	Feb. 8	840 ft.
The Bank Messenger—D	Feb 11	705 ft.
A Secret—C	Feb. 11	235 ft.
Aunt Emmy's Scrap Book—D	Feb. 1	865 ft.
Blind Musician—D	Feb. 4	480 ft.
Willie's Water Sprinkler—C	Feb. 4	340 ft.

VITAGRAPH CO.

The Poor Musician—D	Feb. 23	652 ft.
Perpetual Proposals—C	Feb. 23	296 ft.
Saul and David—E	Feb. 27	1,000 ft.
The Honor of the Slums—D	Feb. 16	630 ft.
How the Kids Got Even—C	Feb. 16	——
C. Q. D.—E	Feb. 20	——
Jessie, The Stolen Child—D	Feb. 9	560 ft.
A Clever Trick—C	Feb. 9	345 ft.
An Irish Hero—D	Feb. 13	735 ft.
Lost in a Folding Bed—C	Feb. 13	250 ft.
Deacon's Love Letter—C	Feb. 2	410 ft.
Marathon Race—D	Feb. 2	585 ft.
Virginius—D	Feb. 6	945 ft.

BIOGRAPH CO.

At The Altar—D	Feb. 25	972 ft.
The Golden Louis—D	Feb. 22	474 ft.
The Politician's Love Story—C	Feb. 22	526 ft.
The Curtain Pole—C	Feb. 15	765 ft.
His Ward's Love—D	Feb. 15	235 ft.
The Hindoo Dagger—D	Feb. 18	583 ft.
The Jonses Have Amateur Theatricals—C	Feb. 18	400 ft.
A Wreath in Time—C	Feb. 8	558 ft.
Tragic Love—D	Feb. 11	893 ft.
Edgar Allan Poe—E	Feb. 8	450 ft.
The Girls and Daddy—C	Feb. 1	901 ft.
The Brahma Diamond—D	Feb. 4	1,036 ft.

D, Dramatic. C, Comic. E, Educational. M, Magic.

PATHE FRERES.

Subject and Class.	Date.	Length.
The Miser—D	Feb. 22	519 ft.
Grand Canal, Venice—E	Feb. 22	410 ft.
What A Uniform Will Do—C	Feb. 24	495 ft.
A Little Coquette—C	Feb. 24	367 ft.
The Jolly Trio's Dream—M	Feb. 26	417 ft.
Mr. Jonah Gets A Little Dust In His Eyes—C	Feb. 26	184 ft.
Topsy Turvy—C	Feb. 26	318 ft.
Hypnotic Subject—C	Feb. 27	479 ft.
Florrie's Birthday—C	Feb. 27	433 ft.
The Hand—D	Feb. 15	850 ft.
The Assassination of the Duke of Guise—D	Feb. 17	853 ft.
His First Flight—M	Feb. 19	397 ft.
Choice of Weapons—C	Feb. 19	315 ft.
How Mother-in-Law Got Even—C	Feb. 19	197 ft.
Exacting Father-in-Law—C	Feb. 20	423 ft.
Now I'm Here, I'll Stay—C	Feb. 20	453 ft.
Les Ricochets—E	Feb. 8	246 ft.
Woman Chauffeurs—C	Feb. 8	311 ft.
Buster's Revenge—C	Feb. 8	344 ft.
Charlotte Corday—D	Feb. 10	787 ft.
Adventures of a Bag of Coal—C		203 ft.
Bess and Her Goose—C	Feb. 12	482 ft.
The Laplanders—E	Feb. 12	462 ft.
The Brazilian's Ring—D	Feb 13	482 ft.
They Lead the Cops a Chase—C	Feb. 13	410 ft.
Earthquake at Messina—E	Jan. 29	515 ft.
Village Quarrel—D	Feb. 1	466 ft.
Two Bandboxes—C	Feb. 1	216 ft.
Sure 'Nuff Tumbler—C	Feb. 1	292 ft.
Incriminating Evidence—D	Feb. 3	1,160 ft.
Choosing a Life Partner—C	Feb. 5	689 ft.
He Can Imitate Anything—C	Feb. 5	295 ft.
Vulture Hunting in Africa—E	Feb. 6	597 ft.
Why They Fell Out—C	Feb. 6	387 ft.

EDISON CO.

Subject and Class.	Date.	Length.
The Landlady's Portrait—C	Feb. 23	585 ft.
The Janitor's Bottle—C	Feb. 23	405 ft.
Left Out—D	Feb. 26	900 ft.
A Daughter of the Sun—D	Feb. 16	850 ft.
The Uplifting of Mr. Barker—C	Feb. 19	900 ft.
A Bachelor's Supper—D	Feb. 9	850 ft.
The Saleslady's Matinee Idol—C	Feb. 12	900 ft.
Origin of Beethoven's Moonlight Sonata—D	Feb. 2	900 ft.
Adventures of an Old Flirt—C	Feb. 5	900 ft.

ESSANAY CO.

The Telltale Blotter—D	Feb. 24	1,000 ft.
Tag Day—C	Feb. 17	560 ft.
Bring Me Some Ice—C	Feb. 17	350 ft.
Educated Abroad—C	Feb. 10	970 ft.
Musician's Love Story—D	Feb. 3	1,000 ft.

URBAN ECLIPSE.

(Geo. Kleine.)

Double Fate—D	Feb. 10	430 ft.
Following Mother's Footsteps—C	Feb. 10	475 ft.
American Fleet at Sydney—E		190 ft.
Hand of Wizard—C		374 ft.
Outwitted—M		463 ft.
Joel's Wedding—D	Feb. 24	569 ft.
Polka On Brain—C	Feb. 24	445 ft.
American Fleet at Sydney—E		190 ft.
The Hand of a Wizard—C		374 ft.
Outwitted—M		463 ft.

GAUMONT.

(Geo. Kleine.)

Miner's Will—D	Feb. 9	482 ft.
Sportive Puppet—M	Feb. 9	403 ft.
Jones Bought A Phonograph—C	Feb. 13	296 ft.
Ambassador's Despatch Case—D	Feb. 13	624 ft.
A Strong Draught—C		380 ft.
Grandfather—D		614 ft.
The Chinamen—C		387 ft.
Bernard Palissy—E		444 ft.
Foxy Husband—C	Feb. 27	253 ft.
Obstinate Umbrella—C	Feb. 23	530 ft.
Milk for Baby—C	Feb. 23	430 ft.
Prince and Dwarf—D	Feb. 27	707 ft.
A Strong Draught—C		380 ft.
Grandfather—D		614 ft.
The Chinaman—C		387 ft.
Bernard Palissy—E		444 ft.

SELIG CO.

The Skipper's Daughters—D	Feb. 25	1,000 ft.
On the Warpath—D	Feb. 18	1,000 ft.
Stirring Days in Old Virginia—D	Feb. 4	1,000 ft.

KALEM CO.

New Minister—D	Feb. 26	865 ft.
Sporting Days in the South and the Making of a Champion—Sports	Feb. 19	940 ft.
The High Diver—D	Feb. 12	970 ft.
Italian Detectives—D	Feb. 5	800 ft.

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, Mar. 2

And His Coat Came Back

Judge Jones buys what he thinks is a very swell top coat, but his wife and friends make so much fun of it that he gives it away to the janitor, the porter and a hobo. In every instance it is returned to him. Thinking to forever rid himself of the garment, he sends it to the Missionary Society, but six months later, while on a trip to the South Sea Islands, the Judge is presented by the King with his ever returning top coat.

A Screaming Comedy **Length 600 feet**

MOGG MEGONE

AN INDIAN ROMANCE **Adapted from the poem of John G. Whittier**

Saturday, Mar. 6

A DAY IN WASHINGTON

The Capital of the United States, Showing Many Points of Interest

An enjoyable series of views of various points in our nation's capital: the Capitol building, the Army and Navy building, the United States Treasury building and Washington monument and the White House, with governors of the different States and Supreme Court judges on a portico, and a trip down Pennsylvania avenue to the Capitol building.

Length 350 feet

INAUGURATION OF PRESIDENT WM. H. TAFT

A special staff of vitagraph photographers will take views from various points of the coming inauguration ceremonies of President William Howard Taft, March 4th. Special privileges have been granted us, and we can guarantee the best and most complete series of pictures of this great national event. GET YOUR ORDERS IN EARLY.

Length about 600 feet

Coming—Another Shakesperian Masterpiece

KING LEAR

THE VITAGRAPH COMPANY OF AMERICA

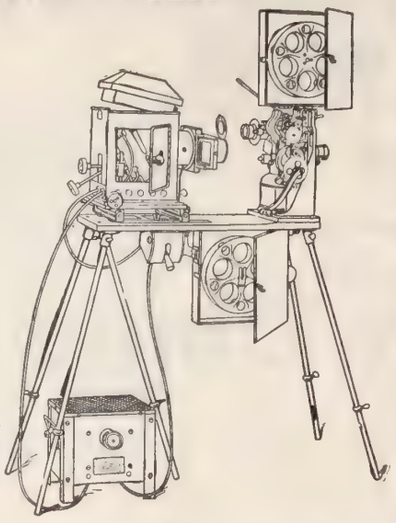
NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

EDISON KINETOSCOPES

COMPETITION IS KEEN IN THE MOTION PICTURE EXHIBITION FIELD.

The large profits secured at small expense induce many to take up this form of entertainment.

An Edison Kinetoscope puts an exhibitor in a class by himself. Its brilliant work, safety, simplicity and low operating expense give those who use it a decided advantage. If you are going into the field, start with the best equipment. If you are in it and want to keep your profits where they should be, learn about the Kinetoscope. Among Mr. Edison's many recent improvements is a



New Style Rheostat.

The old style wire resistance coils have been entirely discarded and replaced with Cast Metal Grids, supported and insulated by water and fireproof material. The Rheostat can be used on either direct or alternating current of any frequency, with equally good results, and in either case a maximum current of 40 amperes may be obtained without excessive heating on a line voltage varying from 100 to 125 volts. The front, back and sides are enclosed with solid sheet metal, while the top and bottom are enclosed with perforated sheet metal. The operating switch, switch contacts, and binding posts are all inside the sheet metal frame and are thoroughly protected from outside contact. The switch handle, which is of nonconductive material, is outside the sheet metal frame, and arrow pointers indicate the position of the switch in reference to the "On" and "Off" points. The binding posts, although inside the sheet metal frame, are readily accessible and are adapted for either round or flat terminals. The open space on all four sides of the Cast Metal Grids or resistance material, and the perforated sheet metal on the top and bottom of the enclosing metal frame provide an ideal ventilation and permit the heat to be rapidly dissipated.

Prices from $90.00 to $225.00

Complies with Fire Regulations of all cities

EDISON FILMS

are full of life and action. The subjects are well chosen and acted out before the camera by good talent. New films are issued each week, ranging from thrilling melodrama to bright and amusing comedy. The subjects are always clean, giving offense to none.

NEW SUBJECTS:

Shipment, Mar. 2, 1909

100 PER CENT. JEALOUSY

COMEDY

No. 6427 **Code, VENGOLINE** **Approx. Length, 405 feet**

BOYHOOD DREAMS

COMEDY

No. 6428 **Code, VENGUDE** **Approx. Length, 425 Feet**

Shipment, Mar. 5, 1909

A BIRD IN A GILDED CAGE

DRAMATIC

No. 6429 **Code, VENTANERO** **Approx. Length, 900 feet**

NEXT WEEK'S SUBJECTS

Shipment, March 9, 1909

THE COLORED STENOGRAPHER (Comedy)

No. 6430 **Code, VENTANIA** **Approx. Length, 635 feet**

MARY JANE'S LOVERS (Comedy)

No. 6431 **Code, VENTANICOS** **Approx. Length, 265 feet**

Shipment, March 12, 1909

THE STAR OF BETHLEHEM (Religious)

No. 6432 **Code, VENTANILHA** **Approx. Length, 950 feet**

EDISON MANUFACTURING CO.

MAIN OFFICE AND FACTORY,
72 LAKESIDE AVE., ORANGE, N. J.

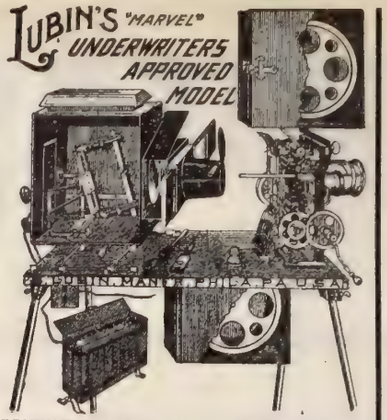
Dealers in all Principal Cities

New York Office, 10 Fifth Ave. **Chicago Office, 304 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England

Selling Agents: {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES



LICENSED UNDER THE PATENTS OF THE MOTION PICTURE PATENTS COMPANY

Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs,** to extend over five feet high. **$150**

Released Mar. 1st

A DIME NOVEL DETECTIVE

A villain falls in love with a young heiress. His offer of marriage is refused. He swears revenge, and were it not for the great detective, Mr. Hawkshaw, he surely would have succeeded in kidnapping the heiress. As it is, Mr. Hawkshaw is always at the spot when he is least expected. A most amusing subject, full of surprises.

Length, 820 feet

Released Mar. 4th

THE LAST CALL

The first call is the call into the world. The second call, the call to school. The third call, the call to work. The fourth call, the call of the wedding bells. The fifth call, the country's call. The last call is the call from above.

Length, 485 feet

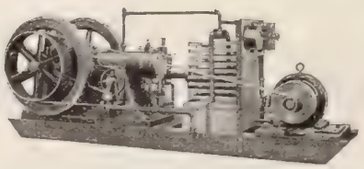
I WILL ONLY MARRY A SPORT

A young lady makes it conditional before accepting the hand of her suitor, that he will ride three thousand miles on a bicycle. It is most amusing to see how he succeeded in this difficult task.

Length, 395 feet

LUBIN MANUFACTURING COMPANY
Lubin Bldg., 926-928 Market St., Philadelphia, Pa.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
KILLSDALE, MICHIGAN



FOR SALE—20 reels film all titled, good condition, at $10.00 per reel and 50 reels at $15.00 per reel. 50,000 San Francisco post cards, $1.50 per M. Slot machines at one-half price. Mayer Silverman, 713 Fulton Bldg., Pittsburg, Pa.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogne of over 300 illustrated songs.

WILL BUY 200 theatre chairs in good condition, if cheap. River, care of Film Index, 36 East 23d Street, New York City.

NEXT

Lard-O

FILM ISSUE

ORDER QUICK OUR

Dramatic Feature Subject

"Shanghaied"

(Length, 1000 Feet)

READY

Wednesday, Mar. 3d

Watch for Release Date of Our Sensational Western Subjects

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

PATHÉ FRÈRES



FILMS



FEATURE SUBJECTS

MONDAY, MARCH 1, 1909

THE TEST

COLORED

Length - - - 475 Feet

WEDNESDAY, MARCH 3,

The Guilty Guardian

Length - - - - - 466 Feet

FRIDAY, MARCH 5,

A Bad Shot

Length - - - 590 Feet

SATURDAY, MARCH 6,

Dr. Wright's Invention

Length - - - 525 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue

MOTION PICTURE PATENTS CO.

80 FIFTH AVENUE NEW YORK CITY

Licensed Manufacturers and Importers of Films

American Mutoscope and Biograph Company
Edison Manufacturing Company
Essanay Film Manufacturing Company
Kalem Company
Lubin Manufacturing Company
Pathe Freres
Selig Polyscope Company
Vitagraph Company of America
George Kleine

Licensed Manufacturers of Moving Picture Machines

American Moving Picture Machine Company
Armat Moving Picture Machine Company
Edengraph Manufacturing Company
Edison Manufacturing Company
Enterprise Optical Company
Lubin Manufacturing Company
Pathe Freres
Nicholas Power Company
Eberhard Schneider
Selig Polyscope Company
George K. Spoor Company
Vitagraph Company of America
Gaumont Company

LICENSED EXCHANGES

The following Exchanges have been licensed, and at the present time are the only Exchanges that are authorized to handle licensed films:

Name.	Address.
Actograph Company	50 Union Square, New York City.
Actograph Company	Troy, N. Y.
Alamo Film Exchange	405 Main Street, Dallas, Texas.
Alamo Film Exchange	304 Conroy Building, San Antonio, Tex.
American Film Exchange	645 Wabash Building, Pittsburg, Pa.
American Film Service	125 Monroe Street, Chicago, Ill
American Film Service	158 North Main Street, Memphis, Tenn.
American Vitagraph Co.	116 Nassau St., New York, N. Y.
Buffalo Film Exchange	13½ Genesee Street, Buffalo, N. Y.
C. A. Calehuff	Fourth and Green Streets, Philadelphia, Pa.
Calumet-Film Exchange	Masonic Temple, Chicago, Ill.
Eugene Cline & Co.	59 Dearborn Street, Chicago, Ill.
Eugene Cline	268 South State Street, Salt Lake City, Utah.
Clune Film Exchange	727 South Main Street, Los Angeles, Cal.
Colorado Film Exchange Co.	320 Charles Building, Denver, Colo.
Columbia Film Exchange	414 Ferguson Building, Pittsburg, Pa.
O. T. Crawford Film Exchange Co.	Gayety Theatre Building, St. Louis, Mo.
O. T. Crawford Film Exchange Co.	Crawford Theatre, El Paso, Texas.
O. T. Crawford Film Exchange Co.	Hopkins Theatre, Louisville, Ky.
O. T. Crawford Film Exchange Co.	Shubert Theatre, New Orleans, La.
Harry Davis	347 Fifth Avenue, Pittsburg, Pa.
Harry Davis	Buffalo, N. Y.
Harry Davis	1314 Arch Street, Philadelphia, Pa.
Denver Film Exchange	713 Lincoln Avenue, Denver, Colo.
Dixie Film Company	620 Commercial Place, New Orleans, La.
Duquesne Amusement Supply Co.	104-5 Bakewell Building, Pittsburg, Pa.
Duquesne Amusement Supply Co.	235 Monticello Arcade Building, Norfolk, Va.
Edison Display Co.	1116 Third Avenue, Seattle, Wash.
Edison Display Co.	165½ Fourth Street, Portland, Ore.
Electric Theatre Supply Co.	47 North 10th Street, Philadelphia, Pa.
Greater New York Film Rental Co.	24 Union Square, New York City.
C. J. Hite Company	Monadnock Block, Chicago, Ill.
Howard Moving Picture Co.	564 Washington Street, Boston, Mass.
Imperial Film Exchange	44 West 28th Street, New York City.
Imperial Film Exchange	299 River Street, Troy, N. Y.
Imperial Film Exchange	803 Ninth Street, N. W., Washington, D. C.
Imported Film & Supply Co.	708 Union Street, New Orleans, La.
Kent Film Service	218 Nicholas Building, Toledo, Ohio.
Kleine Optical Company	2008½ Third Avenue, Birmingham, Ala.
Kleine Optical Company	657 Washington Street, Boston, Mass.
Kleine Optical Company	52 State Street, Chicago, Ill.
Kleine Optical Company	302 Boston Building, Denver, Colo.
Kleine Optical Company	229 Commercial Building, Des Moines, Iowa.
Kleine Optical Company	214 Traction Building, Indianapolis, Ind.
Kleine Optical Company of California	369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company	662 Sixth Avenue, New York, N. Y.
Kleine Optical Company	309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri	523 Commercial Building, St. Louis, Mo.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	Main and Sixth Streets, Evansville, Ind.
Laemmle Film Service	78 South Front Street, Memphis, Tenn.
Laemmle Film Service	1121-23 Lumber Exch., Minneapolis, Minn.
Laemmle Film Service	800 Bransid Block, Omaha, Neb.
Laemmle Film Service	214-215-216 Wells Fargo Bldg., Portland, Ore.
Laemmle Film Service	151 Main Street, Salt Lake City, Utah.
Lake Shore Film & Supply Co.	314 Superior Avenue, N. E., Cleveland, O.

Name	Address
H. Lieber Co.	24 West Washington St., Indianapolis, Ind.
Lubin Film Service	21 South 8th Street, Philadelphia, Pa.
Lubin Film Service	510 Paul-Gale-Greenwood Bldg., Norfolk, Va.
Lubin Film Service	140 West 5th Street, Cincinnati, Ohio.
Michigan Film & Supply Company	1106 Union Trust Building, Detroit, Mich.
Miles Bros., Inc.	259 Sixth Avenue, New York, N. Y.
Miles Bros., Inc.	Washington and Dover Sts., Boston, Mass.
Miles Bros., Inc.	790 Turk Street, San Francisco, Cal.
Mitchell Film Exchange	120½ Main Street, Little Rock, Ark.
Monarch Film Exchange	201 Thompson Bldg., Oklahoma City, Okla.
Montana Film Exchange	41 North Main Street, Butte, Montana.
Morton Film Exchange	107 Sixth Street, Portland, Ore.
National Film Company	100 Griswold Street, Detroit, Mich.
National Film Renting Co.	Spokane, Wash.
Novelty Moving Picture Co.	418 Turk Street, San Francisco, Cal.
Ohio Film Exchange	20 Broad Street, Columbus, Ohio.
Pearce & Scheck	223 North Calvert Street, Baltimore, Md.
Pennsylvania Film Exchange	403 Lewis Block, Pittsburg, Pa.
People's Film Exchange	126 University Place, New York City.
Pittsburg Calcium Light & Film Co.	121 Fourth Avenue, Pittsburg, Pa.
Pittsburg Calcium Light & Film Co.	Wilkes-Barre, Pa.
Pittsburg Calcium Light & Film Co.	501-503 Central Building, Rochester, N. Y.
Pittsburg Calcium Light & Film Co.	Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co.	421 Walnut Street, Des Moines, Iowa.
Pittsburg Calcium Light & Film Co.	60-62 Brownell Block, Lincoln, Neb.
Schiller Film Exchange	103 Randolph Street, Chicago, Ill.
Southern Film Exchange	1822 Fourth Avenue, Birmingham, Ala.
Southern Film Exchange	148 West 5th Street, Cincinnati, Ohio.
George K. Spoor & Co.	62 North Clark Street, Chicago, Ill.
Star Film Exchange	120 Randolph Street, Chicago, Ill.
Standard Film Exchange	79 Dearborn Street, Chicago, Ill.
Superior Film Supply Co.	621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co.	338 Spruce Street, Philadelphia, Pa.
The Talking Machine Co.	97 Main Street, East, Rochester, N. Y.
Tally's Film Exchange	554 South Broadway, Los Angeles, Cal.
Theatre Film Supply Co.	202 South Tryon Street, Charlotte, N. C.
Theatre Film Supply Co.	2007 Second Avenue, Birmingham, Ala.
Theatre Film Service Co.	85 Dearborn Street, Chicago, Ill.
Theatre Film Service Co.	1038 Golden Gate Ave., San Francisco, Cal.
Trent & Wilson	63 East 3d Street, Salt Lake City, Utah.
20th Century Optiscope Co.	59 Dearborn Street, Chicago, Ill.
20th Century Optiscope Co.	Shukert Building, Kansas City, Mo.
20th Century Optiscope Co.	408 Eccles Building, Ogden, Utah.
Turner & Dahnken	1650 Ellis Street, San Francisco, Cal.
Twin City Calcium and Stereopticon Co.	709 Hennepin Avenue, Minneapolis, Minn.
U. S. Film Exchange	132 Lake Street, Chicago, Ill.
United Film Exchange	717 Superior Avenue, N. E., Cleveland, O.
Vaudette Film Exchange Co.	103 Monroe Street, Grand Rapids, Mich.
P. L. Waters	41 East 21st Street, New York City.
Alfred Weiss' Film Exchange	219 Sixth Avenue, New York City.
Western Film Exchange	949 Century Building, St. Louis, Mo.
Western Film Exchange	307 Grand Avenue, Milwaukee, Wis.
Western Film Exchange	201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange	Seventh St. and Liberty Ave., Pittsburg, Pa.
Wheelan-Loper Film Co.	339 Main Street, Dallas, Texas.
Yale Film Renting Co.	622 Main Street, Kansas City, Mo.

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

MARCH 13, 1909
WHOLE NUMBER 151



THEATRE SEATING

We have

20,000 CHAIRS

in stock and can ship your order in twenty-four hours

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St, BOSTON, MASS. — 1235 Arch St, PHILADELPHIA, PA.

The Italian Kinematography

Prof. Gualtiero T. Fabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES

1401-1405 Locust St., St. Louis, Mo. — 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y.**

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower Of Liberty.
That's Why I Never Married.
Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There's Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to be Afraid to Come Home in the Dark.
To the End of the World With You.
Honeyland.
Say, Do You Love me, Dear?

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweatheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just A Little Bit.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

HARSTN & CO.

My Yankee Land.
When the Leaves Have Turned to Golden.
You Are the Girl For Me.
Mansion of Millionaires.
Love Spells Trouble To Me.
Take Me To The Moving Pictures.
Don't Take Me Home.
I Lost My Heart When I Saw Your Eyes,
In the Days of '49.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

Three Winners:

A FILM SERVICE

That satisfies the most exact Exhibitor.

OUR ECONOMY COIL

Which makes an Electric Light Bill look like a cancelled postage stamp.

OUR "CLARO" CONDENSERS

Practically unbreakable, and increase your light 25 per cent. $1.00 each.

Connect with "The Successful House"

CAN BE HAD FROM

PITTSBURG, PA. — CINCINNATI, O.
WILKES-BARRE, PA. — DES MOINES, IA.
ROCHESTER, N. Y. — LINCOLN, NEB.

PITTSBURG CALCIUM LIGHT & FILM CO.

Knickerbocker Circuit

Booking exclusive vaudeville and moving picture houses

1416 Broadway, = = New York

A LIVE SERVICE FOR LIVE MANAGERS
FILMS HOWARD MOVING PICTURE CO. **FILMS**
MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc.

FILM SERVICE FACTS

A pamphlet we have just issued

Of interest to every exhibitor who is not satisfied with the film service he is receiving.

Drop us a postal card for it today

GEO. K. SPOOR CO.
(Incorporated)
62 North Clark Street
CHICAGO, ILL.

Improved Film Supply Co.

Members of Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.
Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 11. March 13, 1909. Whole No. 151.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building,
Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

THEIR WILL BE DONE?

Last week we outlined briefly our position regarding the calling in of outside influences to help us on in our business. We think that we are just as able to care for our own business welfare as people who are not in the business, who act from civic pride. We find that the People's Institute is going forward in its plans to establish a censorship, however, and we must, in all fairness, concede that their plan is better than no plan at all. We fully appreciate that those interested in the movement are for the preservation of the business, and it is more fair that we publish their plans than ignore them entirely. We shall observe anxiously how the scheme will work, for we consider it an attempt to help those (exhibitors) who are unwilling to help themselves. If the scheme should fail after accomplishing no more than the organization of exhibitors without regard for trade faction, we shall hasten to congratulate those who have accomplished it. But experience has shown what a difficult (and thankless) task this is.

The operation of a censorship committee, published widely, ought to have a beneficial effect on the business; the gullible public will contribute reward, whether the idea is in successful operation or not. But if it works, can the exhibitors help comparing themselves to a turtle which is turned on its back and cannot right itself until the small boy with a stick comes to the rescue? We hope that at some time the exhibitors will be able to dispense with the kind aid of outsiders.

It will be noticed by Mr. Collier's statement in this issue that he says "this censorship . . . will obtain co-operation of public officials." When it does we shall lend all the aid in our power, as we consider official censorship the only censorship worthy of aid.

FILM CENSORSHIP IN NEW YORK CITY

People's Institute Proposes to Establish a Permanent System

According to statements by John Collier, secretary of the People's Institute, that organization, in conjunction with several others, is laboring on a plan that will mean that in future all films shown will have passed the scrutiny of a board of censors. In Mr. Collier's words, it "marks the transition from war between public bodies and the moving picture business to co-operation between the two." His full statement follows:

"It is not the kind of censorship usually thought of when that word is used. It is established at the request of the moving picture shows, will be financially supported by the shows themselves, and will have the force of law without being official. This censorship is in one way an experiment, but in another way conditions guarantee its success beforehand.

"To describe this censorship in a few words: It is being at this moment established by a number of public bodies, who are acting at the request of the Association of Motion Picture Exhibitors of New York State. There will be a governing board, and an executive committee on censorship, composed of five members. The following organizations will be officially represented on the governing board: The Public Education Association, the Federation of Churches, the League for Political Education, the Ethical-Social League, the Association of Neighborhood Workers and the People's Institute. Possibly one or two other civic bodies will later be represented on the governing board. The executive committee on censorship will have five members, three from public bodies, two from the Association of Motion Picture Exhibitors. The two representatives of the Motion Picture Association will be chosen by the general board on the nomination of the Motion Picture Association. The board of censorship will have offices, a secretary and inspectors. The executive committee will meet daily, except in so far as it may see fit to delegate its duties to the secretary and the inspectors.

"Two questions must now be answered. First, what is the reason for the censorship, and what good will it do? Second, how will it stand related to manufacturers, renters and exhibitors, and how will it operate? First, it is needless to point out that the moving picture business in New York has fallen upon evil days. Enough here to mention the war that is being waged on moving picture shows by the city authorities, the bitter hostility of certain vigilance societies to the moving picture business, the antagonistic attitude of the prejudice and misunderstanding toward moving pictures which exists in the public mind. Unless the moving picture business is to be well-nigh driven out of existence in New York it must gain public standing and get organized in a way to demand a square deal from the city. Some of the causes which led to the present state of affairs may be mentioned: The city's licensing bureau, which for many years was corrupt, law-breaking and positively encouraged the disregard of law, of public morals and public safety by the shows. The lack of organization among the shows, which made it impossible to discipline the few shows which were really bad, these shows running on month after month and bringing the whole business into disrepute. Conditions which made it impossible in the first place to choose freely between competing manufacturers, and which on the other hand have created a wide gulf between the exhibitor and the manufacturer, so that the public, through the exhibitor, had no way of registering its demand for good pictures. Couple this fact with the fact that it is cheaper and easier to produce a picture of crime or vulgarity than to produce a picture without artistic merits, and the reasons become clear for the poor quality of pictures which have been foisted on the exhibitors in recent times. The moving picture business from manufacturer to exhibitor has suffered by all these conditions, but it is the exhibitor who is being ruined by them, because it is he who loses his license, is dragged into court, and is tabooed by the good people of his neighborhood when he unwittingly displays an unworthy picture.

"In other words, it is absolutely necessary to get better pictures and to get public standing. The only way to get better pictures is, first for the exhibitors to organize and demand them, and second for the exhibitors and the manufacturers to have some common meeting ground, where they can reach an understanding as to what kind of pictures are desirable. The censorship here described represents the fact that the exhibitors have organized to get good pictures, that they invite the manufacturers to produce better pictures, and that they are going to make it known to the public that if moving picture shows can be bad they likewise can be, and often are, good. In such disrepute is the business in New York today that no move merely by the exhibitors themselves can convince the public of their good intentions. But the present censorship, which has behind it the most prominent civic and educational organizations of the city, which is supported and enforced by the exhibitors themselves, but controlled by organizations which represent public interest—this censorship will absolutely command public respect, and will obtain the co-operation of the city officials. The moving picture show which can point to the fact that it is on the white list of the censorship board will be in a position to defend itself against attacks. And when the censorship board insists that if bad shows are put out of business, good shows must just as consistently be protected, the censorship board will be obeyed. If the work is properly done it will be the saving of the moving picture business in New York.

"How will the censorship operate? In the first place, the censorship will have nothing to do with any business struggle that is on in the moving picture trade. It will pass on any and all film that is submitted to it. And will condemn or approve with absolute impartiality. The show which uses censored film will be protected, and every renter and every manufacturer will be invited to submit his film and thereby become eligible to the patronage of the white list of shows. Every show in the Motion Picture Association will be bound to use only censored films, under penalty of expulsion from the association, and the advertisement of that fact. The renter will naturally desire to be in a position to advertise that no film goes out of his office that has not been approved by the censorship board, and for this reason it will be natural to inspect the film before it leaves the hands of the renter. But it will be still more desirable to inspect the film before it leaves the hands of the manufacturer, and every manufacturer will be invited to submit his output, at no cost to himself, for censorship. If then a certain section of the film is objectionable, it can be remedied by the manufacturer at minimum cost. And by being in touch with the manufacturers, the censorship board will be able to suggest the kind of picture that it has reason to believe the exhibitors and the public want.

"One word must be added as to the rest of the program in moving picture shows—the illustrated songs and the vaudeville. All shows on the white list will be expected to use only such illustrated songs as have been approved of—practically all the songs now sung and heard in the moving picture shows would be approved of by the censorship board. As for the vaudeville, the censorship board will not make any attempt to supervise this beforehand. But if anything outrageous is given by a show on the white list, the show will be cut off from the privileges of the censorship."

DAYLIGHT MOVING PICTURE SHOWS A REALITY

Invention of Parisian

That it is possible to surmount the difficulties attendant on the necessary darkening of a room where moving pictures are being shown, has been demonstrated satisfactorily in London. The Electric Palace was the scene of the test of the devil, invented by Auguste Quentin, a Parisian engineer. From information obtained the invention is already in use in France's capitol.

The trick of showing moving pictures in broad daylight or in a brightly illuminated hall consists in an appliance which is placed in front of the sheet. It is a sort of shallow chamber (or broad frame), made of wood, the inside walls of which do not reflect light, being painted a dull color, between dark grey and black. In order that the sheet may be in full view from the sides of the house, these walls are inclined downward, so that the entire aspect is as that of a big shadow box with inclined sides. No direct rays can reach the sheet, a shade intercepting them at such an angle that they fall only on the absorbent dull colored sides or walls. The device is protected by patents all over the world.

Just how it is that our usually shrewed American tradesfolk have not yet grasped it and brought it to these shores is hard to say. Certain it is, however, that if the darkness is rendered unnecessary, a great deal of impetus can be given the moving picture show. From all reports pictures shown through the new screen attachment are just as clear as under the system in use here, and it is stated that with the lights on the exhibition on the sheet is even more restful to the eye. Surely, there is every reason why American enterprise should hasten to exploit it.

It is doubtful if there would be so much criticism of the cheap show if the room or hall could be light while the show is in progress, as a great many of the good reasons for closing them it is claimed by agitators, are hidden by the darkness. The new scheme would be beneficial in many other ways. For instance it would help hold business during the hot months, since doors or windows could be opened for ventilation without regard for the rays of light. Besides this it would enable showmen to more easily conform with requirements of construction, because windows or doors can be put wherever desired. It is really surprising how wonderfully effective the invention can be made, besides the immediate result that is claimed for it. It will surely open up to moving pictures the tremendous field of midday open air shows, audiences, etc. It will render suitable for use thousands of halls heretofore undesirable because of construction, with regard to light. It will make the lot of the traveling showman an easier one too as he will not be obliged to devise schemes for darkening halls.

One could point to almost every phase of the business and show how the exhibition of moving pictures by light would benefit. We hope to see the invention that makes it possible on the market here in a short while. If all accounts are true it serves the purpose perfectly but if not we are sure that it can be improved upon. Now, who will bring it over? The agents who held the demonstration in England are Messrs. Sedger and Laurrillard, and their address is Green Street, Leicester Square, London.

MOVING PICTURE YARNS.

"These movin' picture people are certainly Johnny-on-the-spot," remarked the Chicago drummer as he reached for the match box. "I bet if we ever have another war there'll be a movin' picture corps with every brigade, and when they have a battle we'll get movin' pictures of it by wireless telegraph before the Red Cross people get off the field."

"Wouldn't surprise me a bit if they did," assented the man from Detroit. "Just look at that Messina earthquake. Didn't they have a man there makin' pictures while the walls was still fallin' down?"

"Must have got a private tip from from the inside," suggested the red-headed man in the corner.

"Wouldn't surprise me a bit if they did," repeated the passenger from Detroit. 'Don't see how they got onto it so quick unless they had inside information of some kind."

"Oh, there's nothing so wonderful about that," said the man from Cincinnati. They work on the same principle as the newspaper—have wide-awake fellows scattered all over the world ready to grab anything that turns up. If things don't turn up of themselves they turn 'em up. The way they can make you see things that never happened is the most marvelous part of the business. If all the things they show were true, this world would be a whole lot funnier than it is, and yet some of the funniest of them all are true. I'm sure about that, for I played a star part in one of the scenes that's being shown around in this country now."

"How'd you manage to get in?" inquired the red-headed man in the corner.

"Wasn't any management about it," replied the Cincinnati passenger. "I didn't even know I was in until I saw myself acting a blamed fool on a movin' picture screen three months after it happened."

"Still, we'd like to know how you did it," persisted the red-headed man.

"Well, I'll tell you. I've got a very close friend named Jamison—Jim Jamison. Some people who want to be funny call him Jimjams, but not when he's around. Jim has no sense of humor and he has a hard fist. He was about 30 when I first became acquainted with him, and as he isn't much of a hand to talk about himself, I had never learned much about his past. As to that, however, I wasn't curious.

"A few months ago he and I went into a picture show in Cincinnati. It was the ordinary assortment of comedy and melodrama, and Jim didn't take more than a languid interest in any of it until, as the last act, they put on a series illustrating the abduction of a child. It had hardly started when I heard him exclaim under his breadth. 'For God's sake!' and then he leaned forward and stared at the screen with his mouth open. He had never displayed much emotion about anything and I was greatly surprised at the way those pictures affected him. I couldn't see anything out of the ordinary about them. Just a story of a litte girl taken out by her nurse to play in the park. The nurse's sweetheart comes along and they get so interested in each other that the child wanders out of sight unnoticed. A couple of toughs see her, observe her fine clothes, carry her away to their den and demand a ransom. After some tribulation the child is restored to its parents and everybody is happy except the abductors, who go to jail.

"Well, Jim continued to start at the picture, and every little bit he'd let out a suppressed exclamation. 'Well, what do you know about that?' he'd say to himself over and over again. And then he suddenly turned and clutched my shoulder.

"'Harry,' he whispered, his voice in a tremble, 'just look at that woman, look at her, look at her!"

"'Which one, Jim?' I asked. There's three of them in sight now."

"'The mother of the child,' says he, "the one with the beautiful eyes and the beautiful hair.'

"'Yes, I admitted, 'she's a pretty fair looker, but I don't see anything to get excited over, Jim.'

"'But you don't understand, Harry,' says he, it's her; it's Jessie.'

"'Well,' says I, 'what's the answer? I know a good many hers, Jim, but no Jessie.'

"'She's my girl' he muttered, my Jessie, and I can't make out what she's doing there.'

"'Your girl, fiddlesticks,' says I. 'You need some bromide. Don't you see that woman's got a wooly-faced husband and a 3 year-old child?"

"Jim gave a groan that came from the soles of his feet.

"'Come on,' he said, 'lets get out of this.'

'That night he told me all about Jessie, how he'd been engaged to her, how her father had opposed the marriage, had carried her away to a school somewhere, and then her whole family seemed to have fallen off the earth. He hadn't heard a word from her or got a trace of her for five years until to-night, and now, he said, he was going to run down that clew if it took another five. If she was married, all right. If she wasn't—well, he'd find out how he stood at any rate. My firm had just given me a three month's vacation, and I volunteered to go with him wherever the clew might lead, although privately I thought it was a wild goose chase. The chances were ten to one that it was just a remarkable resemblance, and not the girl he was looking for at all. I didn't suggest that to him, however, but I did explain to him that the moving picture scene was like a play on the stage, and was no indication that the girl was married.

"The next day we interviewed the manager of the moving picture show and he promptly told us that the film came from Paris, and was probably made there. The same night we started for France. Jim didn't want to lose a minute's time. Before we'd been in Paris an hour we were in a cab driving to the picture maker's and Jim was so excited he could hardly sit still. Suddenly he yelled there she is now,' and without another word jumped from the cab and struck off down a side street as fast as he could run. I thought he'd gone crazy and I leaped out and took after him. He had about a block the lead and just ahead of him was a girl on a bicycle and just ahead of her was a cart with a fellow standing up inside of it turning a crank.

"The cabman, of course, thought we were trying to beat him out of his fare and he turned his horse and came lumbering after us yelling something in French which I suppose was 'Stop thief' or 'police!' Any way the police came, troops of them, brigades of them, it seemed to me, as I looked back over my shoulder. And not only the police. The people came out of the stores and joined the chase. There were men and women and boys and girls and cats and dogs and the Lord knows what else. At every step the procession got bigger and bigger until I began to think the whole army of France and all the people of Paris were in pursuit. And yet we kept our lead. Jim and I were good runners, while the cabman's horse was antique and there didn't seem to be any great sprinters in the crowd behind. Still ahead was the cart, the horses galloping like they were going to a fire and the man in the cart still turning the crank. Behind the cart the girl continued to pedal her wheel. You can see for yourselves how we were strung along that street, and how the police and the mob trailed after us like the tail of a comet. But you can't hear the noise that was made. Jim was yelling 'Jessie' and I was yelling 'Jim' at every jump. I don't know what the cabman and the police and the people were yelling, and I never wanted to know, but they were certainly making a lot of fuss.

"Well, all of a sudden the girl on the wheel turned and stopped. She had heard the call from behind and in a way that only a woman knows she had recognized it. She saw Jim run towards her—and she saw nothing else. Incredible as it may seem, it was really Jessie. She jumped from the wheel, ran back to meet him and in a moment they were in each other's arms."

"Bully!" cried the red-headed man in the corner, "but go on. What happened then?"

"Something equally strange, and something that illustrates the quick perception and love of romance which characterize the French," answered the passenger from Cincinnati. "The minute Jim and the girl met I stopped in my tracks, wheeled around and I faced the crowd. At the same instance I raised my hands and then I pointed to the embracing lovers. They understood. The great crowd, even the police, came to a stop as quickly as their momentum would permit, and then hats went up into the air and I never heard such a shout of 'Bravos!' in my life. And, would you believe it?—Jim and the girl had to stand there in the middle of that street and shake hands for an hour before we could get away. The people didn't know what is was all about, but they understood the main fact. And all the while the man in the cart was turning the crank.

"Well, we came back home and Jim and Jessie were married. How she happened to be over there and in that business would make a long story in itself, and it has no bearing on the point I started to make. A few weeks ago I went with Mr. and Mrs. Jamison to see a picture show and, sirs, I'll eat my hat if they didn't bring that whole scene on us from start to finish. That man on the cart was a moving picture photographer and he and Jessie had started out that morning to work up one of their fake scenes. When Jim and me and the cabman and all the rest butted into the story that photographer was onto the job. He saw at once that here was something better than they could make up in a thousand years, and so he kept on turning the crank and put us all into the picture."

CORRESPONDENCE.

CONSOLIDATION.

Birmingham, Ala.

View & Film Index,
New York City

Gentlemen:

The two undersigned companies take pleasure in announcing to you the consolidation of their respective businesses into one company which has been incorporated under the name of the Theatre Film Supply Co., Inc., of Birmingham, Ala., with a branch office at Charlotte, N. C.

The purposes of the consolidation of the companies is to enable a better handling of the business and a superior supply of all of the 18 reels of film being issued in this country by the licensed manufacturers and importers. It is but natural that with such a very large variety of film subjects each week being direct by one company a great many of the former imperfections of the supply service can be removed. Theatres can be supplied without the confusion or repeating of film subjects where the demand for new subjects does not exceed the weekly supply. It will enable us to take films from service at intervals and clean them before sending out. Films will have a better opportunity for inspection and thus give greater satisfaction to users. A more intelligent selection of additional prints of the best feature films will be made in order that each of the theatres may in turn have them.

The most important of our plans is one by which we believe we can greatly increase the receipts of the theatres by a system that will enable them to know in advance what they are to have and thus by advertising the best of the feature film subject attract more universal patronage to the theatre.

This latter plan is very important but depends somewhat upon co-operation we hope to have from the Southern Express Co., with whom we are arranging to discuss the matter.

We feel confident that the consolidation of these companies will enable the film supply business to be brought nearer to ideal conditions than is otherwise possible and we earnestly hope that you will co-operate with us to this end.

Thanking you for past favors and assuring you prompt and careful attention at all times we remain,

Yours very truly,
C. F. Bailey, for Southern Film Exchange and A. R. Boone, for Theatre Film Supply Co.

SUGGESTION.

Ogden, Utah.

The Film Publishing Co.,

Gentlemen:

Your paper is pretty good on making needed suggestions and I would like to ask if it wouldn't be a pretty good suggestion to have the Edison Co. alternate their issues of pictures.

I am an exhibitor and the exchange supplying me is buying one copy of the Edison and it is always the comic issue. Now why couldn't they issue their comic on Tuesday one week and on Friday the next week and the same with their dramatic issue.

In a town the size of Ogden we can't run two issues of the same kind in different houses and the way the issues now come out one house get all the comic and the other all the dramatic.

If you think there is anything in this, I would like to have you make a suggestion to the Edison Co., for which kind service I assure you I will be greaty obliged.

Yours very truly,
H. A. Simm,
Manager, Orpheum Theatre.

DALLAS LIKES "TRUST."

From the Dallas (Texas) Desptach comes the following news:

The efforts of the Motion Picture Patents Co. of New York, to improve the moral and educational tone of the pictures shown in moving picture shows, has already found a ready response in Dallas. Local managers say there is not a show in the city where anything but the best class of pictures are now exhibited.

A trip through the several show houses bears out this assertion. The character of audiences to be found in them is of the best. Women and children, apparently from the more refined and intellectual classes are the chief patrons. The pictures they see range from excellent panoramas of mountain scenery to duplications of historic plays. Of course there are always a few pictures of a comic nature to relieve the programs, but these are in no way objectionable.

"It is wonderful to think of the development of the moving picture show business within the last year," said W. L. Campbell, proprietor of a show on Main st. "Where as the only reels we were able to obtain from the film companies a year ago were of a cheap, low comedy or melodramatic character, the majority of the pictures we now are able to show are of a high educated worth, either historic scenes or comedy that is real comedy, as clean as anything you can see in the highest class theatres."

"What has brought about this change?" he was asked.

"Well, it's the trust, I guess." Campbell pointed to a framed license hanging in his office.

"That's the thing that assures us our shows will be all right," he said. "We pay $10 for the license, and the Motion Picture Patents Co., which issues it, assures us in return that only the best films issued will be sent to our houses. Unless we want to spend our money to lease films from other companies we can't get pictures that are not of the highest endorsed moral character. The trust will not send out any other kind."

LOW METHOD.

The following letter appeared in a Walla Walla (Wash.) daily, and we reprint it so that the show owner who employs such low methods of doing business may be known:

"To the Herald.—I wish to enter a protest against the habit that is practiced by what is known as the Dreamland theatre on Front street. In the evening it is almost impossible to pass that place without having from one to three boys thrust small posters in front of you. But that is not the worst. A guard is placed in front of the show and accosts everyone who passes telling what a fine show is on the inside and insisting that every body enter. This is not so embarrassing to men and boys, but I have seen this guard stop ladies who are unattended and draw them into conversation about the play. It seems to me this is too far, and I have heard a number of ladies express themselves in a similar manner. No one objects to any firm trying to get business when it is done in a way that does not interfere with the public streets and does not force people's attention, frequently calling for an answer to a direct question. Suppose each of the picture shows in the city would follow the same methods, Front st. would remind one of a river front in a large city when the second hand clothing merchant's panhandle the stranger and the cappers for eating houses make life miserable by repeated invitations to enter their joints.

A CITIZEN."

This is perhaps one of the worst conditions in moving picture competition that has ever been brought to our attention, and we hope that it stops soon—that the "theatre" be forced to close up. We know that the Dime Theatre in that city, under Chas. H. Geyer, is a decent playhouse where such tactics as "pulling in" are not employed, and we hope that the Walla Walla public will refuse to patronize the other house. He is a discredit to the business and we would like to hear soon that he is out of it.

FOUND LOST SON

A moving picture machine played a prominent part in a drama in real life enacted at a 5-cent theatre in Lafayette, Ind., bringing about a reunion of a long separated mother and son. Mrs. Hannah Mendelsohn, a widow and her daughter chanced to step into a Main street moving picture show to see a new film dealing with the adventures of a celebrated high diver who figured in a life picture drama whose scene was laid at the famous ostrich farm at Jacksonville, Fla. Mrs. Mendelsohn has been a widow for a number of years. Seven years ago her son Jacob went away with a carnival company, and has only been home once or twice since that time. A few years ago his mother lost track of him. Up to that time he had been in different branches of the amusement business, and his mother could not imagine what had become of him. She and her daughter were astonished when his form came into view in one of the scenes at the Florida resort. She telegraphed to the resort and found he was there. He is manager of the ostrich farm.

FIFTH K.-P. HOUSE.

At the end of March Keith & Proctor will discard vaudeville from their 125th Street Theatre, New York, and will substitute moving pictures. All vaudeville contracts for the house for the week beginning March 29 have been canceled, and on that day Keith & Proctor will have five expensive New York theatres exhibiting motion pictures. They will have only one theatre in Manhattan devoted to vaudeville.

Keith & Proctor have turned their theatres gradually into motion picture houses because the vaudeville acts which the United Booking offices sent them have failed to draw large crowds. For several years now the vaudeville trust has controlled the situation, and until William Morris, Inc., started out to fill independent houses with high-class vaudeville performances the trust made little effort to get original acts. It has kept sending on the various circuits under its control acts that the public saw years ago. This fact, more than all others, has contributed to the gradual change of Keith & Proctor's houses over to motion picture shows.

There was a time when B. F. Keith was a great factor in the vaudeville situation. He was independent and the continuous performances he put on in Boston won a fortune for him. When the United Booking Offices was organized, Keith was one of the most important factors in it. He had charge of the offices and made vigorous efforts to obtain excellent acts, not only for his own string of theatres but also the circuits in the Trust. Gradually, however, he was forced out of the combination and lost power.

He was succeeded by E. F. Albee, who for many months had charge of the United Booking Offices. Albee was injured in an automobile accident and Percy G. Williams assumed charge of the trust booking. It is common knowledge among members of the vaudeville profession that Williams knows little about high-class vaudeville. He has made money in the business, but that was through backing from men who know the business and are keenly alert to the public tastes.

Since Williams has been placed at the head of the United Booking Offices the houses in the vaudeville circuits have received poorer acts than ever before. Keith & Proctor have become disgusted. They seldom got an act that was not stale. For instance, Eva Tanguay was featured in Keith & Proctor's 125th Street Theatre last week, but she has failed to attract the throngs that were expected because she had recently appeared elsewhere in New York.

Formerly, Keith & Proctor, whose name stood for the best in vaudeville, had six vaudeville houses in Manhattan. Four of them now are devoted to motion pictures, as follows: The Union Square, Twenty-third Street, Fifty-eighth Street and Harlem Opera House. The next will be the 125th street house. This change undoubtedly has been due to the rivalry of William Morris, who has a keen appreciation of the public's wishes. Morris leased his first vaudeville house less than a year ago. He now controls the American Music Hall and books for Blaney's Lincoln Square Theatre. His acts are new and of such a varied and interesting kind that his theatres are jammed twice a day.

While there is a demand for motion pictures at 10, 20 and 30 cents, this does not account for the way in which Keith & Proctor are deserting the vaudeville field. The explanation lies in the failure of Percy G. Williams, as head of the United Booking Offices to obtain acts that appeal to the public.

Advertise in
FILM
INDEX
and increase
your business

Films of the Week

(See Advertisements for Release Dates.)

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"THE SALVATION ARMY LASS."—Mary Wilson, a neglected child of the slums, falls in wtih Bob Walton, a tough denizen of the lower east side, and loves him with a pure, honest affection that his low nature cannot appreciate. He forces her to enter a saloon where she is insulted by Harry Brown, which is resented by Bob. They quarrel, come to blows, and Brown draws his gun as Bob closes in on him, forcing the muzzle against Brown's breast as it exploded, thereby causing him to shoot himself, dying almost instantly. But Walton is arrested and sentenced to one year in Sing Sing. The morning papers appear with an account of the affair, and as Mary's name is put into prominence in the account, she is grievously hounded by misfortune, evicted from her boarding place and also discharged from the factory where she works, she falls into the hands of a professional woman shoplifter, who is anxious to enlist her services as an accomplice. The girl soon discovers the character of her would-be benefactor, and rushes from the place, running into the arms of the Salvation Army, which offers her peace and rest. Taking her to the barracks she is enrolled a soldier, and one soul is lifted from the darkness into the light. With the Army, Mary has won the affection of all for her humility and goodness. Working as she does, in the slums a year later, she comes face to face with Bob, who has just been released from prison, having served his time. He is on the point of becoming a party to a burglary, but she prevents, even with almost fatal results to herself. But she will not give up, and after a series of touching episodes, finally moves him to appreciate the strength of that holy invitation, "Come unto me all ye that labor and are heavy-laden and I will give thee rest," so in the final scene we see Bob kneel in devout humility to receive God's healing grace from his ministers.

"THE WOODEN LEG."—Harry and Claire had long loved each other, but, while Harry was a good sort, Papa had made other plans for Claire. He had arranged to give her hand in marriage to a wealthy old fossil, of whom he knew little but the extent of his pecuniary assets. The day for his arrival was at hand and Harry and Claire determined to make one last appeal. They do, and with usual result. Dejected they leave the room, when a one-legged hobo attracts Harry's attention. An idea! He calls in the tramp and suggests Claire put on the wooden leg, the tramp to hide in the closet. Well the ancient swain appears and presses his suit, which is received with nonchalance by Claire, but when he sees the tip of the wooden leg protruding from beneath the flounce of her skirt he turns and "beats it" with such dispatch that he knocks Papa over when he tries to detain him. The tramp is given a "V" for his part of the game, and we leave Harry and Claire happy in each other's arms.

"THE ROUE'S HEART."—Mons. Flamant, a typical roue of the French nobility, is surrounded by all the pleasures and pastimes his fabulous wealth can procure, but still at times he suffers extreme weariness and disgust for the toadying sycophants about him, so in quest of diversion, he visits the art rooms, just as a young girl enters with a magnificent piece of sculpture and places it on sale. The roue is so impressed with the work and the girl that he purchases it at once and follows her to the atelier, where he learns that she is the maid of the sculptress, whom he sees and at once falls passionately in love with her as only a man of his type can, but when he learns she is totally blind, his feelings change to one of deepest pity, which is, we know, the kindling of pure love. He arranges with her to sit for a bust of himself and when it is finished re declares his love for her, but she realizes her condition and rejects it, although she has by intuition come to love him deeply. As he leaves the studio crestfallen, she sinks down and for the first time feels the enormity of her affliction, sobbing, she cries: "Oh, God, how I love him, and yet it must not be." A little child model, who is employed by the sculptress, hears this and trips from the place and makes her way to the roue's palace, where she telsl him the empyrean truth. Taking up the little one in his arms he rushes back to the studio to set aside the sculptress' compunction and claim her as his own.

PATHÉ FRÈRES.

"ALL'S WELL THAT ENDS WELL."—An officer in the navy is seen taking leave of his pretty daughter as he boards his ship to sail away to foreign ports, and soon we see the sea lion as it steams out of port into the open sea, leaving the tearful lass alone, to wait patiently for her kind parent's return. As she



is about to go, she is approached by a man friend, who offers her his arm and the couple stroll away, he accompanying her to her home. It is very evident that the couple are deeply in love and all the time of her father's absence they spend a great deal of time in each other's company, the girl happily listening to the youth's declarations of his love for her. One day when her father returns unexpectedly, he finds his daughter reading a note, and upon investigation discovers that it is from her lover, who tells her to meet him at their usual rendezvous. In foreign countries it is a breach of honor for a young man to meet a lady clandestinely and unchaperoned, and with this breach of etiquette in view, the enraged father goes to the meeting place, instead of his daughter, whom he denounces and leaves in tears. The two men meet, and when the youth tries to explain the old man will not listen to reason, but challenges him to a duel, which is arranged for the following day. At the appointed time the contestants meet, and choose their revolvers, and at the signal they fire, but the young man shoots in the air, and luckily, the old fellow misses his mark. When the latter sees the attitude of the young lover, he becomes softened, and grabbing the youth by the hand, promises to let him marry his daughter. Great was the surprise of the heart-broken girl when her father and lover enter the room together, and she is presented to her future husband with the old man's blessings.

"WHEN LOVE WILL."—This beautifully colored film unfolds an interesting little fairy tale, in which a youth, who is in love with a



pretty maiden, meets with the favor of the Fairy Queen, who assists him in his difficulties in winning the hand of the charming Miss. The latter, while strolling in the garden, is approached by her ardent suitor who makes love to her, but she spurns his entreaties, telling him that she will never marry him unless he can change the roses growing in her garden into human beings. The distracted lover takes a rose to his room, and while he is enjoying its sweet fragrance, the Fairy Queen appears and directs him to go to a garden, where he finds a magic wand. When he waves the latter he finds himself in a beautiful garden surrounded by hundreds of fragrant roses. In one of the flower beds he sees some pretty little fairies who present him with a beautiful gold casket. The Queen tells him to take one of the roses, place it in the box and then give the latter to his sweetheart. He follows the Queen's instructions, and when the maiden opens the box she sees a beautiful flower bed where all the flowers have taken life and with their smiling faces are interceding for the young lover. The happy girl is perfectly satisfied with the results and keeps her promise, thereby making the youth happy for life.

"LITTLE CYRIL, THE RUNAWAY."—This little drama tells a pathetic story of a lad whose home life is made unbearable on account of his drunken father's brutality. One morning, when he has finished his chores, little Cyril starts for school, but never arrives there, as he wanders down to the sea front, where, by chance, he secures a position on one of the outgoing freight boats. He returns to bid his little sweetheart good-bye before starting on his long journey, and we next see him as he sets sail for foreign ports. During his absence, his poor mother's life is made unbearable by her husband's love for liquor, until one day some time after the boy's departure, the worthless old man passes away, leaving her alone in the world to work for her daily bread by the sweat of her brow. Ten years have elapsed now since Cyril went away and in that time his mother's health has become impaired and she is forced to give up her little home, and so be turned out into the street. As fate would have it, Cyril returns just at this time, a dashing youth who has raised himself to the position of captain of the ship. As soon as he steps on shore he starts for the old home



and meets his sweetheart of former days, who has developed into a beautiful young lady, and still remembers the love that she bore for him in childhood's days. The happy young couple arrive at his mother's home just as the process servers are about to auction off all of her earthly belongings. Great was his mother's surprise when she recognized her own dear son in the uniform of a captain, and he, taking in the situation at a glance, immediately produces a large roll of bills and pays her indebtedness, giving orders to have the furniture returned to the home, where he once more joins his happy mother to be a comfort and blessing to her in her declining years.

"HE CAN'T LOSE WIFIE'S MA."—A young man bids his wife a fond adieu and starts out with her mother to show the old woman a pleasant time in the country. Having a terrible aversion to the latter, he makes up his mind that he will return without her at any cost. Arriving at the railway station, they board a train, and as they are spinning through the country, the old woman, in raptures over the beautiful scenery, stands up, whereupon the fellow tosses her out of the window. She lands alongside of the track uninjured, however, and quickly picks herself up and starts in pursuit of the fast-moving train, arriving at the station just as the young man steps out of the coach. He next takes her for a boat ride, and when they are in mid-stream, he

tosses her into the water, but she, being a good swimmer (and determined that she will not be so easily shaken) strikes out and gets to shore as soon as her son-in-law, and once more forces her unwelcome presence upon the infuriated fellow. Going along the street he manages to throw her into an opening in a sewer, and this time he is positive that he is rid of her for good, but no such luck is in store for him, as he soon sees her emerging from a manhole uninjured. At this instant an automobile comes dashing down the street, so seizing his last opportunity, he pushes her in front of it and the machine drags her away. He then starts for home on a double-quick run, but, sad to relate, arrives home just in time to see the old woman coming hobbling in, and tells her harrowing tale to her bewildered daughter, who falls in a faint, while the youth, giving up all hopes of ridding himself of his mother-in-law, clasps the old woman to his heart and begs forgiveness.

"CONVICT'S REVENGE."—A "chain gang" are seen on the highway near the prison, where they are working under the watchful eye of a guard, who stands near well armed and ready to fire in case any one of the prisoners tries to escape. One unruly fellow, who gives the guard plenty of trouble, manages to evade the latter's careful scrutiny and steals away. When the prisoners are counted at the gate it is discovered that one is missing, and immediately the posse set out to apprehend him. The fugitive has a good headway, but it is not long before his pursuers are close upon him. He manages to throw them off of his track by concealing himself behind some rocks on the sea coast, and when the officers come to the spot, they, thinking that the fugitive has jumped into the water, scan the surface and fire in the direction in which they believe he swam. Finally, giving him up as lost, they turn back,



but after a little while the fellow comes from his hiding place and manages to make his way to the home of the warden, to whom he owes a grudge, and whose child he has decided to kidnap. It is not long, however, before the youngster is missed and again the posse set out in pursuit. They overtake him on the highway, and are about to shoot at him, but the latter for self-protection holds the child up to receive the bullet in case they fire. Keeping his would-be captors at a good distance he runs along the road, but all the while the mother of the little one is pleading with him to release her child. Finally he returns the youngster to her mother and again makes a wild dash for liberty, but this time he is not so fortunate in picking a clear track, but runs into a thicket where there is a cliff overlooking a deep ravine. Realizing that all hope of escape is lost, he decides to take a chance and jump to the ground below, where his pursuers shortly afterward find his lifeless body.

"EDUCATING THE BLIND."—In this interesting picture we get a vivid idea of the work accomplished in educating the blind to be self-supporting and independent. In the first picture we see them learning to read with the aid of books having raised letters, the studying geography from embossed maps, also arithmetic and writing and enjoying the same educational advantages as those who see. We next see them learning to knit, and while it takes a blind person about two years to acquire this art, some of their work is indeed commendable. It is an inspiring sight to see them at recess enjoying their childish games with as much vim and dash as youngsters who are more fortunate in having the sense of sight. The music lesson is the next feature of particular interest for the teacher, as well as the scholar, is blind. The latter follows the raised notes with the hand, while she plays with the other. In the final picture we see a group of blind women at work, who are self-supporting with their skill in needlework.

"SAD AWAKENING."—A pretty fisher maiden is seen going down to the sea where she meets a dashing army officer who falls in love with her. He follows the girl to her cottage and at an opportune time drops a note in her lap which tells her to meet him that night at the crossroads. The innocent girl, feeling flattered to be the choice of such a noble-looking man, goes at the appointed time and meets the stranger. The latter takes her to his beautiful home, where he prevails upon her to remain, her writing a letter to her old parents, telling them that she is with the one whom she loves and begging their forgiveness for her untimely departure. We next see the maiden as mistress of the beautiful establishment, where she has everything that her heart desires, wearing the finest clothes and appearing ex-



tremely happy in her rich surroundings. One day after three years of her happy life has elapsed, she receives a note from her lover, telling her that he is forced by his people to marry a woman of wealth and their relations must cease there and then. The heartbroken girl who now has a little daughter, takes the child and returns to her old home, where she meets with a cruel rebuff from her parents for her indiscreet actions. Disheartened, she leaves the child in the care of neighbors, and rushes to the sea, where she is about to end it all. Her father, at last realizing the true situation, follows her, and to his horror sees the poor girl jump into the water. He leaps in and is successful in bringing her safely to shore, where, with the aid of sympathetic neighbors they carry the unconscious woman to her old home, where she is revived, and once more joins her parents in their simple home, where she is satisfied to remain with her child after her grave disappointment.

"VISIT FROM THE 'DOWN HOME FOLKS'."—An old coal heaver who is living tranquilly with his good wife, in their limited quarters in a small cottage, receives a note from some relations in the country, stating that they are coming to pay them a visit. The gracious old couple begin at once to make preparations for their guests, who arrive a dozen strong, and flock in on the hospitable pair to make their lives unbearable for a long stay. After making their guests feel as much at home as possible, the hosts show them to their sleeping quarters which was in the attic amidst all the rubbish. The motley gang climb up the rickety old ladder to their room, which is extremely uninviting, having several old mattresses spread on the floor. They all retire, and the old couple go to their nest downstairs, and when everything is still some of the youngsters get up and find some bags of coal which they empty down through the opening, completely covering the folks with the dust. From this instant everything is in confusion, and all hands get up and are ordered out of the place by the enraged host.

EDISON CO.

"THE COLORED STENOGRAPHER."—It is Mr. Bunk's unlucky day. Before leaving for business he is despoiled of all his ready cash by Mrs. Bunk for bargain sale. At the office his homely stenographer (chosen by his wife) aggravates him by her eternal primping. About to discharge her, he is restrained by the sudden appearance of his wife laden with the spoils of the bargain-counter. The bargains, of course, are of main importance. They are displayed and discussed with animation by the ladies. Business routine is shattered. Mr. Bunk, irritated beyond endurance, rages from the office intent on obtaining a stenographer of his own choosing. At the employment office it is impossible to please him, until the arrival of Miss Dimples, a stunning blonde—Mr. Bunk can hardly wait for an introduction, she is hired on the spot. Returning to the office, he is dumbfounded to find his wife still talking. Equal to the occasion, he hides Miss Dimples behind a desk—diplomatically starts his wife homeward and in no gentle manner discharges the cause of his woe. Seeking vengeance, the discharged stenographer causes Mrs. Bunk's return to the office, where she vociferously demands admittance. Mr. Bunk, caught in a trap, attempts to deceive her by substituting the colored scrub-woman at the typewriter while the pretty stenographer on her knees scrubs the floor. Upon entering, Mrs. Bunk enjoys the situation by snubbing the stenographer and making pretensions of friendliness to the colored woman who, after making a sad mess of the typewriter, presumes to don Miss Dimples' "Merry Widow" hat. Miss Dimples resents the insult with the scrubbing brush—a spirited fight ensues, and the hat is torn to pieces as Mr. Bunk is despairingly led away by his wife.

"MARY JANE'S LOVERS."—Mary Jane, an angler for the hearts of men, counted as her catch all the neighborhood tradesmen. Lovers were her main concern, consequently her work in Mrs. Scrap's boarding house was sadly neglected. A burglar who gained entrance through the window hid behind the trrunk on the entrance of the landlady and servant, and was much amused at the landlady's warning that any further evidence of amatory proceedings would terminate in Mary's immediate discharge. Mary, however, is little impressed. The handsome postman is immediately invited into the dining room, much to the discomfort of the burglar, who shows disgust at the silly love-making. Someone coming, the burglar ducks behind the trunks as Mary in alarm hides the postman under the table. The grocer's boy breezily entering, grabs Mary round the waist with evidence of proprietary right. Carefully screening the postman under the table, she accepts his advances. The tramp marooned behind the trunk, makes the best of the situation by purloining a free lunch from the grocer's basket. The love-making has reached its height. The landlady is heard on the stairs; there being no chance for escape the boy is whisked into the trunk. The landlady, oblivious to the presence of burglars and lovers, orders the quaking servant to the kitchen, and sits down for a peaceful moment. Policeman Flynn passing the window is invited in for a quiet glass. Being warm he removes his coat and revolver, unfortunately placing them on the trunk. The burglar appreciating a good joke, dons the coat of authority. With ready revolver he holds up the policeman. Orders the frightened lovers from their hiding, and lines them up against the wall in true bandit style. Relieving them of their valuables, he hurriedly escape amidst the hysterical screams of the landlady.

"THE STAR OF BETHLEHEM."—A picture suitable for the coming Lenten season, showing the eventful period immediately preceding the birth of the gentlest of men. The life of the time is faithfully shown, and the hardships attending the wanderings of Mary and Joseph. Their seeking shelter, being denied, and finally forced to find refuge in a stable. The arrival of the wise men, called Magi, gentle philosophers from Persia and India, bearing gifts of gold, frankincense and myrrh for the child, whom they worship as a King. Herod, the King, sends for the wise men, questions them regarding the coming of Christ; where he is to be born, and the time—for he is very much troubled withal. The wise men are warned by an angel and depart from Judea, returning unto their own country. Joseph and Mary are also warned and flee with the child into Egypt. Herod, exceedingly angry, sends forth his command to slay all the children in

Bethlehem from two years and under—hoping to encompass the death of the child whose coming he feared.

VITAGRAPH CO. OF AMERICA.

"ADVENTURES OF A DRUMMER BOY."—In the home of a Union officer, his three children are playing soldier, the oldest, a boy of 12, acting as Captain over his two sisters, who are younger. The father is about to leave for the front and is taking leave of his family. The little boy clings to father, begs to be taken along and is gently but firmly refused. As the husband departs, the wife and children re-enter the cottage. Presently the boy takes his sword and toy drum and unseen by his mother, leaves the house and goes in the direction



taken by his father. The youngster reaches the Union encampment and is being questioned by the General as the father comes up and stands horrified to find his boy there. The little fellow salutes and asks to be made a drummer boy. The father again refuses and orders a soldier to take the boy home. This cannot be done, as the enemy surrounded the camp, and the father is finally obliged to grant the request. The new recruit is equipped with a uniform, given a real drum and proudly marches off with a scouting party. They have proceeded but a short distance when they are fired upon by the enemy and forced to return to camp. The strength of the enemy is unknown and the General instructs a soldier to secure the information. While the conversation between them is going on the little drummer boy puts on a pair of overalls, takes a market basket on his arm and starts out for the necessary information. While crossing a field, the boy is intercepted by the enemy. They question him, but his apparent innocence saves him and he is allowed to proceed on his way, not until, however, he has counted the sol-



diers. Returning to the Union camp with the good news, plans are made for an immediate attack. The soldiers, including the little scout, attack the enemy and drive them off, then return to camp, where the little drummer boy is adorned with a medal for his bravery. The trouble over for the time being, the father secures a leave of absence, returns home, taking the little hero with him.

"PARTED, BUT UNITED AGAIN."—In a humble home, Tom, a laborer, stands at the bedside of his sick wife. The doctor calls, gives but little hope of recovery, and as Tom must leave for his work, he calls a neighbor to stay with the sick woman during his ab-



sence. In a short time his wife passes away, the doctor goes to where Tom is employed and breaks the sad news to him. The poor man is heartbroken and asks to be excused from work. He is gruffly refused by the foreman, determines, however, to return home and is thereupon discharged. The woman is laid away and we see Tom visiting her grave and decorating it with flowers. The husband, while seeking employment, comes to a factory building where a sign posted on the outside reads "Men Wanted," goes inside, asks for and is given employment. While working on a scaffold several stories up, Tom misses his footing, falls to the ground fatally injured



His fellow-workmen carry him to the office, summon a doctor, who tells them that the man is dying. As he breathes his last, a vision of his wife with arms outstretched, appears before him beckoning him to come.

"KENILWORTH"—Sir Walter Scott's Famous Novel.—Sir Hugh Robsart sits dozing in his chair, his daughter Amy and Tresillian, a suitor for her hand, are standing at the window. The latter is pleading with Amy, but she refuses and leaves the room. Upon leaving the house the daughter walks down the avenue, where Dudley, Earl of Leicester and Varney, his friend, stand in the shade of the trees. Dudley dismisses his companion, takes



the girl in his arms and after much persuasion, gains her consent to fly with him. Amy, dressed in a riding habit, sits in her room, writes a note to her father, then goes outside, where Dudley and Varney are waiting. They mount and ride away. Sir Hugh Robsart is still dozing as a servant enters with a letter. He reads it and sinks back in his chair overcome with grief. Tresillian is summoned, reads the letter and starts out in search of Amy. In Cumnor Hall, Leicester's house, Amy stands before the mirror putting on the finishing touches to her toilet, while Dudley sits on the couch, thinking, rather moodily. A servant enters, hands the Earl a letter from Var-



ney, which further increases his gloominess. Amy tries to arouse him, but he rises, bids her faeewell, goes out, leaving her in tears. Amy is sitting on the couch trying to read, as Foster, keeper of the house, enters and speaks eagerly to her. She gives him an order. He goes out, presently returns, ushering Tresillian in. The latter tells of her father's illness and in the course of conversation intimates that she is not the Countess of Leicester. Amy writes a note to Dudley and gives it to Tresillian to deliver. Queen Elizabeth is on her throne, Dudley standing beside her. She motions him to kneel, and as he does so, the Queen places a jeweled collar about his neck. Varney shortly afterward appears, and he and Dudley walk out together. Dudley is seen walking about the grounds of the castle as Tresillian accosts him, hands him Amy's letter, stating that he will return for an answer. Dudley reads the letter in which Amy demands that she be acknowledged publicly as his wife. Dudley shows Varney the letter and the latter tempts Dudley to propose to the Queen. He does so, but is positively rejected. Amy is sitting dejectedly on the couch in her room as Varney enters, tells of the Queen's infatuation for Dudley and implores her to fly with him. She gazes at him in horror and angrily orders him out. Foster and Varney open a trap in the hallway, whistle, imitating Dudley. Amy rushes out, falls to her death. Dudley and Tresillian attracted by the commotion, rush out. Dudley flings himself beside the dead body of his wife, while Tresillian disposes of Varney. The Queen's Court with Elizabeth on the throne. Dudley is brought before her and questioned. He pleads for pardon, but is angrily banished from her presence.

URBAN-ECLIPSE

(GEO. KLEINE)

"SOUTH AMERICAN INDIANS."—A series of views depicting life and custom of the South American Indians.

"MOTHER-IN-LAW'S DAY IN THE COUNTRY."—This subject is full of ludicrous incidents experienced in a little outing given in honor of the proverbially abused relative, mother-in-law. This latter dignitary is even pressed into service when the donkey refuses to pull the cart.

"RIVALRY."—Many young lovers find considerable opposition to their courting. This story illustrates not only this opposition, but the presence of a favored rival. The restrictions of the parent weigh heavily upon the

maid, but when the jealousy of the rival reaches its height a catastrophe is precipitated that forces the young lady to cast her lot with her lover to the intense chagrin of her parent.

GAUMONT

(GEO. KLEINE)

"THE POSTAL CLERK."—A postal clerk having recently entered the ranks of the benedicts does not feel inclined to grant the wish of his wife for a diamond ring. This results in a conspiracy to arouse his jealousy. A letter is addressed to the wife and in his capacity as a postal clerk the husband receives the letter. A scene is caused when the wife demands her mail, and when later the husband demands the privilege of reading the letter, he finds the joke is on him, surrenders and promptly makes the purchase desired.

"THE BLACKSMITH'S BRIDE."—A young girl, forced to leave her home, is taken in by a neighbor and the two become fast friends. The ingratitude of mankind is soon apparent and the new friend seeks to and succeeds in diverting the love of her benefactress's fiance, a stalwart young blacksmith. Fate, however, intervenes, and shortly after an accident at the shop causes the smith to lose his life. The young woman, now a mother, deserts her child and leaves for parts unknown. The little infant is found and cared for by the former sweetheart of its father. As a sequel, we see the little child in company with its foster mother, wend their way to the cemetery to decorate the grave of the parent.

"THE SMOKING LAMP."—The principle character is a man of habits who is returning from a night's carousal. Without divesting himself of his apparel, he goes to sleep on his bed and soon gives a most vivid demonstration of the "snakes." The smoke from the lamp forms a frame for the visions portrayed.

"THE IRRESOLUTE MAN."—This film illustrates in a very amusing manner the actions of a man without strength of will. Scarcely has his mind come to a determination when he again resolves upon another course.

"BUTTES CHAUMONT AFTER A SNOW STORM."—A picturesque series of views of the Buttes Chaumont, a section of Paris. This subject is especially interesting, as it is very unusual to experience a snow storm in Paris.

KALEM CO.

"THE SEMINOLE'S VENGEANCE."—In a Florida tavern, Coacoochie, the young Seminole chief is enjoying his repast; and the slave catchers, knowing the whereabouts of the reputable Indian, repair to the place and lay in wait. Incidentally a negro boy stumbles in their way, and as they are about to administer a thrashing to the lad, the Indian rises in an effort to protect him. The slave catchers drag Coacoochie forcibly out of the place, and after beating him, try to carry their captive off and would succeed were it not for the timely arrival of a friendly Englishman, who foils the attempt at kidnapping and releases him. Failing to capture the chief, the pirates swoop upon his fiancee's family (who are mixed breeds) and carry off her brother and mother left alone; and Coacoochie, with his sweetheart soon returns to find their home in a state of chaos and deserted; they take situation in at a glance. The slave bandits are again seen to work, this time hiring an assassin to pick off the Englishman, and when the latter beats his chosen path on horseback he is about doomed to destruction, but is saved in the nick of time by the incidental appearance of the Indian chief, who discovered the would-be murderer lurking in ambush. In the following scene the Seminole head and a compatriot are thrown into prison by the United States government for indignantly refusing to sign a treaty, whereby his tribe is to leave Florida and go to another land apportioned for them. In the dungeon of the fortress the two languish until opportunity for escape knocks at their door; and while the sentry is half asleep the two prisoners pry open the lock of their cell and beat a hasty retreat to the murky marshes. The slave catchers, still bent on game, are meanwhile after the Seminole's sweetheart, and finally succeed in carrying her off from the estate of the Englishman, who protected her. Into the bottom of the wagon the poor girl is thrown and the horse lashed to make quick time through the forest path. As the desperate kidnappers ride far into the fastnesses of the woods where they believe themselves to be immune from pursuit, they stop at a well for a drink, but at this juncture are attacked before resuming their journey, by the Seminole chief, Coacoochie, and his companion, and after dispatching the slave vultures' souls to another world, the red men burn their lifeless forms at a stake. The chief then takes his imprisoned sweetheart to himself and is soon joined by the Englishman and his sister, who come upon them while searching for the kidnapped girl.

S. LUBIN.

"THE STOWAWAY."—Count Frankowitch is in love with Countess Malakoff. The Countess, however, is aware of the Count's bad reputation and refuses the offer of his hand. The Count is mad with passion. He tries to get hold of the Countess' hand and force her to accept his offer of marriage. She rings the bell and tells the servant to show the Count the door. "You will be sorry for this," says the Count, and quickly exits. The Count at once goes to the office of the Chief of Police, where he accuses the Countess of being a political spy. The Chief orders the arrest of the Countess. The young officer who is entrusted with the commission of forwarding the order to the Secret Service men is in love with the Countess and notifies her of the approaching danger. There is only one choice left for the Countess, either to flee or to face certain death. The officer changes clothes with her, he himself donning the suit of a servant. They just leave the castle when the Secret Service men enter to arrest the Countess. After a vain search they return to headquarters and the Chief at once issues orders to guard every railroad station and all ports, and capture the Countess alive or dead. Again the young officer is the carrier of this message. The Countess took shelter in a poorly furnished garret, where the young officer meets her dressed in a sailor's uniform. He brings a peasant's clothes for the Countess, which she dons while he holds his cape before her. The young officer who is now dressed as a sailor boy is just going to lead her out of the door when she throws herself into his arms, assuring him of her love. The Secret Officers have learned of the hiding place of the Countess and enter after she had hardly made her escape. The young sailor applied for work at one of the outgoing steamers. He is accepted and at once helps to load the steamer, but in an unguarded moment he slips the Countess into a large empty packing box, which is loaded into the steamer's hold. The ship sails away, but not before the Secret Service officers have searched it for the Countess. The sailor goes every day down in the hull of the ship to bring food to his heroic sweetheart. The ship is unloaded in the New York harbor. In an unguarded moment the sailor releases the Countess. The sailor asks the captain for his release. The captain expresses his sorrow to lose him, as he has been a good and steady man. He leaves with the best wishes of his superior. The young couple at once visit the parson's study, where they are made man and wife, to begin a new life in the land of the free.



"THE LITTLE RAG DOLL."—The dining room in a workingman's home. Father, mother and little Mary at dinner. Next to Mary sits her rag doll, a plain, self-made dirty doll which Mary loves better than the rich girl around the corner her hundred-dollar bisque doll. A Gypsy woman passing through the street entices little Mary to go with her. When little Mary is tired of walking the Gypsy carries her and while asleep she sells the little girl to a rich lady, who pities the little homeless waif. When little Mary wakes up she cries bitterly, but soon contents herself with the new surroundings. She gives up everything but her little rag doll, to which she tightly clings. Little Mary is sadly missed at home. The frantic mother's efforts to find her little girl are all in vain. Little Mary cannot be found. Mary is now 18 years old. She has been raised as the daughter of the rich lady. In the curio cabinet of the parlor is the little rag doll,



which is still Mary's fondest treasure because it is the only remembrance of a happy childhood. Mary's father, who is a glazier, passes the house of her foster mother. He is called in to repair a broken glass in the parlor. There he sees the little rag doll, which is recognized instantly. The glass drops out of his hands and breaks into fragments. Trembling, he takes the little rag doll between his rough hands and kisses it frantically. The noise of the broken glass brought Mary to the parlor. In astonishment she looks at the old man kissing her rag doll. "This is my doll," she says. "Then you are my daughter, because this is my daughter's doll," says the old man. After it has been proven that Mary is really the daughter of the glazier and his wife, a happy reunion follows. The rich lady invites the glazier and his wife to live with her, to be near Mary, and thus share the happiness of her presence.

"WHICH WAS THE HAPPIEST TIME IN YOUR LIFE?"—The little boy wears his first pair of trousers. He counts his pockets, he looks very wise and proud. A boy and girl walk home from school. Another smaller boy resents the friendship of the bigger boy and a fight ensues in which the smaller boy is the victor. Exercises of the graduating class. The principal presents the diplomas to the graduates. The graduate finds the first signs of a mustache. Maybe this wasn't a happy day in his life! He secured a position and receives his first pay envelope. He is as proud as a prince. The young man has fallen in love. He and his best girl are sitting on the sofa. They are a little bashful at first, but soon get over this after the first kiss. Bride and groom at the altar. It was surely a happy day for both of them. A year has passed when the young wife presents the husband with the first son. Wasn't this a happy day? The young wife discovers baby's first tooth. All the neighbors, friends and relatives are called up on the 'phone to see the little wonder. Now which was the happiest time in their life?

ESSANAY MFG. CO.

"THE EXPENSIVE SKY-PIECE."—A man, for the first time in possession of a considerable amount of money in currency, cannot withstand its magic influence, and repeatedly counts his small fortune. He is warned by well meaning friends that it is a hazardous occupation. Despite the warnings, the temptation is too strong for him, and after secluding himself (as he thinks) from prying eyes, he sits upon a bench in a park and once again repeats the performance. A sneak thief, who has been following him, attempts to steal the money, but is foiled by the man's vigilance. Realizing his fortune is endangered, he secretes it in the inner leather lining of his hat. His confidence restored, he peruses a newspaper. Becoming warm, he places his hat on the bench beside him, and for the time forgets its existence. A tramp happening along, wearing a dilapidated hat, espies the man's chapeau and hastily annexing it, disappears, not knowing the fortune he carries. The man upon discovering his loss, wildly starts in search of his sky-piece, grabbing the derby headgear of every pedestrian he encounters, tearing the hat to pieces in his frantic endeavors to find his money. Each victim pursues the excited man until a chase is added. The story ends with the arrest of the tramp and man, the latter finding his money, and the police, for a consideration, saving him from the fury of the mob.

"THE CRAZY BARGER."—An enterprising firm conceives the idea of offering a prize of $100 to the barber who can shave and cut the hair of the greatest number of people in a stipulated time and allow contestants a week's time to train in. Among those who enter the contest is a red-headed lad somewhat light in the upper story. After securing his outfit he starts in search of victims. A venerable old gentleman with flowing beard is thrown to the ground and his whiskers quickly trimmed, despite his struggles. A man leaning against a post is tied by our artist and quickly shaved. A young man leaving his sweetheart at her request, to secure a flower, is pounced upon and returns to his lady minus his mustache and is not recognized by the girl. A lady with a beautiful woolly dog is awaiting a car; our artist can not resist the temptation, and unknown to the lady clips the dog, reducing the animal to half its former size. After many similar stunts, our artist growing crazier each time, is finally discovered attempting to shave the bark off a tree and is arrested only after a severe struggle in which he attempts to shave the arresting officer and is incarcerated in an asylum.

NEWSGATHERING.

Since the appearance of our last issue, we find ourselves busy reading letters of inquiry for more details regarding the exclusive news published regarding the film situation. We beg to say here in reply, that we do not reserve any, and that we publish all available in time for the closing of the forms. True, we were the first to publish the big news of last week, but this occasioned no neglect of detail. The FILM INDEX continues to lead as the real live journal of moving picture affairs, and we assure our readers that when they "See it in the INDEX" it is as complete as it can be gotten.

CLINE LICENSES REVOKED

The Second Chicago Renter to Be Dropped by Patents Co.

Both the Eugene Cline & Co. of Chicago and Eugene Cline offices of Salt Lake City have been served with cancellation notice by the Motion Picture Patents Co. The licenses of these concerns will be revoked within fourteen days. This announcement coming on top of Swanson's ousting last week has set the moving picture industry to thinking. It is conceded that the Patents Co. have made rules and regulations which are meant to be enforced. No cause for the cancellations have been alleged.

During the past two weeks, thousands of applications for exhibitors' licenses have been filed with the Patents Co. To serve the best interests of all concerned, it has been decided to divide these applications in two classes with a result most gratifying to the exchange people. It is proposed that those now operating moving picture theatres and those contemplating entering the field by new theatres or a change of policy should be handled separately. The theatres now established and making application can secure immediate service of licensed film doing away with all tedious delays.

All licensed exchanges are permitted to accept the application and ten-dollar license fee and begin service that day. The Patents Co. upon sanctioning the application will issue a license, retaining the fee paid. A nominal exhibitor's royalty will be fixed from the time that service began. Should, for any sufficient reason, the application be denied, then the ten-dollar fee will be immediately returned. There is positively no cost to file applications than is eventually rejected. From numerous exchanges throughout the country came appreciation of the new ruling which is consistent with the Patent Co.'s policy of assisting and protecting its licensees.

Under the other class comes new theatres, or those now used for other amusement purposes intending to enter the moving picture field. The utmost discretion will be used in granting licenses to new theatres. To those who have followed the sporadic growth of the film industry the reason is apparent. On every side have sprung up places of all kinds, many with no interests to serve than quick money making. No effort being made to secure proper fire protection, ventilation or safeguards against panics. Mainly for these reasons the Patents Co. insist on knowing just who wants to open a theatre and how it will be conducted.

Application may be made through an exchange or direct to the Patents Co. For this application a fee of ten dollars is charged, and must accompany the application. The Patents Co., after due investigation, will either grant or reject the application; if the latter, the ten dollars will be immediately returned, thus entailing positively no cost to the applicant. For theatres desiring a license, service of licensed film cannot begin until the license is granted. Hearty endorsement is being extended the Patents Co. on its effort to mould the picture enterprise into an enduring industry, and it is by elevating the business to the dignified profession wherein it belongs that its profitable permanency is assured.

An important announcement was made by the Patents Co. this week to the effect that all customers of exchanges who had not paid the six-dollar royalty due on March 8 would have their service discontinued. This same rule will be adopted in the future. Reports from different exchanges throughout the country, however, indicate that nearly 90 per cent. of the royalties were paid several days before due.

The general improvement in the moving picture business in the past month is attributed to the regulation and system put in vogue by the Patents Co., which insists on best quality film and fair treatment to its licensees.

PRINCESS POINTERS."

The above is the name of a little paper issued semi-weekly by Warren D. Church, who owns the Princess Theatre, at South Framingham, Mass. For a live, up-to-date showman, Mr. Church's success bespeaks him. He is bucking competition, but a first-class Association service and plenty of enterprise and originality is winning for him. Popularity competitions by rate among his patrons are no unusual thing, and each number of "Pointers" is doing much toward making one big family out of Mr. Church's patrons. He's a good example.

SLIDE MAKING.

One of the truest aphorisms I have read in a long time is that of James Shaw, uttered before the Amateur Photographic Society of Manchester, England. Said Mr. Shaw, "No good slide maker buys cover-glasses; these are made for and sold to beginners." It has been my misfortune of late to see several stereopticon shows, public and otherwise, with the result that the impression is strong in my mind that slide makers are too easily satisfied with their work, or else they do not know what a really good slide is or how to make it. In any event, it is a fact that a large proportion of the lantern-slides being shown publicly at the present time are not worthy of the name. No worker gets a good slide every time, but the great trouble is that the failures are not thrown out as they should be. Fifty per cent. of failures can be afforded for the sake of high-glass results, since every slide needs a cover-glass and the unsatisfactory slides may be used for that purpose.

Now how shall the quality of a slide be judged? Every portion must have texture, and the scale of gradation must be long and gradual. If density is to be judged in the hand it must be possible to read print through the densest parts, while the high-lights, when laid on white paper, must be veiled slightly. If the image is projected on the screen, a pointer held between the lantern and the screen should cast a shadow distinctly darker than the densest portion of the slide. Light must pass through every portion in order to ensure luminosity of the shadows.

Mr. Shaw is an expert in the art of making lantern-slides and his advice is well worth following. For a developer he uses Thomas's hydroquinone formula, found in any English annual, but never full strength. For worm tones he gives three or four times normal exposure and applies a developing-solution diluted to one-fourth strength — or even weaker. For pure black and exceedingly transparent shadows he often gives correct exposure and uses a ferrous oxalate developer, but when he has an unusually hard negative to deal with, rodinal is made use of.

A wide range of tones may be secured with the three developers mentioned, but the blue tones are sometimes desired for marines. These may be obtained by the use of a rich gold toning bath, which gives pure color, but does not clog the shadows. Uranium is also useful for toning and, likewise, mercury.

Mr. Shaw uses mercury in three distinct ways: (1) to change the color of the slide, (2) to intensify a weak slide, and (3) to treat an intentionally under-developed slide for the purpose of getting a quality which he cannot get in any other way. Slides treated with mercury he redevelops with the hydroquinone solution. Farmer's reducer he makes great use of to secure brilliancy; and to those who desire to get a good slide from a hopelessly thin negative he recommends the following: after exposure develop the slide until it is so dense that no light, however strong, could project an image of it upon a screen, then reduce the slide in the above reducer until satisfactory.—Photo Era.

THE BEST WAY.

Progress is reported from Columbus by Max Stern, of the Ohio Exhibitors' Protective Association. This is an organization which bids fair to count in its membership every show owner in the state. What is considered a noteworthy feature of the association is the fact that in making up its membership trade faction receives no consideration whatsoever. W. C. Quimby, temporary chairman at the first meeting, said:

"We do not intend to organize to boost prices of admission or to fight the 'moving picture trust.' We have always believed that the moving picture business is here to stay, but we will do our best to promote cleaner, saner and less objectionable pictures. We desire to put our business on a higher plane, that is all. Some of our places have cost a small fortune to equip and we mean to protect ourselves by protecting the public from all objectionable features."

The second meeting was held Feb. 24, and a great increase in attendance testified to the good reception of the movement. Officers were elected as follows: A. Dupuis, Toledo, president; C. Johnson, Washington C. H., vice-president; W. C. Quimby, Zanesville, second vice-president; W. B. Gandy, Lima, treasurer; Max Stearn, Columbus, secretary; L. P. Sawyer, Cincinnati, counsel.

We hope to see a non-partisan, strictly exhibitors' welfare association in every State in the Union, and we think that the disregard of whether one is Independent or not should be of great aid in binding an organization. We wish the Ohio men luck and hope to hear favorably from them soon.

IN WASHINGTON.

Among the reports to reach New York of incidents before the inauguration of President Taft, was one to the effect that Oscar Hammerstein was one of the most conspicious figures in the Capitol City. The noted theatrical operator was described as follows: Mr. Hammerstein, who is here to look over the theatrical possibilities of the capitol city, made some remarks about Washington society that would instruct New Yorkers and not please Washington folks. He spent part of last evening in front of a five-cent moving picture show. He was very much surprised to find it to be the fashion of Washington society folks to frequent such temples of amusements in opera cloaks and come in their automobiles. The outlook for a new Hammerstein theatre is not particularly bright."

A LECTURER (! ? !)

"Bob" McCowan was coming out of the exhibition room of Pathe Freres' New York office, when Harry, the boy, told him that a gentleman was waiting to see him. He stepped toward the stranger who was tall, of good appearance. "Good morning," said he introducing himself to McCowan with the air of your man about town, extending his hand pompously. "I'm a moving picture lecturer—said to be the best in the business by those who know. I can make an audience weep or laugh as I want to; write my lectures myself, y'know. I am scheduled to lecture on the earthquake, and thought I'd ask you to furnish me with a synopsis of the action."

Bob sized the stranger up, then replied slowly:

"We don't issue any. The film, we imagine, speaks for itself."

"H'-m, hum," coughed the lecturer. "I thought you'd probably be of aid to me. Er'er—let me see—er—where was this earthquake, anyway?"

Bob is a big strapping fellow, but he nearly collapsed at the question. Here was a man posing as a lecturer, and he didn't even read about the great Italian calamity. But he recovered and told his inquisitor that it occurred in Sicily.

"Well—er—is that a city or a country?"

The Irish in Bob was rising but he controlled himself long enough to explain that it was an island off Italy, and wait for the next question. It soon came.

"And Messina—what's that—a city?"

"Yes" said Mac, briefly.

"H'—m—I see—er—that's all around the Mediterranean Ocean, isn't it?" queried the lecturer.

"No," said Bob "its on the—"

The telephone bell rang and Mac answered. The stranger waited, but when the party on the other end said good-bye Mac "faked" conversation until the "lecturer" got tired and went away.

The bartender, a few hours later, on hearing Mac tell the story said that it was enough to make any man take a few more than usual; but he didn't say whether Mac went past his usual signals.

MAY INFLUENCE PRICES.

Manager Edward C. Earle of Lubin's Theatre, Baltimore, is of opinion that the popular price vaudeville and the films will have an important influence in the future upon the rates of admission in the first-class houses. At present these houses regard themselves as unaffected by the minor places of amusement, but eventually, in Mr. Earle's view, the public will come to the conclusion that for the performances of many of the stars and plays the prices demanded are too high.

"The two-dollar tariff is excessive for many of the attractions that appear in the large houses," said Mr. Earle. "In some instances a dollar is quite enough. The era of moderate charges for amusements has just set in, and there will be remarkable development in the future. For one thing, the high salaries demanded by many of the performers will be lowered; these demands at present are extortionate."

Mr. Earle was asked about the salaries paid to the performers in the continuous and picture houses of the first class. He said:

"We obtain people of high talent for $40 a week, but this is as low as we can go and be able to present acts up to the standard. In some instances we pay more."

He was asked what is paid in the smaller places.

"Not more than $10," he said, "and, of course, the performers are of an inferior class. The public will realize this, and those places will ultimately be deserted. This is what we are coming to—the extinction of the multitude of smaller places all over the city the like of which exist in all communities. There will be a survivxal of the best. Artistic, wholesome entertainment for the people—instructive pictures of travel or humor and entertaining vaudeville of good quality—and all this at rates within reach of people of moderate means—that is what is at hand, and sooner or later the most fashionable playhouses will feel the influence, as well as those not so exalted in the scale."



Send Two Dollars

And Get

FILM INDEX

For a Year

Managers, Operators, Leaders, Ticket Sellers and Every Ambitious Attache of Moving Pictures Should have

Driben's Essential Reference Books

No. 1. How to Produce Your Own Talking Pictures.
Why pay hundreds weekly for what you can do under your own supervision ?
GREAT. $1.00

No. 2. 20th Century Methods of Advertising. Extracts from the files of the greatest and most successful managers in the business. Increase your receipts 65 to 75% weekly if adopted. 75

No. 3. Systematic record of your own and your opposition's show. How to watch your opposition. How to work effects which greatly increase the value of your picture. THIS BOOK MAKES A SHOW MAN. . .50

No. 4. How to defend yourself against the constant malicious attacks of the pulpit and other tyrants. 50

No. 5. How to Properly Care for Your Machine, and get the better effects therefrom. Coloring your film. Care of film. Where to secure the best orchestral music, reports, etc. This is a great book. CONTAINS EVERY HOUSE DETAIL. . . . $1.00

Special until March 31st, entire DRIBEN PUBLICATIONS, $2.00

Express or P. O. Order payable DRIBEN PUBLISHING CO.

London, Ont., Canada

No Stamps. No Currency.
References : Bradstreet's or Dun

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)

1368 BROADWAY
NEW YORK CITY

Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"



PINK LABEL

CARBONS

Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption

Insist on Getting th Genuine. Don't Accept Substitutes

All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

BIOGRAPH FILMS

Trade Mark

Trade Mark



THE ROUE'S HEART

Released March 8th, 1909

THE ROUE'S HEART

A beautiful romance of a blind sculptress, whose beauty and purity inspire the love of a carefree Roue who experiences for the girl an affection hitherto unfelt by him. The subject, while intensely interesting, is most elaborately staged, and enacted with a compelling reserve that lends a subtle charm to the story.

Length 759 Feet

THE WOODEN LEG

Strange as it may seem, this mechanical and scientific substitute for nature's gifts, a wooden leg, plays an important and we may say indispensable part in a very pretty love story.

Length 240 Feet

Released March 11th, 1909

The Salvation Army Lass

A beautiful story of the battle between good and evil

This film was taken under most unique auspices, as the Biograph Company received during its production the hearty co-operation of the officers of the Salvation Army of New York City, so that the several scenes are in strict accord with the Army's form of ceremoney. The story itself contains one of the most beautiful, convincing and powerful sermons ever depicted, and goes far to emphasize the charitable work of that organization among the poor to ameliorate their material as well as spiritual wants. A strong point in the subject is that it depicts real life and real people.

Length 926 Feet



THE SALVATION ARMY LASS

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

S. LUBIN.

Subject and Class.	Date.	Length.
A Dime Noval Detective—C	Mar. 1	820 ft.
The Last Call—D	Mar. 4	485 ft.
I Will Only Marry a Sport—C	Mar. 4	395 ft.
The Silver Dollar—C	Feb. 15	475 ft.
The Unlucky Horseshoe—C	Feb. 15	460 ft.
A Broken Heart—D	Feb. 18	530 ft.
The Pass Key—C	Feb. 18	415 ft.
Love Me, Love My Dog—C	Feb. 22	650 ft.
A Game of Chess—C	Feb. 25	290 ft.
The New Governess—D	Feb. 25	895 ft.
No. 5874—D	Feb. 8	840 ft.
The Bank Messenger—D	Feb 11	705 ft.
A Secret—C	Feb. 11	235 ft.

VITAGRAPH CO.

And His Coat Came Back—C	Mar. 2	600 ft.
Mozg Megon—D	Mar. 2	390 ft.
A Day in Washington—E	Mar. 6	350 ft.
Inauguration of Taft—E	Mar. 6	600 ft.
The Poor Musician—D	Feb. 23	652 ft.
Perpetual Proposals—C	Feb. 23	296 ft.
Saul and David—E	Feb. 27	1,000 ft.
The Honor of the Slums—D	Feb. 16	630 ft.
How the Kids Got Even—C	Feb. 16	——
C. Q. D.—E	Feb. 20	——
Jessie, The Stolen Child—D	Feb. 9	560 ft.
A Clever Trick—C	Feb. 9	345 ft.
An Irish Hero—D	Feb. 13	735 ft.
Lost in a Folding Bed—C	Feb. 13	250 ft.

BIOGRAPH CO.

A Fool's Revenge—D	Mar. 4	1,000 ft.
The Russian Spy—D	Mar. 1	465 ft.
His Wife's Mother—C	Mar. 1	523 ft.
At The Altar—D	Feb. 25	972 ft.
The Golden Louis—D	Feb. 22	474 ft.
The Politician's Love Story—C	Feb. 22	526 ft.
The Curtain Pole—C	Feb. 15	765 ft.
His Ward's Love—D	Feb. 15	235 ft.
The Hindoo Dagger—D	Feb. 18	583 ft.
The Joneses Have Amateur Theatricals—C	Feb. 18	400 ft.
A Wreath in Time—C	Feb. 8	568 ft.
Tragic Love—D	Feb 11	893 ft.
Edgar Allan Poe—E	Feb. 8	450 ft.

PATHE FRERES.

Subject and Class.	Date.	Length.
The Test—D	Mar. 1	475 ft.
The Suffragette's Dream—C	Mar. 1	407 ft.
The Guilty Guardian—D	Mar. 3	466 ft.
The Man Monkey—C	Mar. 3	394 ft.
A Bad Shot—C	Mar. 5	590 ft.
Behind in His Rent—C	Mar. 5	358 ft.
Dr. Wright's Invention—C	Mar. 5	525 ft.
Forced to Play Cop—C	Mar. 5	358 ft.
The Miser—D	Feb. 22	519 ft.
Grand Canal, Venice—E	Feb. 22	410 ft.
What A Uniform Will Do—C	Feb. 24	495 ft.
A Little Coquette—C	Feb. 24	367 ft.
The Jolly Trio's Dream—M	Feb. 26	417 ft.
Mr. Jonah Gets A Little Dust In His Eyes—C	Feb. 26	184 ft.
Topsy Turvy—C	Feb. 26	318 ft.
Hypnotic Subject—C	Feb. 27	479 ft.
Florrie's Birthday—C	Feb. 27	433 ft.
The Hand—D	Feb. 15	850 ft.
The Assassination of the Duke of Guise—D	Feb. 17	853 ft.
His First Flight—M	Feb. 19	397 ft.
Choice of Weapons—C	Feb. 19	315 ft.
How Mother-in-Law Got Even—C	Feb. 19	197 ft.
Exacting Father-in-Law—C	Feb. 20	423 ft.
Now I'm Here, I'll Stay—C	Feb. 20	453 ft.
Les Ricochets—E	Feb. 8	246 ft.
Woman Chauffeurs—C	Feb. 8	311 ft.
Buster's Revenge—C	Feb. 8	344 ft.
Charlotte Corday—D	Feb. 10	787 ft.
Adventures of a Bag of Coal—C		203 ft.
Bess and Her Goose—C	Feb. 12	482 ft.
The Laplanders—E	Feb. 12	462 ft.
The Brazilian's Ring—D	Feb 13	482 ft.
They Lead the Cops a Chase—C	Feb. 13	410 ft.

EDISON CO.

Subject and Class.	Date.	Length.
100 Per Cent. Jealousy—C	Mar. 2	405 ft.
Boyhood Dreams—C	Mar. 2	425 ft.
A Bird in a Gilded Cage—D	Mar. 5	900 ft.
The Landlady's Portrait—C	Feb. 23	585 ft.
The Janitor's Bottle—C	Feb. 23	405 ft.
Left Out—D	Feb. 26	900 ft.
A Daughter of the Sun—D	Feb. 16	850 ft.
The Uplifting of Mr. Barker—C	Feb. 19	900 ft.
A Bachelor's Supper—D	Feb. 9	850 ft.
The Saleslady's Matinee Idol—C	Feb. 12	900 ft.

ESSANAY CO.

Shanghaied—D	Mar. 3	1,000 ft.
The Telltale Blotter—D	Feb. 24	1,000 ft.
Tag Day—C	Feb. 17	560 ft.
Bring Me Some Ice—C	Feb. 17	350 ft.
Educated Abroad—C	Feb. 10	970 ft.

URBAN ECLIPSE.

(Geo. Kleine.)

Embarrasing Present—C	Mar. 3	410 ft.
Sailor's Belt—D	Mar. 3	483 ft.
Double Fate—D	Feb. 10	430 ft.
Following Mother's Footsteps—C	Feb. 10	475 ft.
American Fleet at Sydney—E		190 ft.
Hand of Wizard—C		374 ft.
Outwitted—M		463 ft.
Joel's Wedding—D	Feb. 24	569 ft.
Polka On Brain—C	Feb. 24	445 ft.

GAUMONT.

(Geo. Kleine.)

The Piano Teacher—D	Mar. 2	857 ft.
Walking on His Toes—C	Mar. 6	406 ft.
In Sore Straights—D	Mar. 6	522 ft.
Miner's Will—D	Feb. 9	482 ft.
Sportive Puppet—M	Feb. 9	403 ft.
Jones Bought A Phonograph—C	Feb. 13	296 ft.
Ambassador's Despatch Case—D	Feb. 13	624 ft.
A Strong Draught—C		380 ft.
Grandfather—D		614 ft.
The Chinamen—C		387 ft.
Bernard Palissy—E		444 ft.
Foxy Husband—C	Feb. 27	253 ft.
Obstinate Umbrella—C	Feb. 23	530 ft.
Milk for Baby—C	Feb. 23	430 ft.
Prince and Dwarf—D	Feb. 27	707 ft.

SELIG CO.

Mad Miner—D	Mar 4	870 ft.
Pastimes in Colorado—E	Mar. 4	125 ft.
The Skipper's Daughters—D	Feb. 25	1,000 ft.
On the Warpath—D	Feb. 18	1,000 ft.

KALEM CO.

The Old Soldier's Story—D	Mar. 5	825 ft.
New Minister—D	Feb. 26	865 ft.
Sporting Days in the South and the Making of a Champion—Sports	Feb. 19	940 ft.
The High Diver—D	Feb. 12	970 ft.

D, Dramatic. C, Comic. E, Educational. M, Magic.

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, Mar. 9

ADVENTURES of a DRUMMER BOY

A lad of twelve, son of a Union officer who is home on a furlough, begs to return to the scene of action with his father. Being refused, he runs away from home and reports to the general. He is allowed to remain, and for his bravery is presented with a medal.

Length 620 feet

PARTED, BUT UNITED AGAIN

A pathetic story picturing the death of a laborer's wife, his discharge from work, securing of another position where he meets his death, and the reunion of husband and wife in spirit.

Length 310 feet

Saturday, Mar. 13

KENILWORTH

SIR WALTER SCOTT'S FAMOUS NOVEL

This dramatization is one of our best of headline productions. Magnificently staged and costumed. Photographically perfect.

Length 890 feet

Coming—Another Shakesperian Masterpiece

KING LEAR

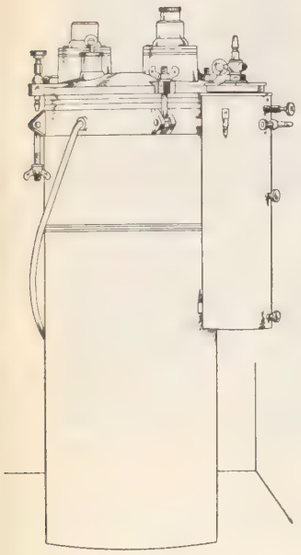
IN PREPARATION—A Magnificent Spectacular and Historical Production of

THE LIFE OF NAPOLEON THE GREAT

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Portable Gas Making Outfit
Edison Oxygen Generator



What Motion Picture Exhibitor has not at times wished that he had a reliable and inexpensive means for producing gas that would render him independent of the electric light companies? Traveling Exhibitors especially have often felt the need of a good outfit that would take the place of calcium outfits, which are frequently difficult to get or are held up in transit when wanted the most.

The Edison Oxygen Generator and Saturator fill this need. They have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner without the use of heat or excessive pressure and without the necessity of any knowledge of chemistry on the part of the operator.

The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

We want every present or prospective Motion Picture Exhibitor to write us for detailed information about this outfit.

EDISON FILMS

are full of life and action. The subjects are well chosen and acted out before the camera by good talent. New films are issued each week, ranging from thrilling melodrama to bright and amusing comedy. The subjects are always clean, giving offense to none.

NEW SUBJECTS:

Shipment, Mar. 9, 1909

THE COLORED STENOGRAPHER
COMEDY

No. 6430 **Code, VENTANIA** **Approx. Length, 600 feet**

MARY JANE'S LOVERS
COMEDY

No. 6431 **Code, VENTANICOS** **Approx. Length, 265 Feet**

Shipment, Mar. 19, 1909

THE STAR OF BETHLEHEM
RELIGIOUS

No. 6432 **Code, VENTANILHA** **Approx. Length, 950 feet**

NEXT WEEK'S SUBJECTS

Shipment, March 12, 1909

A Canadian Winter Carnival **(Scenic)**

No. 6433 **Code, VENTAPOPPA** **Approx. Length, 1000 feet**

Shipment, March 16, 1909

A MIDNIGHT SUPPER **(Comedy)**

No. 6434 **Code, VENTAROLA** **Approx. Length, 535 feet**

LOVE IS BLIND **(Comedy)**

No. 6435 **Code, VENTARRON** **Approx. Length, 420 feet**

EDISON MANUFACTURING CO.

MAIN OFFICE AND FACTORY,
72 LAKESIDE AVE., ORANGE, N. J.

Dealers in all Principal Cities

New York Office, 10 Fifth Ave.

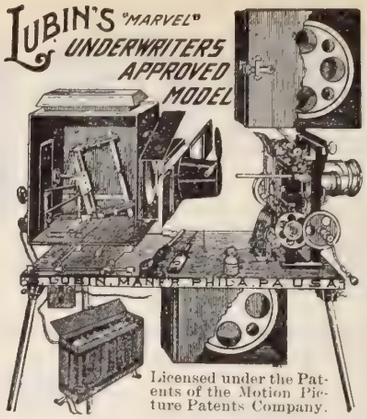
Chicago Office, 304 Wabash Ave.

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England

Selling Agents: P. L. WATERS, 41 E. 21st St., New York
GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Licensed under the Patents of the Motion Picture Patents Company.

Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs,** to extend over five feet high. **$150**

Released Mar. 8th

THE STOWAWAY

A Russian Countess refusing the overtures of a Russian Nobleman is accused by him of being a political conspirator. To save her life she has to leave the Country as a Stowaway, aided by a young Officer, who is in love with her. He brings her to the land of the free, where united, they begin a new life.

Length, 820 feet

Released Mar. 11th

THE LITTLE RAG DOLL

The child of poor parents is stolen by a gypsy and sold to a rich, childless family where she has been reared, but she always held on to her little rag doll, which later on is the means of her finding her parents.

Length, 460 feet

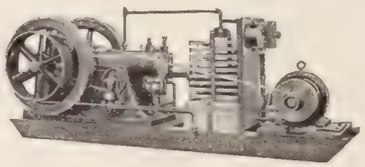
THE NEW MIRROR

Gratifying the wish of his young wife the young husband sends his wife a new mirror. Through this she detects a thief entering the room unnoticed, however, by the intruder. The thief is captured after a strenuous chase.

Length, 420 feet

LUBIN MANUFACTURING COMPANY
Lubin Bldg., 926-928 Market St., Philadelphia, Pa.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN

SLIDE USERS

Better be a bell cow than trail in the dust.

Startling discovery. Best thing ever.

Just think of it! Make your own slides in a jiffy; any kind of a printed slide, any color, in perfect letters, without the aid of photography, transparent paper, pen or brush. Simple and practical. Your slides will cost only a fraction. Price for slide maker, $3.50. Many satisfied users. Your money cheerfully refunded if not as we claim.

SLIDOGRAPH CO.
Dept. A **MUNCIE, IND.**

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogne of over 300 illustrated songs.

FOR SALE—35 reels perfect film, all titled and in good condition, at $15.00 per reel. Best bargain ever offered. One Columbia B. C. Phonograph for $50.00. Mayer Silverman, 713 Fulton Bldg., Pittsburg, Pa.

NEXT Sand A FILM ISSUE

ORDER QUICK OUR

Comedy Subjects

"AN EXPENSIVE SKYPIECE"
(Length, 500 Feet)

"The Crazy Barber"
(Length, 500 Feet)

READY
Wednesday, Mar. 10th

ESSANAY FILM MFG. CO.
501 WELLS ST. CHICAGO, ILLS.

PATHÉ FRÈRES



FILMS



UNEQUALED HEADLINERS

MONDAY, MARCH 8, 1909

All's Well That Ends Well

Length - - - - - 479 Feet

WHEN LOVE WILL

COLORED

Length - - - 475 Feet

WEDNESDAY, MARCH 10,

Little Cyril, the Runaway

Length - - - - - 695 Feet

FRIDAY, MARCH 12,

THE CONVICT'S REVENGE

Length - - - 436 Feet

SATURDAY, MARCH 13,

A SAD AWAKENING

Length - - - 656 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue

MOTION PICTURE PATENTS CO.

80 FIFTH AVENUE NEW YORK CITY

Licensed Manufacturers and Importers of Films

American Mutoscope and Biograph Company
Edison Manufacturing Company
Essanay Film Manufacturing Company
Kalem Company
Lubin Manufacturing Company
Pathe Freres
Selig Polyscope Company
Vitagraph Company of America
George Kleine

Licensed Manufacturers of Moving Picture Machines

American Moving Picture Machine Company
Armat Moving Picture Machine Company
Edengraph Manufacturing Company
Edison Manufacturing Company
Enterprise Optical Company
Lubin Manufacturing Company
Pathe Freres
Nicholas Power Company
Eberhard Schneider
Selig Polyscope Company
George K. Spoor Company
Vitagraph Company of America
Gaumont Company

LICENSED EXCHANGES

The following Exchanges have been licensed, and at the present time are the only Exchanges that are authorized to handle licensed films:

Name.	Address.
Actograph Company	50 Union Square, New York City.
Actograph Company	Troy, N. Y.
Alamo Film Exchange	405 Main Street, Dallas, Texas.
Alamo Film Exchange	304 Conroy Building, San Antonio, Tex.
American Film Exchange	645 Wabash Building, Pittsburg, Pa.
American Film Service	125 Monroe Street, Chicago, Ill
American Film Service	158 North Main Street, Memphis, Tenn.
American Vitagraph Co	116 Nassau St., New York, N. Y.
Buffalo Film Exchange	13½ Genesee Street, Buffalo, N. Y.
C. A. Calehuff	Fourth and Green Streets, Philadelphia, Pa.
Calumet-Film Exchange	Masonic Temple, Chicago, Ill.
Clune Film Exchange	727 South Main Street, Los Angeles, Cal.
Colorado Film Exchange Co	320 Charles Building, Denver, Colo.
Columbia Film Exchange	414 Ferguson Building, Pittsburg, Pa.
O. T. Crawford Film Exchange Co	Gayety Theatre Building, St. Louis, Mo.
O. T. Crawford Film Exchange Co	Crawford Theatre, El Paso, Texas.
O. T. Crawford Film Exchange Co	Hopkins Theatre, Louisville, Ky.
O. T. Crawford Film Exchange Co	Shubert Theatre, New Orleans, La.
Harry Davis	347 Fifth Avenue, Pittsburg, Pa.
Harry Davis	Buffalo, N. Y.
Harry Davis	1314 Arch Street, Philadelphia, Pa.
Denver Film Exchange	713 Lincoln Avenue, Denver, Colo.
Dixie Film Company	620 Commercial Place, New Orleans, La.
Duquesne Amusement Supply Co	104-5 Bakewell Building, Pittsburg, Pa.
Duquesne Amusement Supply Co	235 Monticello Arcade Building, Norfolk, Va.
Edison Display Co	1116 Third Avenue, Seattle, Wash.
Edison Display Co	165½ Fourth Street, Portland, Ore.
Electric Theatre Supply Co	47 North 10th Street, Philadelphia, Pa.
Greater New York Film Rental Co	24 Union Square, New York City.
C. J. Hite Company	Monadnock Block, Chicago, Ill.
Howard Moving Picture Co	564 Washington Street, Boston, Mass.
Imperial Film Exchange	44 West 28th Street, New York City.
Imperial Film Exchange	299 River Street, Troy, N. Y.
Imperial Film Exchange	803 Ninth Street, N. W., Washington, D. C.
Imported Film & Supply Co	708 Union Street, New Orleans, La.
Kent Film Service	218 Nicholas Building, Toledo, Ohio.
Kleine Optical Company	2008½ Third Avenue, Birmingham, Ala.
Kleine Optical Company	657 Washington Street, Boston, Mass.
Kleine Optical Company	52 State Street, Chicago, Ill.
Kleine Optical Company	302 Boston Building, Denver, Colo.
Kleine Optical Company	229 Commercial Building, Des Moines, Iowa.
Kleine Optical Company	214 Traction Building, Indianapolis, Ind.
Kleine Optical Company of California	369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company	662 Sixth Avenue, New York, N. Y.
Kleine Optical Company	309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri	523 Commercial Building, St. Louis, Mo.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	Main and Sixth Streets, Evansville, Ind.
Laemmle Film Service	78 South Front Street, Memphis, Tenn.
Laemmle Film Service	1121-23 Lumber Exch., Minneapolis, Minn.
Laemmle Film Service	800 Bransid Block, Omaha, Neb.
Laemmle Film Service	214-215-216 Wells Fargo Bldg., Portland, Ore.
Laemmle Film Service	151 Main Street, Salt Lake City, Utah.
Lake Shore Film & Supply Co	314 Superior Avenue, N. E., Cleveland, O.
H. Lieber Co	24 West Washington St., Indianapolis, Ind.

Name	Address
Lubin Film Service	21 South 8th Street, Philadelphia, Pa.
Lubin Film Service	510 Paul-Gale-Greenwood Bldg., Norfolk, Va.
Lubin Film Service	140 West 5th Street, Cincinnati, Ohio.
Michigan Film & Supply Company	1106 Union Trust Building, Detroit, Mich.
Miles Bros., Inc.	259 Sixth Avenue, New York, N. Y.
Miles Bros., Inc.	Washington and Dover Sts., Boston, Mass.
Miles Bros., Inc.	790 Turk Street, San Francisco, Cal.
Mitchell Film Exchange	120½ Main Street, Little Rock, Ark.
Monarch Film Exchange	201 Thompson Bldg., Oklahoma City, Okla.
Montana Film Exchange	41 North Main Street, Butte, Montana.
Morton Film Exchange	107 Sixth Street, Portland, Ore.
National Film Company	100 Griswold Street, Detroit, Mich.
National Film Renting Co	Spokane, Wash.
Novelty Moving Picture Co	418 Turk Street, San Francisco, Cal.
Ohio Film Exchange	20 Broad Street, Columbus, Ohio.
Pearce & Scheck	223 North Calvert Street, Baltimore, Md.
Pennsylvania Film Exchange	403 Lewis Block, Pittsburg, Pa.
People's Film Exchange	126 University Place, New York City.
Pittsburg Calcium Light & Film Co	121 Fourth Avenue, Pittsburg, Pa.
Pittsburg Calcium Light & Film Co	Wilkes-Barre, Pa.
Pittsburg Calcium Light & Film Co	501-503 Central Building, Rochester, N. Y.
Pittsburg Calcium Light & Film Co	Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co	421 Walnut Street, Des Moines, Iowa.
Pittsburg Calcium Light & Film Co	60-62 Brownell Block, Lincoln, Neb.
Schiller Film Exchange	103 Randolph Street, Chicago, Ill.
Southern Film Exchange	1822 Fourth Avenue, Birmingham, Ala.
Southern Film Exchange	148 West 5th Street, Cincinnati, Ohio.
George K. Spoor & Co	62 North Clark Street, Chicago, Ill.
Star Film Exchange	120 Randolph Street, Chicago, Ill.
Standard Film Exchange	79 Dearborn Street, Chicago, Ill.
Superior Film Supply Co	621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co	338 Spruce Street, Philadelphia, Pa.
The Talking Machine Co	97 Main Street, East, Rochester, N. Y.
Tally's Film Exchange	554 South Broadway, Los Angeles, Cal.
Theatre Film Supply Co	202 South Tryon Street, Charlotte, N. C.
Theatre Film Supply Co	2007 Second Avenue, Birmingham, Ala.
Theatre Film Service Co	85 Dearborn Street, Chicago, Ill.
Theatre Film Service Co	1038 Golden Gate Ave., San Francisco, Cal.
Trent & Wilson	63 East 3d Street, Salt Lake City, Utah.
20th Century Optiscope Co	59 Dearborn Street, Chicago, Ill.
20th Century Optiscope Co	Shukert Building, Kansas City, Mo.
20th Century Optiscope Co	408 Eccles Building, Ogden, Utah.
Turner & Dahnken	1650 Ellis Street, San Francisco, Cal.
Twin City Calcium and Stereopticon Co	709 Hennepin Avenue, Minneapolis, Minn.
U. S. Film Exchange	132 Lake Street, Chicago, Ill.
United Film Exchange	717 Superior Avenue, N. E., Cleveland, O.
Vaudette Film Exchange Co	103 Monroe Street, Grand Rapids, Mich.
P. L. Waters	41 East 21st Street, New York City.
Alfred Weiss' Film Exchange	219 Sixth Avenue, New York City.
Western Film Exchange	949 Century Building, St. Louis, Mo.
Western Film Exchange	307 Grand Avenue, Milwaukee, Wis.
Western Film Exchange	201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange	Seventh St. and Liberty Ave., Pittsburg, Pa.
Wheelan-Loper Film Co	339 Main Street, Dallas, Texas.
Yale Film Renting Co	622 Main Street, Kansas City, Mo.

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

MARCH 20, 1909
WHOLE NUMBER 152



THE FILM INDEX

THEATRE SEATING

We have

20,000 CHAIRS

in stock and can ship your order in twenty-four hours

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St, BOSTON, MASS. — 1235 Arch St, PHILADELPHIA, PA.

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES

1401-1405 Locust St., St. Louis, Mo. — 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. 311 Chauncey St., Brooklyn, N. Y.

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower Of Liberty.
That's Why I Never Married.
Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There's Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to be Afraid to Come Home in the Dark.
To the End of the World With You.
Honeyland.
Say, Do You Love me, Dear?

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweatheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just A Little Bit.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

HARSTN & CO.

My Yankee Land.
When the Leaves Have Turned to Golden.
You Are the Girl For Me.
Mansion of Millionaires.
Love Spells Trouble To Me.
Take Me To The Moving Pictures.
Don't Take Me Home.
I Lost My Heart When I Saw Your Eyes,
In the Days of '49.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

Three Winners:

A FILM SERVICE

That satisfies the most exact Exhibitor.

OUR ECONOMY COIL

Which makes an Electric Light Bill look like a cancelled postage stamp.

OUR "CLARO" CONDENSERS

Practically unbreakable, and increase your light 25 per cent. $1.00 each.

Connect with "The Successful House"

CAN BE HAD FROM

PITTSBURG, PA.
WILKES-BARRE, PA.
ROCHESTER, N. Y.
CINCINNATI, O.
DES MOINES, IA.
LINCOLN, NEB.

PITTSBURG CALCIUM LIGHT & FILM CO.

Managers, Operators, Leaders, Ticket Sellers and Every Ambitious Attache of Moving Pictures Should have

Driben's Essential Reference Books

No. 1. How to Produce Your Own Talking Pictures.
Why pay hundreds weekly for what you can do under your own supervision ?
GREAT, - - - - $1.00

No. 2. 20th Century Methods of Advertising. Extracts from the files of the greatest and most successful managers in the business. Increase your receipts 65 to 75% weekly if adopted. 75

No. 3. Systematic record of your own and your opposition's show. How to watch your opposition. How to work effects' which greatly increase the value of your picture. THIS BOOK MAKES A SHOW MAN. . .50

No. 4. How to defend yourself against the constant malicious attacks of the pulpit and other tyrants. 50

No. 5. How to Properly Care for Your Machine, and get the better effects therefrom. Coloring your film. Care of film. Where to secure the best orchestral music, reports, etc. This is a great book. CONTAINS EVERY HOUSE DETAIL. . . . $1.00

Special until March 31st, entire DRIBEN PUBLICATIONS, $2.00

Express or P. O. Order payable
DRIBEN PUBLISHING CO.
London, Ont., Canada
No Stamps. No Currency.
References : Bradstreet's or Dun

Improved Film Supply Co.

Members of Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.
Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

Our Want Ads Bring Results

ADVERTISEMENTS IN

FILM INDEX

BRING QUICK RESULTS

A LIVE SERVICE FOR LIVE MANAGERS

FILMS HOWARD MOVING PICTURE CO. FILMS

MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 12. March 20, 1909. Whole No. 152.

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:

INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

AN OPEN QUESTION.

The very fact that vaudeville acts are "catching on" in moving picture houses, shows that they count. A good many managers say that they have even increased their receipts. Such cases are by no means rare. That is why they must be given attention. But there is a great diversity of opinion regarding the engagement of this addition to the picture show, and pro and con are abundant.

Our argument is that whether it is a vaudeville act, an illustrated song, or anything else, if it breaks the monotony of ninety minutes of moving pictures, it serves a purpose.

We have been criticized by persons who cannot read plain English, for encouraging vaudeville. We reiterate that it is not the act which we think is good, but the purpose which it serves. But the question resolves itself, in point, to whether or not the succession of film after film is satisfactory to an audience; it must be remembered in considering the question, that the prevalence of old films, flickering machines and bad operators serves to introduce the matter of physical effects of moving picture shows. It is useless to bark at a wooden Indian—he is there and will stay there. Vaudeville acts are here and while we have them we are forced to consider them, no matter what our personal views are.

But we would like to leave this question to our readers. No doubt the great majority of them are competent to discuss the subject from experience, and it is likely that we can all learn something by others' experience. Beginning with our next issue, we shall devote space to letters from our readers on this subject. All are invited.

DAYLIGHT SCREEN TO BE FINANCED

American Syndicate Formed

Almost immediately after the exclusive article in our last issue regarding the perfection of a screen attachment by which moving pictures can be shown in daylight, comes the announcement that a company is being formed to finance the marketing of the device in this country.

Mr. Hubbard Wilson, a Maine lumber magnate, who is said to have an interest in several New England moving picture theatres is the man who proposes within a few more weeks to equip every moving picture theatre in the country with such an attachment, eliminating, he hopes, all the evils attendant on the present necessary darkening of halls where films are projected.

Since the appearance of our article on this subject in our last issue, we have been deluged with inquiries for further particulars. We find that in the trial of the Quentin device referred to, the screen, measuring eight feet by ten, is a part of the rear wall of the hall, which is painted white, very slightly tinted with rose, and is protected more or less from the glare of the footlights and the electric lamps by adjustable curtains. The projection cabinet is supported by two iron columns, about 10 feet high, at the other end of the hall, which accommodates 350 spectators. The arc lamp used for projection is 66 feet from the screen, and normally takes a current of 30 amperes from the mains of a 110-volt circuit. Half the lamps of the theater are lighted, yet the projected pictures, both stationary and moving, are seen very well, and the eyes are less fatigued than if the hall were dark.

Further experiments in this direction, however, are being conducted in various parts of Europe. In Belgium, says the Scientific American, De Mare has invented a system of projecting fixed pictures in daylight which he calls by the English name "without darkness." The screen is arranged, like a scene of a theater, in the frame of a pair of folding doors, the projection apparatus being concealed from the spectators, who occupy a room lighted by two large windows. Excellent results were also obtained when the apparatus was set up in a shed, the spectators being in the open air. A current of from 7 to 9 amperes per square meter (about 11 square feet) is required, according to the inventor, and even 5 amperes suffice for a room having no window opposite the screen. This system has already been initiated in France and will probably soon reach Paris.

Meanwhile other devices are being patented almost daily. In the method of Antoine and Prosper Poch, which may be used for fixed or moving pictures, in illuminated halls or in diffused daylight, the image is thrown on a translucent screen between the spectators and the lantern, and forming the front wall of the projection chamber. If the screen is of ground glass the ground face should be turned toward the spectators. The pictures are seen very distinctly. In some cases it is advisable to diminish the quantity of light that enters the projection chamber through the screen by placing outside the latter a slightly smoked glass, which also softens the harshness of the white parts of the picture. The other walls of the chamber are opaque. In an apparatus devised for demonstration these walls are made of black cloth sliding on rods. An ordinary moving picture apparatus, with an arc lamp consuming 15 amperes at 110 volts, covered a screen measuring 32 by 24 inches, with pictures clearly visible to spectators in the open air at two o'clock on a partly cloudy afternoon.

But the projection on translucent screens of images visible to spectators in lighted rooms is not new. It was accomplished in 1897 by the artist Lemot, with a screen of fine canvas saturated with gelatine and covered with copal varnish. Chamayon made what he called "rainbow screens" by a process which has long been public property and which consist in saturating white fabrics, thin or thick, with fish glue and lining them with thin tinted stuff.

According to Mr. Wilson, who called on us, he is going to enter into negotiations for any one of the inventions obtainable, the object being to try to improve on it to suit the needs of the American moving picture theatre system. He says that his present intentions are to finance the proposition with the aid of two or three wealthy friends. He says:

"I suppose I am one of a great number who believes in the great future for moving pictures. But this does not mean that progress will be made by running shows just as they are today, with no effort for improvement; not that they are not acceptable at present, but there are difficulties which must be overcome. Opposition by people who object to the shows must be fought down entirely before the business can be said to stand solidly on its two feet, as it were. The great trouble, among others, I consider the darkening of the room. Every man in the business can readily see the possibilities of such an idea. It would help the industry on greatly toward the success which I think it deserves. I shall leave for Europe in a few days, and when I return you may be sure that I'll have with me the best device obtainable."

INVESTIGATION TO SHOW

It seems peculiar that for the second time there is doubt as to the proper conduct of a city department which has jurisdiction over the moving picture theatres. It is only recently that the enormous graft exposure upset things in New York City. Peculiarly soon thereafter, things began to hum in usually quiet, serene New Jersey. The persecution got to be so that the Hudson County Exhibitors' Association was organized. But matters still went doubtfully. Somebody was "getting his," and an investigation is now in order.

Chief Conway of the fire department has received reports from the company captains relative to the manner in which neckelette, license fees have been paid, which, when revealed, will explain in some measure why the pension fund of the Jersey City Fire Department has not received what was coming to it from the source of revenue named. The chief said that the income from this particular source should have been anywhere from $6,000 to $8,000, counting, of course, permits for each machine operated and the $20 a month fee for permission to run each place.

The investigation as to where the revenue from the various places not credited on the license fee book of City Clerk Michael I. Fagen's office as having paid in the manner prescribed by law went to, is being pushed vigorously, but the chief declines to divulge at present the facts he has discovered.

Chief of Police Monahan has instructed the captains of the different precincts to ascertain whether or not the nickelettes in their bailiwicks are being operated under properly issued licenses and also to ascertain if the fees due under these licenses have been paid.

Chief Monahon said that he would be in a position to issue a statement of the prevailing condition in the premises and he declared that every moving picture place doing business counter to the law would be closed up until the requirements are complied with.

The disclosure of the nickelette case has caused another inquiry to be set a-going. There are hundreds of licenses issued to concert and dance halls, not to speak of saloons permitting music in such places. Furthermore there are permits granted for music on special occasions to different persons. Whether or not the fees accompanying such permits are turned over to the proper repository is also engaging the attention of the investigating authorities. A majority of the nickelette proprietors have not been paying what they should have paid into the office of the city clerk.

One man has failed to pay his license fee as the law demands since May 8, 1908, although his place has been running full blast daily since then, it is charged.

The Board of Aldermen will meet on Tuesday evening, March 16, and it is probable that an investigation will be ordered.

Chief of Police Monahan said today: "I would suggest that the best way to ensure the proper and regular payment of license moneys from moving picture places would be to demand that a full year's license fee be paid upon the issuance of each permit by the City Clerk. In the event of the place going out of business before the term of the license expires a pro-rata refund could be made. This method of keeping tabs on all the places interested, would I think, do away with even the appearance of suspicion concerning the manner in which the places interested would be paying for the privilege of doing business."

Any way at all that they try to remedy or regulate, however, means little to the exhibitors. He will have to "give up" just the same. And if, as a public-spirited citizen, he testifies against the grafters, it is called a "squeal," and he gets a Christmas present such as McClellan handed New York showmen a little while ago.

PATENTS CO. STARTS ACTIONS TO SEIZE FILMS

VIGOROUS PROSECUTIONS BEGUN

Two Exchange Licenses Cancelled

Unlicensed exchanges and theatres are no longer able to use licensed film. This announcement will cause consternation and incidentally foreshadow a general upheaval in the film business, where pirate tactics have supplanted legitimate methods.

The Patents Company have filed replevin suits against certain concerns, which, by virtue of the agreement entered into with the Patents Company, have been violated, virtually putting them out of business, at least in so far as the pursuance of dishonest tactics are concerned.

From this date on, every unlicensed exchange will be compelled to return all licensed film to the manufacturers, who always held all right and title to the film leased.

For several weeks complaints have reached the Patents Company that smaller theatres in isolated places were using licensed film, though not carrying a license. Other exchanges which were at one time licensed and later for cause cancelled have followed the same practice. This will be stopped, as the Patents Company is determined to leave no stone unturned to protect those entitled to protection.

That the stand taken by the Patents Company is heartily indorsed may be evidenced by the avalanche of congratulatory correspondence received during the past few weeks. The policy of the Patents Company is not to coerce the use of its film, but violations of any of the rules in its agreement will not be tolerated. It is this one unanswerable purpose of maintaining justice to all that has won for the Patents Company enthusiastic adherents the country over.

By inaugurating a policy of self-protection made necessary through the unlawful tactics of smaller concerns, the Patents Company enjoys the respect and good will of the entire film industry, more especially that portion who see a gigantic future which may be attained by a conservation of interest along lines of business integrity, quality and dollar-for-dollar value.

Under the license agreements between the Patents Company and the licensed exchanges, all film is leased by the licensed exchanges from the manufacturers. The title to the film always remains in the manufacturer, and upon the violation of any condition of the agreement by the exchange, the licensed manufacturer becomes entitled to immediate possession of the film.

The Patents Company has been aware of the fact that there are theatres in different parts of the country which have not been licensed, but are using licensed film, and in the interest of the licensed theatres, the Patents Company has taken steps to stop this practice. While the company does not urge every theatre to use the films of its licensed manufacturers, it does insist that the proper legal restrictions which have been placed upon its films by virtue of the patents owned by the company, be strictly observed, and that no theatre shall be permitted to show licensed film until it first has secured a license from the Patents Company.

The Patents Company has been advised by counsel that under the terms of the license agreement, an action of replevin will be in favor of the manufacturer against any unlicensed theatre showing licensed film, and that the particular film in the hands of the unlicensed theatre can be seized in a replevin suit and held pending the determination of the action; that the court will award the film to manufacturer with an addition thereto, a sum to cover whatever may be the amount of the damages proven.

Actions have already been taken against theatres by the Patents Company in New York, Philadelphia, Pittsburg and Chicago, and these actions will be vigorously prosecuted.

Licensed films have already been seized in unlicensed theatres, as a basis of each of these actions, and the Patents Company will protect the interests of its licensees in all parts of the United States. The company requests all licensed exhibitors and licensed exchanges to report promptly to it, violations of this kind, giving the names and addresses of the unlicensed theatre showing licensed films and the names of the film shown, together with the name of the maker. Such reports should be forwarded promptly, to the Motion Picture Patents Company, at 80 Fifth Avenue, New York City.

On March 12 the following replevin actions were commenced:

In New York City: Lubin Manufacturing Co. vs. George Hilkemeier, George Hilkemeier & Company and Jefferson Amusement Company, 1740 Fulton Street, Brooklyn.

In Pittsburg: Edison Manufacturing Company vs. Wonderland Theatre, Braddock, Pa. 2. Edison Manufacturing Company vs. Crystal Theatre, 860 Bradwells Avenue, Braddock, Pa.

In Chicago, Ill.: Selig Polyscope Company vs. Robertson & Normal, 482 Lincoln Avenue, Chicago, Ill. 2. Vitagraph Company of America vs. Chris. Rolandson, 427 Milwaukee Avenue, Chicago, Ill.

Licenses Cancelled.

March 12, 1909.

Pennsylvania Film Exchange,
403 Lewis Block,
Pittsburg, Pa.

Gentlemen:

Today we telegraphed you as follows:

"March 12, 1909.

Pennsylvania Film Exchange,
403 Lewis Block,
Pittsburg, Pa.

Our license to you is hereby cancelled for your breach of its terms. We demand that you return licensed films in conformity with clause nineteen of licenses agreement.

MOTION PICTURE PATENTS CO.,
by J. J. Kennedy,
Treasurer.

(Chge. Patents Co.)
(Repeat this message.)"

We hereby confirm our notice to you that we have today terminated our exchange license agreement with you, and demand that you return to the licensed manufacturers, all licensed films leased by you since February 1st, 1909, in conformity with clause nineteen of your license agreement.

Yours very truly,
MOTION PICTURE PATENTS CO.,
by J. J. Kennedy,
Treasurer.

March 12th, 1909.

Wonderland Film Exchange,
Seventh St. and Liberty Ave.,
Pittsburg, Pa.

Dear Sirs:

Today we telegraphed you as follows:

"March 12th, 1909.

Wonderland Film Exchange,
Seventh St. and Liberty Ave.,
Pittsburg, Pa.

Our license to you is hereby cancelled for your breach of its terms. We demand that you return licensed films in conformity with clause nineteen of license agreement.

MOTION PICTURE PATENTS CO.,
by J. J. Kennedy,
Treasurer.

(Chge. Patents Co.)
(Rpeat this message.)"

We hereby confirm our notice to you that we have today terminated our exchange license agreement with you, and demand that you return to the licensed manufacturers, all licensed film leased by you since Februarg 1st, 1909, in conformity with clause nineteen of your license agreement.

Yours very truly,
MOTION PICTURE PATENTS CO
by J. J. Kennedy,
Treasurer.

KINODROME TIP.

The Geo. K. Spoor Co. is preparing a big hustle for summer business, and the first shot of their campaign is in the form of a neat folder directed to summer park promoters. They point to the great demand for pictures as argument, and then say: "A stuffy, little malodorous show is anything but attractive on a hot and sultry day. The summer park, laid out with an eye to seasonable enjoyment, is surely the anthesis to the average moving picture show as described above." The Kinodrome service means the installation of everything pertaining to the conduct of a moving picture show, and this Chicago concern has been in this field long enough to be able to report a big increase in outdoor shows for the coming summer season.

SLIDES FOR FURTH.

The Levi Co., slide makers, has secured for illustration the songs made by the Seymour Furth Music Publishing Co., of 1416 Broadway, New York. The first of their songs to be posed are the popular hits, "He's My Brudda-in-Law" and "If Every Girl Was a Girl Like You."

MR. BERST SAILS.

On Thursday, March 18, Mr. J. A. Berst, the American representative of Pathe Freres, sails for Paris on the La Provence. It has not been stated at the office of the company just how long he will remain away. It is expected, however, that upon his return there will be some important and startling developments relative to the present film situation.

BAD BOYS.

There Is Woe In Owego, N. Y.

The proprietors of the moving picture theatres, says a local daily, and also the village officers have been caused no end of trouble recently through the nuisances caused by the young lads hanging around the doors of these amusement places and slipping in when the door tender is not looking.

It has been the custom of a large number of the young lads, ranging from twelve to fifteen years of age, to hang around the doors of these theatres and ask nearly everyone who happens along to buy a ticket and take him in. This matter come to be a great nuisance and as a result the police were notified. The night officers endeavored to make the boys keep away, but as soon as one of them is seen approachinfg, the boys light out and the next thing seen of them they are down at the other theatre working their passage into the show. Last evening the crowd gathered as usual and sprung a surprise on the people going in by giving them a little charge of water from a water pistol. Chief Brooks, who has had his eyes on the miscreants for some time, happened to catch one of them in the act, a lad named McCarthy, from South Waverly, and he at once took him in charge and escorted him to the city hall. Justice Hoagland came down and the boy was given a thorough lecture, after which he was allowed to go home.

The authorities have resolved to put a stop to these nuisances and it is probable that some young man will be brought up for an example.

PATHE'S "RETURN OF ULYSSES"

Third of "Film d'Art" Seems Best of Series

By "NOENOCQ."

If the old heroes of Greek mythology could have paid a visit to the sample rooms of Pathe Freres one day during the week they would surely have believed that the film on the sheet was some magic mirror reflecting the wonderful times of ancient Greece. It was the third of Pathe's "Film d'Art," entitled the "Return of Ulysses," portraying the beautiful romance of Penelope and the Greek hero. To say that it is a masterful "film production" is not doing it justice, for if the term is taken at its current worth it is not only inadequate, but improper. For be it known, the style of "Films d'Art" is entirely different from the subjects marketed as "moving picture stories." They are not such. They are stories in pantomime, where no lips move to give the impression of "acting," as is usual in the moving picture of today. The characters are artists in pantomime, and the action is laid out with pantomimic action in mind.

In Pathe's series, too, scenery is given unusual consideration. There is no semblance of your "prop;" everything looks substantial, a fixture; it looks as if this story of Ulysses was posed mid the stately pillars and squares of some preserved part of the ancient Greece that we read of in our books. Mr. Paul Mounet as the hero of mythology amply bespeaks the valiant, mighty warrior. The make-up is admirable in the portrayal of the principal male character, but the same may be said of Mme. Bartet, whose Penelope is acted so true and faithfully that one must marvel. In her scenes, particularly is one impressed with the individualism of the Film d'Art. There is not the usual speedy action of characters. Penelope, for instance, is a marvel of grace, ease, poise; it is evident that when she posed for the film she was not mindful of the camera before her; it looks natural. The other characters in the film go through their parts as if they were actually a part of the time and story; interest in what goes on is written in their faces, and each gesture therefore becomes doubly valuable. I do not think that it is possible to bring the art of pantomime to a higher realization of the artistic than with the opportunities afforded by the moving picture film. But while there are actors and actors, there are also pantomimists and ditto; but it does really seem as if it was left for the great French house to show us the best we have ever seen.

It is a curious fact that the very quality of the acting in "The Return of Ulysses" gives it a value of length peculiarly its own. There is no length wasted. The makers might have gained feet by showing Ulysses marching on several roads on his way home, or taken advantage of other points to elongate, but they preferred not to. They have left a great deal to imouncement titles, and while the film is 925 feet long, we do not "feel length." It is used to such a filmization of the story by Jules Lemaitre, an Immortelle of the Academie Francaise, as we never dreamed could be accomplished.

Yet, we go elsewhere and see—what? But why compare? If other subjects on the market may be termed thorns, let us at least feel that we have the rose, too; the "Return of Ulysses" is that.







Films of the Week

(See Advertisements for Release Dates.)

VITAGRAPH CO. OF AMERICA.

"A HOME AT LAST."—The story opens in the bed chamber of a young couple, where their little girl lies critically ill. The old doctor sits intently watching the child's face; the parents are near at hand, as is also a trained nurse. After a few moments, the physician bends forward, feels the little one's pulse, then nods for the nurse to come to him. To her he



tells that the child is dead and bids her break the sad news to the parents. The father, although grief-stricken, controls his feelings, but his wife seems dazed, as though scarcely realizing her bereavement. After a lapse of six months, we find the mother crazed over the loss of her child. The doctor, who has carefully watched her actions, tells the only thing which can bring about a change is to adopt a child about the same age and size of their own little one. Following the advice, the gentleman visits an orphan asylum. With an attendant, he and his wife pass about, watching the different groups of children. The husband seems to take great interest, while the wife is totally indifferent. A little girl is finally selected, all go to the office, where the necessary papers are signed and the little child is taken to her new home. Here she is given new clothes and playthings and is supremely happy, but that the mother cannot forget her own child and acts toward the little one almost rudely. The turning point comes when the



adopted girl arranges a birthday party and invites her new parents to come to her room. The man heartily appreciates this act of childish love; his wife is only mechanically polite at first, when, her reason returning, she clasps the little one fondly to her heart.

"A CURE FOR RHEUMATISM."—In the hotel parlor, old Fudge is seated reading and nursing his rheumatic foot. He finally spies an article in the paper telling of a wonderful cure for his ailment, "The Bee Sting" remedy, and immediately makes up his mind to get some. Going to his room, he calls a bellboy, gives him money and the address and bids him hurry back. The boy goes to the drug store, buys a bottle and returns quickly to the hotel. By this time, Mrs. Fudge has retired. Fudge opens the bottle and the bees swarm out and begin operations on both the man and his wife. They fight them off as best they can, then try





to run away. Through the halls and into the parlor they rush, the bees following and stinging everybody with whom they come in contact. Our final scene shows Fudge and his wife with swollen faces and bandaged hands, trying to eat their dinner.

"A FRIEND IN THE ENEMY'S CAMP."—A woodman and his wife are seen working about their hut, their little daughter of about 12 years helping. The mother gives the child a couple of aprons and tells her to wash them in a stream nearby. The child does as she is bidden, and, after finishing, notices flowers growing nearby. She starts picking them and wanders off further and further from home. Two Indians are seen approaching in a canoe further down the stream. They finally reach the spot where the little child stands, spring out and bear her off down the stream. They reach camp with their captive, where the little girl finds a friend in a young Indian girl about her own age. Meanwhile, at home, the child is



missed and the father starts out in the direction of the stream. On the banks he finds evidence of a struggle, loads his gun and paddles down the river. At the camp, the Indians retire and the little Indian girl tells the captive in pantomime that she will help her to escape. Watching their chance, the little girls creep from the teepee and walk toward the stream. They presently spy the woodman and the child is soon restored to her parents. A noise is



heard and the Indians rush upon and attack the woodman. Escape seems hopeless when the wife appears, musket in hand, and puts the Indians to flight.

"A BRAVE IRISH LASS."—Pat O'Malley and his wife Bridget are celebrating their golden wedding. The neighbors call in, congratulate the old couple, each one bringing a gift to commemorate the occasion. Among the visitors is Sir Thomas Gifford, a rich land owner. The old couple bid him welcome, offer him a glass of wine, which he drinks to their health, then takes a paper from his pocket, which gives them free use of his house as long as they live. They are profuse in their thanks, and, after shaking hands again, Sir Thomas departs. A young Irish girl among the number takes the paper, reads it to O'Malley, then places it in the cupboard for safe keeping. Black Dinny, a process server, looks through the window, sees where the paper is secreted and, when the coast is clear, enters the room, gets the precious document and goes out. A young lad appears at this time, sees Dinny and, knowing his character, is sure he is there for no good, so kicks him out. The young girl runs in as McShane, a gentlemanly-looking villain, stands in the doorway and tries to make himself agreeable. His advances are repulsed and McShane is given the same treatment as Dinny, administered by the same Irish lad. Down the lane the two victims meet, compare notes and plan vengeance. Dinny shows Mc-



Shane the paper which he has stolen; the latter sends him for the bailiffs and decides to evict the old couple. On the lawn in front of the cabin, O'Malley and his wife are watching the young couple dance. Everybody is having a good time until Dinny, McShane and the bailiffs appear. McShane demands rent of O'Malley or threatens to put him out. The young girl steps forward and tells that Sir Thomas has given them free rent as long as they live, goes inside for the paper, returns quickly and tells them it is missing. The bailiffs start removing things from the house and, while this is going on, the young girl rushes to Sir Thomas' home and tells him what is happen-

ing. He starts back with her, and, as they come in sight of the house, Dinny tries to sneak away, but the young lad grabs him, finds the paper and hands it to Sir Thomas. The latter



acknowledges it and orders the furniture put back in the house. The crowd grab Dinny and beat him unmercifully, pelt him with stones as he runs away, then the dancing is resumed.

PATHÉ FRÈRES.

"VAMPIRES OF THE COAST."—A band of outlaws on the sea coast make their miserable and dishonest living by luring ships from their course to be dashed to pieces on the rockbound coast. They tie a lantern on the horns of a cow and lead her along the beach, and the ship, seeing its gleam, heads for the light, and as a consequence is soon on the rocks, where it is dashed to pieces. The pirates gather up the rich merchandise as it floats to shore, and make the surviving crew and passengers prisoners, taking them to a cave, where the casks and boxes are broken open and the spoils distributed among the gang. One of the wreckers saves the life of one of the passengers, the beautiful daughter of a wealthy family, who has lost consciousness after battling with the waves, and he tries to make the unfortunate girl as comfortable as possible in her squalid



surroundings. The rest of the robbers imbibe too freely of the contents of some of the casks and before long it has its effect, and they all fall asleep. The young fellow, seizing this opportunity, takes the girl and leads her out of the place, and after many adventures he manages to take her to her home, which is a beautiful manor. Her friends, who are worried lest she is lost in the storm, are overjoyed at having her safely returned, and as a mark of appreciation they invite the youth to stay and accept their hospitality. He gladly consents, for he is deeply in love with the maiden, and it is not long before she lets him know that the feeling is mutual. His visit to her home is one of joy and happiness, and eventually the happy young couple are married.

"UNUSUAL ELOPEMENT."—A pretty girl who is out walking with her parents meets a young man, and the latter, becoming greatly interested in the maiden, tries his best to get in conversation with her, but meets with a cold rebuff from her strict old father. Not to be daunted so easily, the youth follows the little group, and just as they are about to enter their house, the girl slips her admirer a note, in which she tells him to come and ask for her hand, and if refused, they will elope. The youth does as he is bid, but is refused, whereupon the couple leap from the window and alight safely in a waiting auto, which spins away at high speed. The old man, who is equal to the occasion quickly secures another machine and soon is in hot pursuit of the fleeting couple. Finally something goes wrong with their auto and it appears as though they are lost, for the enraged old parent is gaining ground, but the couple quickly jump out and are successful in evading their pursuer for some time, in which their troubles come fast and furious. They are compelled to leap fences, and in one place they pass through a bolted



gate like spectres, but all the time the old man is hot on their trail. Finally he catches up to the pair, and there is no way of escape, so the girl gracefully rises up in the air and the father, fearing that she will fall and be killed, gladly gives his consent to their marriage, and the lass comes down to receive her father's blessings.

"THE RINGLEADER."—Among a lot of hard-working men in a lumber yard is one indolent fellow, who is caught loafing by the president of the concern, who discharges the lazy fellow on the spot. The latter waits at the gate for his fellow workmen, whom he infuses with an arbitrary feeling among them, and putting himself up as their ringleader, persuades them to strike out of sympathy for his untimely discharge, also to receive more pay and shorter hours. The group hold an indignation meeting and all sign an agreement to quit work except the foreman of the yard and his son, who are not in sympathy with the cause, having a large family of little ones depending upon their wages. The next day, when the latter are at work, the mob of ruffians surround their home and wreck the place with stones, driving the terrified family nearly to distraction by their nefarious conduct. Under the guidance of their ringleader the strikers



then go to the office of the president and present their terms, but only meet with a cold rebuff from the stern old man, who orders them all off of his premises. Bent upon having revenge, the angry mob rush into the yard and attack the foreman and his son, and when the fracas is ended the youth is lying dead on the ground, while the cowardly mob makes a hasty departure. The heartbroken father carries the lifeless form of his son home to the afflicted family, and they are a pitiful little group in their dire distress which their adherence to honor and righteousness has brought upon them. The last picture shows the little family of mourners returning from the funeral of the innocent victim, and the same mob of cowards are there with heads bent low, for they have had time to ponder over the rash act and feel the pangs of remorse. The old president addresses them, and in his speech points out to them their folly in following the precepts of their cowardly leader. His words have the desired effect upon the conscience-stricken men and each one gives his word of honor to return to work, after which they turn on their leader and mete out to him his just punishment.

"JEALOUS HUBBY."—In these days of peculiar fads, when a certain style of dress becomes the vogue, and every woman is anxious to be strictly up to date, she wears the same sort of garment as her neighbor, which is confusing to the men folks, who are liable to make grave mistakes in mistaking some other man's wife for his own at a quick glance. In this case, where the husband is extremely jealous of his wife, the latter puts on her new plaid coat and starts out to pay a visit to her mother. The husband, to be sure that his better half is faithful to him, follows, and when he sees a woman with the same sort of a coat entering a carriage, he attacks her, whereupon he gets a sound beating for his pains. Next he sees a pair of young lovers walking along the street and the youth's hand is tenderly "going to waist." Thinking that it is his wife, the enraged hubby grabs the young man, who proves to be a little too much of an athlete, and it is useless to mention the outcome of the affair, after which the jealous fellow hurries home to patch up his wounds. The good wife arrives at her mother's, and after paying a short call, hurries back home, where the infuriated husband is waiting to give her a piece of his mind. As soon as she strikes the room the man who is ever looking for trouble, discovers that there



is a lock of hair on her coat, and thinking that it belongs to some of her admirers, he starts out to find the owner. He compares the lock to every one's hair whom he meets and in his journey fares even worse than on his former escapade. Finally he returns home and finds his mother-in-law there paying a visit, and to his horror, discovers that the hair belongs to the old woman's little dog, whom his wife was fondling while visiting her mother. Realizing that he is all in the wrong, the jealous hubby begs his wife's pardon and promises to behave better in the future.

"TOMMY'S OWN INVENTIONS."—Little Tommy, whose mechanical ingenuity masters his own good judgment, gets himself into an embarrassing position by using the bathtub of his home as a tonneau for an improvised automobile. He procures a set of wheels from a perambulator and adjusts them to the bottom of the bath tub, then going to the kitchen he routs out the maid, after which he takes possession of all the cooking utensils and uses them to good advantage in fitting up his latest invention. When the grotesque looking affair is ready, he drags it out of the place, and after taking his seat at the wheel, he starts down the street. The first victim in his reckless driving is a man who steps directly in front of the machine and is knocked down, but the happy youngster keeps right on going. Next, he smashes into a carriage, cutting the rig squarely in half, but comes out of the catastrophe without a scratch and steals away. He is finally stopped by a policeman, who demands his license number, and having none, he easily alleviates this difficulty by chalking on a number and continues on his way. The crowd who have become furious at the recklessness of the young rascal follow him and catch him when the machine breaks down. They hand the little miscreant over to an officer, who carts him back to his home, where his horrified father gives him a sound thrashing for his unusual escapade.

"SUMMER HOME FOR THE SCHOOL CHILDREN OF PARIS."—This interesting picture shows the school children of Paris enjoying the hospitality of the fresh air committee, which is a tremendous blessing and success, not only in Paris, but every city in the world, where this custom is supported by those philanthropic people who give the youngsters an opportunity to enjoy their young hearts for a few weeks in the summer, taking them away from the din and sufferings of city life, and transplanting them to green fields where they can imbibe in the joys of nature and enjoy their young lives under the clear skies running wildly through the wildwood and making a lasting impression on their young hearts that time can never efface. We first see the hundreds of youngsters as they board the train to start on the journey, then arriving at their destination, where they march like a regiment of young soldiers to take possession of their new home, and by the expression on their faces one can realize the deep gratification that they feel in their own innocent ways to those who are responsible for this monstrous treat. It is extremely interesting to see them under the guidance of the attendants as they play their childish games, then enjoying their frugal meal, and retiring at bedtime, then arising in the morning to repeat the course of enjoyment, and so they continue until it is time to return to their loving families much the better for their grand vacation.

Our latest Film d' Art, "The Return of Ulysses," is a drama founded on the historical Greek legend, and is offered with subtle dramatic precision, in which the characters are played by Mme. Bartet, MM. Albert Lambert, Delannay and Paul Mounet, all prominent French artists, and members of the Comedie Francaise, Paris.

"THE RETURN OF ULYSSES."—Ulysses is a legendary Greek hero, who, when the expedition against Troy was resolved upon, enlisted and devoted himself to the cause which eventually proved a failure. When Troy has fallen and Ulysses sets sail for home, his ships are driven to different lands, where his adventures are numerous, keeping him away from his native land for ten years. As time rolls on without his return he is looked upon as dead by everyone except his wife, Queen Penelope, who firmly believes that her husband still lives and will some day return to her. The people of Ithaca are very anxious to have their queen marry again, but this she stoutly refuses to do, insisting that her little son Telemachus alone shall be their King. Many suitors present themselves at the palace as aspirants for the beautiful Penelope's hand, but they get very little encouragement, as she remains steadfast in her belief that Ulysses will eventually come back. Finally, driven to desperation by the repeated entreaties of the high priest, Penelope consents to marry one of her many admirers, but makes it clearly understood that the wedding shall not take place until she has completed a piece of tapestry on which she has been working during her lonely hours of waiting for her husband's return. In order to protract the time, she rips out at night the work that she has accomplished during the day. One night, after putting her little son to bed, Penelope falls asleep beside his cot, and in a dream sees Ulysses enter the room and bend over Telemachus, kissing the child fondly on the brow, after which he turns a pleading look in her direction and disappears. Upon awakening, Penelope, taking the dream as a good omen, meaning that Ulysses still lives and is striving to come to her, goes over to the tapestry and rips out the work done that day. As she pulls out the threads one by one she is unconscious of the fact that she is being watched by her maid Myrrah, who stands aghast as she realizes what her mistress's action means. The indiscreet Myrrah loses no time in betraying Penelope's secrets, and the suitors, upon hearing how their queen has been deceiving them, rush into the palace just in time to see Penelope destroying a large portion of the tapestry. After remonstrating with the frightened woman, they rush from the palace, destroying everything in their path. The next scene shows Ulysses returning to his native land, and as he enters the palace he comes upon the prostrate form of an old servant who has felt the wrath of the infuriated mob. Upon hearing the old man's story of the existing state of affairs, Ulysses with his habitual quickness of decision changes garments with the old servant and enters his home in this disguise. He is met by his wife's many suitors who are living riotously on his estates, and who treat the tottering old stranger with scant courtesy; his own little son being the only one who offers him a glass of wine to quench his burning thirst. Penelope then appears and informs those assembled that she has decided to wed the one among them who can bend the bow of Ulysses. The most persistent suitor steps up and endeavors to wield the gigantic weapon, but without success. Finally Ulysses himself comes forward, and to the amazement of all present bends the bow with ease and send the arrow straight to the heart of his wife's tormentor. The friends of the wounded man rush for Ulysses, but the latter, throwing off his disguise, seizes his sword and succeeds in slaying the wretches who were planning to wrest his kingdom from him. The happy Penelope, scarcely able to believe that at last her hopes have been realized, throws her arms about her hero's neck and weeps tears of joy for his safe return.



EDISON CO.

"A CANADIAN WINTER CARNIVAL."—Ski-ing.—Ski-ing is one of the principal winter sports in Canada. The picture shows ski jumpers on the Mount Royal Ski Course. The longest jump was made by E. L. Wilson, being ninety-one feet six inches. He was disqualified by falling after touching the ground. The winner, P. McKinnon, jumped eighty-six feet six inches. Tandem ski jumping was done by P. McKinnon and E. L. Wilson, who jumped seventy-nine feet six inches. In this scene is included a panoramic view of Montreal, taken from the Mount Royal Ski Course. Civic and Merchants' Sleigh Drive.—This is one of the greatest features of the Montreal Carnival. It shows a great quantity of private sleighs, as well as turnouts of the merchants of Montreal. Many handsomely decorated sleighs are seen on this occasion. Ice Harvesting on the St. Lawrence River.—This is one of the interesting and instructive sights of Montreal during the winter months. The complete operation of ice harvesting is shown, including marking out ice with horse plows, scraping away snow and cleaning the top; cutting ten-ton cakes; dragging the ice from the river to the skids; loading on sleighs and hauling away. The ice shown is twenty-six inches thick, each block weighing about 1,200 pounds. Snow Shoeing.—Every evening during the carnival snow shoeing races were held around the ten-mile course at Mount Royal. In this scene is presented a number of enthusiasts leaving the city for the Mount Royal Course. Toboganning.—Fletcher's Field is given to the carnival crowd who congregate for what is called "Go As You Please Sports." The tobagan slides used are arranged so that the coasters enjoy the sport. It is known among the enthusiasts as "Bumping the Bumps." Ice Skating, Montreal A. A.—This is one of the finest open-air rinks in the world, and at the time this picture was made, upwards of 2,000 were enjoying this pleasure.

"A MIDNIGHT SUPPER."—The game is won! The traditional honor of the college is preserved. As a fitting climax to the day's victory, the fair co-eds decide to hold a midnight supper. Invitations are distributed with great secrecy. An invitation, dropped by a careless student, is found by the janitor. The janitor, his arms filled with stovepipes and bottles, meets the enthusiastic students as they troop through the corridor. On mischief bent, they jolly him until his good nature rebels. In an effort to retaliate he slips, and crashes down in a medley of stovepipes and bottles. The uproar sends the merrymakers scurrying to their rooms. Aroused, the Preceptress finds the janitor floundering on the floor. Thinking him drunk she calls a policeman. Brought to his feet by the officer, in a dazed condition, his explanations are unintelligible. Disgrace stares him in the face. "Providential thought"—the invitation saves him. The "Midnight Supper" is no longer a secret. Reading the invitation the amazed Preceptress plots a surprise. She orders the janitor to stand guard and call her on the stroke of twelve. Miss Sprite, of the supper committee, overhears the plot. To outwit him she watches her chance and turns back the hands of the corridor clock. The grim sentinel on guard wearies and goes to sleep. Once he wakes, but the clock only tells him of more leaden hours. Smuggling the good things in the window the girls enjoy themselves as only care-free maidens can. The supper is over—one more mad prank to close the day's sport. Stealing softly out, they tie the sleeping janitor's legs to the fire gong. They wake him. His struggles ring the alarm. Prepared, the students rush in and deluge him with water before the arrival of the city's guardians.

"LOVE IS BLIND."—Love and jealousy are ever ready to join hands with Folly in the dizzy whirl of life's mad dance. The exciting events that threatened the disruption of the Brown household was caused by the striking resemblance of Mr. Brown, the master, and James, the man. The engagement of James, the butler, to Mary, the maid, is sealed with ring and kiss. Merrymaking, the maid dresses her lover in his employer's coat and silk hat. Creating much amusement by his impersonation of the master, he ends his little comedy by kissing the maid. Breaking away laughing she leaves the room. The kiss is witnessed by Mrs. Brown. Mistaking the butler for her husband, she angrily mashes the hat over his head. Discovering her mistake she screams and faints. The astonished butler, removing his coat, makes heroic efforts toward her restoration. Hearing the scream Mr. Brown rushes in. Misinterpreting the situation he seizes the unhappy butler and kicks him out of the door. Mrs. Brown revives, explains the events and leaves the room. Mr. Brown, greatly amused, unconsciously dons the butler's coat. Entering, the maid, thinking Mr. Brown the butler, teases him from behind his chair. He accepts the attention as coming from his wife. The enraged butler returns with Mrs. Brown in time to witness love's comedy. A kiss caps the climax. The future peace of all is threatened. An explanation of the mistake clearing the air, all appreciate the joke. Unknown to the butler, to avoid complications, Mr. Brown cuts off his whiskers. Secretly the butler does the same. They meet! Thinking one another intruders they grapple and roll about the floor until parted by a policeman. Explanations following, they agree as a unit that the blindness of love affects mistress and maid as well as master and man.

KALEM CO.

Guests and friends assemble on the lawn and a typical Southern wedding takes place, with the old parson officiating and declaring the couple man and wife, when the ring is slipped on the bride, dances and festivities following. Married for quite some time the husband, a cracker on a sugar cane plantation, this time, as usual kisses his young bride before leaving for work. In his absence it is apparent that somebody else owns her heart, for another man enters the house and both reciprocate a strong love in true fashion. A farm hand from behind the porch is witnessing it all, and he immediately hastens with the news to the husband who, though giving no credit at first to the story, is finally persuaded to leave the field and see for himself. Being unable to get in and receiving no answer to his calls, the cracker batters in the door and with the hired man comes upon his guilty wife and the intruder. The couple now make their escape by a sliding rope through an upper story window, and as they are about to land upon the ground, the infuriated husband is again

confronted, and in a fusilade of shots the unfortunate fellow meets with death. The false woman incidentally stumbles over his body, and seeing a handy revolver at its side picks it up for her accomplice, and the two now run for their lives. A posse soon formed in the neighborhood follows their trail and discovers the fugitives in a dense grove of banana trees, but promptly evade the pursuers by retreating into the swamps. At close range the couple for a time hold the posse at bay, and one of their members is shot. But the overwhelming majority is destined to win out, for the desperate pair is forced to seek shelter in an abandoned hovel, where, from within, they still continue giving fight, until one of the posse sets the shack ablaze; the woman leaping desperately for her life falls and sustains an injury, which afterwards causes her death, and her lover in trying to escape is at last captured and passed over to justice to take its course.

In "HUNGRY HANK'S HALLUCINATION," —Hank, a tramp, becomes visible to a bunch of pretty girls in a summer park. Of course, they fly when they see Hank, but such an impression do they make on him that he dreams of the girls kissing and caressing him when he falls asleep on a bench. When the tramp awakes, however, he finds it only a dream.

S. LUBIN.

"A COWBOY ARGUMENT."—In a Western inn cowboys are drinking. On the floor sits an Indian quietly smoking his pipe. Jim, a cowboy, under the influence of liquor, knocks the Indian down. The Indian is just ready to strike him with a dagger, when Jack, another cowboy, holds him back and calms him with a few pleasant words. Jim mounts his horse and



rides off. He meets the Queen of the ranch, whom he tries to kiss. At this moment Jack appears on the scene, knocks Jim down and walks away with his sweetheart. He brings her home and then returns to the inn, where he meets Jim. At this moment an eagle circles over the inn. Both draw their revolvers and fire. The eagle comes down between them. Each one claims having made the lucky shot. A fight ensues, and they agree to let the cards decide who is the victor. Before entering the inn, Jim put some cards in his boots determined to win the game and thus the glory of having killed the eagle. The Indian has noticed Jim's crookedness and follows him into the inn. At an opportune moment Jim exchanges his cards with those in his boots. He holds the highest hand and wins the game. Jack, enraged, pulls his shooting iron and fires at Jim. He then mounts his horse and rides away, followed by the cowboys, who swear to string him to the first tree they may find. The cowboy rides to the home of his girl and tells her of what has happened. She exchanges clothes with him and rides away, pursued by the cowboys. Thus she hopes to give Jack time to escape. After a long chase she is recognized by the cowboys, who return to her home, where they capture Jack. They take him back to the inn and were just placing the rope around his neck when the Indian reveals the crookedness of Jim. They search him and find the cards concealed in his boots and in his coat. They quickly release Jack and place the rope around Jim's neck, leading him away, while Jack and his girl leave in fond embrace.

"TALKED TO DEATH."—While an old maid is dressing she is talking so rapidly that the looking glass breaks. Leaving the house she meets the grocer and talks to him until he drops dead. Passing on she meets two lady friends, who vainly try to get in a word. The old maid talks and talks them to death. A messenger boy is the next victim. She talks him to death just in front of a doctor's house. The doctor comes running out of the house, the old maid explains what happended, the doctor drops dead. Next a nurse is coming out of the house and she, too, is talked to death. A policeman who wants to investigate is also a



victim of the old maid's rapid-fire gun. The old maid passes on and meets a friend, another old maid equally as strong in speech as her friend. They talk and talk until both drop down dead.

"REFORMING A HUSBAND."—The young couple arrive at home and get ready to settle down for a happy life. While wifey is taking off her wraps the husband lights a cigar. The wife returns, and is startled. She takes the cigar out of the young husband's mouth, telling him that he must not smoke any more. Hubby's face is a study. It is evening. The young husband is trying to pass the time by playing solitaire. Wifey enters, takes the cards, tears them up and tells hubby that he must not play cards any more. The husband is resigned. He goes to the buffet to take a drink of whisky, but wifey takes the glass from his lips and tells hubby that he must not drink any more. The husband looks in surprise, wondering what next he shall do no more. The young couple have visitors. They offer them wine and cigars. The young husband does not smoke, neither does he drink. "Isn't he a darling," says the young wife to her visitors. What the husband misses at home he gets in the club. He plays cards, smokes and drinks until he has a glass too much. The visitor from the evening before is greatly surprised to see the young husband in this condition and brings him home. The young husband enters his bed room, places his hat under the bed, his watch in the water pitcher, his shoes in the bed, and after many accidents goes to sleep. The young wife is horrified to see the bed room in such condition. "I will fix you," she says, and leaves the room. The young husband is eating his breakfast. Now he hears steps. He takes the paper, and Oh! how interested he is in the news. Wifey enters. She kisses him good morning. Oh! how hot his forehead is. She goes to the sideboard, takes the whisky bottle, pours out a full glass, then she gets a cigar, which she lights for hubby. She gives him the whisky and then the cigar and has never tried since to reform her husband.

"UNCLE REUBEN'S COURTSHIP."—Uncle Reuben is working hard on his farm. After the day's work he cooks his meal and reads his paper. There he discovers an advertisement, reading as follows: "A widow with some means wishes to meet a gentleman with pleasing ways." "That's me," says Reuben, and gets ready to meet the widow. Dressed in his best, the Rube calls on the widow. He makes a great impression. While making love a dude enters. The Rube takes him and throws him out of the window. The next suitor is an Irishman, about seven feet tall. He did find favor in the eyes of the widow, but not so in the eyes of the Rube, who takes a chair and knocks the Irishman down to three feet height. A German,



who next enters, does not fare any better. He is thrown around like a ball and quickly exits. "Now do you want me?" says the Rube to the widow, who blushingly embraces her strenuous suitor.

ESSANAY MFG. CO.

"THE ROAD AGENTS."—Two outlaws, one an Englishman, the other a Mexican (both well known for their daring robberies and their phenomenal success in eluding the sheriffs and their deputies) plan to rob a certain stage supposed to contain valuables and money amounting to a considerable fortune. The method always pursued by the Englishman in his nefarious work was to become acquainted with travelers and ascertain the amount of valuables they carried. The opening scene shows the Englishman mixing with the travelers as they are boarding the stage coach, wishing them a pleasant journey and making has adieux; then the stage driving away. The bandit then meets his confederate, the Mexican, and they mount their horses, and together they take a short cut and head off the unsuspecting travelers. The hold-up of the stage is a most realistic bit of workmanship, accomplished with neatness and dispatch. After relieving the occupants of the coach of their valuables, the bandits remount their horses and escape. A messenger is at once dispatched to the nearest town, and the sheriff notified of the robbery. The latter mounts his horse, rounds up his deputies, "swears in" a number of cowboys, and starts in pursuit of the daring duo. In the meantime the two bandits return to the home of the Mexican and divide their ill-gotten gains. During the division a quarrel ensues, owing to the Englishman claiming the larger part of the spoils. The Mexican draws his knife, but his companion is too quick for him, and, after forcing the Mexican to drop his weapon, picks up the most valuable articles and departs. Stung by the humiliation and enraged by the unfair treatment of his compaion, the Mexican follows, bent on vengeance, but too cowardly to attack his late comrade openly. He springs upon him as he is changing his clothing and after a severe struggle fatally wounds the Englishman, robs him and escapes. The man revives; struggles to his feet; staggers to the road and intercepts the sheriff and his posse. Acknowledging his guilt, he names his confederate and falls dead at the feet of the sheriff. Remounting his horse, the sheriff and posse start in hot pursuit of the surviving bandit. The Mexican espies the posse from afar, and securing his mount leads his pursuers a most exciting chase over mountains, through trackless deserts, bustling with cacti and sage brush, and, after a running pistol duel, is finally lassoed from his horse and brought to justice.

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"I DID IT, MAMMA!"—Little Gladys and Claude are playing in the nursery. Claude has monopolized the building blocks to the extreme perturbation of Gladys. She, with sly procedure, knocks over the little castle Claude has built. The children at once engage in a bitter quarrel, and Gladys leaves the room, going into the dining-room just after the maid has put some cream puffs on the table. Gladys appropriates them and Claude enters and asks

for a share, which she refuses. He then eats up the sugar, which is left on the plate. Mamma enters as Gladys sneaks out of the room, and, discovering the loss of the puffs, accues Claude, who mutely receives the punishment—a switching. Gladys hearing this is seized with a spirit of contrition and, coming from her hiding, says, "I did it, mamma," and picks up the switch, hands it to mamma, saying "whip me."

"THE LURE OF THE GOWN."—"Fine feathers make fine birds," and handsome gowns make handsome women, and a handsome woman is the most fascinating thing extant. Hence it was when Isabelle appears on the scene clad in a gown that is a masterpiece of dressmaker's art, she easily fascinates the male contingent, among whom is Enrico, the sweetheart of Veronica, a street singer. Enrico is so enraptured at the sight of Isabelle in her resplendent attire that he becomes her abject slave, casting aside the poor, peasant-clad little Italian street singer, who has loved him devotedly. Crushed almost beyond endurance the pood girl stands sobbing at the entrance of the park, where the inconstant lover left her. Her tears attract the attention of a wealthy young couple who happen to pass. In answer to their queries she tells them how contemptible her sweetheart acted, and all because of the fascinating influence of a gown. The lady is moved to commiseration and offers her aid in the gift of the most beautiful gown Veronica has ever seen. Her opportunity for revenge has turned her love to hate, and as she appears at the Italian Benevolent Association Ball, she is the star of the event, for she looks like a queen as she promenades the ballroom. She at once becomes the "Mrs. Trouble" of the evening, for the men all desert their partners and flock around her, beseeching but a smile. All this elicits from the women folk delicate little bon-mots, such as "Hussy," "Temptress," "Cat," "False Hair," "Paints,"—oh, well, you know how it is. Enrico is thrown into a rage that runs the entire gamut of emotions—love, jealousy, hate, disappointment and a few others, too numerous to mention here. He begs forgiveness, declaring undying love, but she tells him it is the gown that has attracted him and not her, but on his knees he swears, still she will not trust him and turns to a poor, good-hearted Italian who has persistently loved her despite her coldness.

"THE VOICE OF THE VIOLIN."—Herr Von Schmitt, a young musician, comes to this country from Germany, and ekes a living teaching violin. At home he has become imbued with the doctrines of Karl Marx, the promoter of the communistic principles of socialism, the alleged utopian scheme of universal co-operation, which in time, and under the control of intemperate minds becomes absolute anarchy. Von Schmitt, however, succeeding in a moderate degree to procure comfort by his art, is gradually being weaned from his former covetous spirit, and turns a deaf ear to the persuasive arguments of his former companions. Among his pupils is Miss Helen Walker, the daughter of a wealthy capitalist. A strong friendship springs up between teacher and pupils, which ripens into love before they are aware of it. Von Schmitt, unable to restrain himself any longer, during a lesson at his studio, declares his love, and is, of course, owing to the disparity of rank, spurned. Enraged by the seemingly unreasonable conditions of affairs, he harkens to the argument of his anarchistic friends, and becomes one of their body. At a meeting there takes place a drawing of lots to select the assassins of a certain monopolist, whose name is unknown to him. By a fateful fortuity he is selected as one of the two to do the job. Armed with a bomb, they proceed to the house, a mansion in the swell section of the city, and while one goes into the cellar to place the infernal machine, Von Schmitt stays outside to watch. While there the melody of his own violin composition floats out on the night air, and ascending the stoop he peers through the window and beholds Helen playing the violin. The realization of what is about to happen for the moment rivets him to the spot. This is her home; he had never known it, as she always came to his studio for her lessons. To save her he must act quickly. Diving into the cellar he finds his companion has adjusted the bomb and already lighted the fuse. He begs him to desist, but to no purpose. To his entreaty the other replies, "Remember your oath." "To perdition with such oaths, from whence they eminate," and seizing him an awful struggle ensues. The other man succeeds in overpowering him, and, binding him hands and feet, leaves him to be destroyed with the rest. With supernatural effort he crawls toward the bomb and with his teeth bites the fuse in two as the fire is within a few inches of the mob. Calling for help he arouses the household who release him from his position.

CORRESPONDENCE.

Editor, the Index:

I have sent a copy of the following letter to the Newark News, in the columns which there was quite a discussion regarding moving pictures:

"In connection with the recent discussion regarding moving picture shows and the precaution taken to safeguard the audiences who patronize them, I wish to say that I have for some time been much interested in the subject and that I have studied the operation and control of these amusement places in a number of cities throughout the country.

Newark proper seems to be abundantly supplied with these show places, and from all that I can see and hear I am of the opinion that the local authorities are trying to do their best in safeguarding the public. There is, however, room for improvement. There are similar shows in some nearby towns that leave much to be desired, both in the matter of equipment and in the adoption of safety devices and methods. Inasmuch as the point of possible danger is invariably located near or at the main entrance to these shows it is important that the operating booth and everything connected with it should be as safe as modern protective measures can make them. In some details perhaps Newark, and certainly these out-of-town places, could add a few clauses to the existing code of rules governing the operation of moving picture shows.

An epitome of the regulations in some other cities shows that in nearly every town of any consequence the operation of these picture machines must be in the hands of a competent man, who, upon submitting proof of his ability and responsibility, can be given a special license by the authority controlling such shows. These licenses are good for one year, but they are subject to revocation at any time for cause. No one but a licensed operator is allowed to run the machine at a public exhibition. This prevents, among other things, the only too frequent practice of turning the operation of the machine over to some boy or inexperienced person while the chief operator goes out.

Another important detail is the equipment of the booth and the use of fireproof material in its construction. The term fireproof is often misinterpreted, either intentionally or otherwise. Rule 65A of the national electrical code is so framed that if it were generally followed in spirit as well as in letter, the danger from improperly constructed booths would be reduced to the minimum. But there is a big difference between fireproofed and fireproof material, and most moving picture houses prefer to accept the former as being the requirement set forth in rule 65A. Fireproofed material, however, may be merely wood, covered with tin, asbestos or some other metal or material for which fireproof qualities are claimed. Fireproof material, on the other hand, means just what it says.

The best regulations that I have ever seen covering the construction of operating booths call for a metal chamber of galvanized iron, not less than No. 24 gage, the inside measurement of the chamber to be not less than six feet square and six feet high. This chamber must have an outer and an inner wall at the top, sides with a two-inch air space, and a substantial iron framework for all supporting purposes. A vent pipe not less than a foot in diameter, made of metal, must run from the booth to a point outside the building At least two five-gallon fire extinguishers must be placed near the booth, while the wiring for the machine must be in conduits and separate from any other lighting system in the building. The red lights over the exits must be fed by sperm oil, the number of exits to be regulated by the seating capacity of the house.

The strict enforcement of these regulations, in addition to those in general operation everywhere, together with frequent inspections, insures a degree of safety that is by no means general hereabouts. It is furthest from my desire to stir up any fears in the minds of the timid, but the public of Newark and vicinity are entitled to the very fullest measure of protection at these show houses. The manner in which they are multiplying encourages the belief that the regulations above cited relative to booth construction should recommend themselves to licensing authorities. In a number of our neighboring towns the manner in which these show places are conducted is really criminal. In many cases the managers seem to think that all that is necessary is to have a red light over the exits, while the construction and equipment of the operating booth and the handling of the machine are matters that are treated with an indifference and disregard of precautionary measures that would be almost laughable if they did not have to do with the safety of the mothers and children who frequent these places. Yours very truly,

BRENTANO.

Arlington, March 2, 1909.

ST. LOUIS BUSINESS.

The world has had fiends of various sorts; camera fiends, postal-card fiends, speed fiends, dope fiends and hordes of others of high and low degree. But all these others are as naught compared to the number who may be classified as moving-picture fiends. It would not be too much to say that three-fourths of the population of St. Louis is made up of people with the moving-picture craze.

There are cures for the drink evil, tobacco habit and kindred things, but no one has found or dared to propound a remedy for those afflicted with moving picturetitis. Those who fear habits should shun the moving-picture shows. A man must use opium for some time, it is said, before the habit becomes fixed upon him. The moving-picture habit takes hold upon the first visit to a show and must be indulged in daily. Those whom the habit has taken hold upon are compelled to visit moving-picture shows at every opportunity, and by night they have nightmares that whir and flicker and blur even as do the films in the toy theatres.

It would be a hard task to find a locality of any size within the confines of St. Louis that does not boast one or more moving-picture shows. They are legion. They are everywhere. But the craze is not confined to St. Louis alone, for in every town and hamlet they are working night and day shooting comedy, pathos and tragedy upon a screen and gathering up the sheckels.

There is much to be said in favor of the moving-picture shows. They are the poor man's theatre. There he can go with his family and enjoy an hour or more of amusement and tears for a few cents. But it is not the poor man alone who is a devotee of the moving-picture shows. All classes and conditions are addicted to the habit. The moving-picture shows are instructive to a degree, for in them men who have never traveled as far as Belleville can visit almost every nook and corner on the earth.

In St. Louis every working day there are hundreds of young women employed downtown who forego their noonday luncheon that they may be able to visit the moving-picture shows. Instead of filling up on canned beans and the like, they fill up with canned drama. They laugh at the comedy scenes enacted on the screen, applaud the cracked-voiced singer at the conclusion of his illustrated song, and go back to the counter and the typewriter stomach hungry, but mentally fed.

Moving pictures have much to commend them because of their educational value. The shows are not patronized by children alone by any means. In fact, it would be safe to say that three-fourths of the moving-picture fiends in St. Louis are grown-ups, who get every bit as much amusement out of the pictures as the youngsters. A few days ago one of the picture shows ran a film depiciting egg hunters along the British coast. The film showed how the egg hunters lower one of their number over a high cliff, and the picture almost takes one's breath away as the descent of the egg hunter is observed. We see him swinging out over the raging ocean below. We see the birds attack him as he plunders their nests. It is so life-like that one al-

most believes he is looking at the actual scene.

REASONS FOR CROWDS.

There are three reasons why so many persons frequent the moving-picture shows of St. Louis. One of these is because of the desire to look at pictures. Another is the love of pantomine and knock-about farce, and the third is the satisfaction in the sight of anything done by machinery.

As children love to look at mechanical toys, so do the grown-ups love to speculate on how the pictures are produced. The pictures themselves in many cases, give the mind much to speculate on. There are pictures that show a basket woven by unseen hands. The wicker used in constructing the basket seems to fly into its proper place. Another picture shows a lump of clay, that seems possessed of life, and which begins to hurl itself about in a most amazing manner, and soon there begins to unfold before the eyes of the spectators a beautiful work of art. This film is apt to puzzle even the keenest of minds, but when one is informed that the model is made by a sculptor and the film run backwards, one finds the mystery but simple after all.

It has been said that the moving-picture craze will soon pass, but from present indications it would appear that it has come to stay. Constant improvements are being made, and new features added to the programs of the nickelodeons, so that the interest of the moving-picture fiends is never allowed to flag.

The proprietor of one of the big moving-picture shows of St. Louis stated a few days ago that he contemplated securing the services of some of the country's greatest singers to give one or two vocal selections at each show. He said further that he was prepared to pay salaries from $200 to $500 a week to get the best possible talent. If his statement regarding salaries is to be believed one is compelled to believe that there is money in moving-picture shows.

GOOD REPORT.

The popularity of the story told in pictures may be judged from the fact that in Newark, N. J., there are upward of twenty-five moving picture shows. Eighteen of these places were subjected to a rigid inspection by Captain C. Albert Gasser, head of the Bureau of Combustibles and Fire Risks of the Fire Department. The purpose of the inspection was to ascertain how the managers and the proprietors of these places are conducting them, from the point of view of safety.

In the majority of the places visited it was found that the manager and the proprietors of the moving picture shows were meeting the requirements of the city ordinance, which is not exacting. The proprietors in all cases stated that they would do anything that would make their places safe. On the day of the inspection Captain Gasser discovered bad defects here and there nearly all of which could be easily remedied. The head of the Bureau of Fire Risks saw to it that these defects were either attended to while he was in the place or that a promise was made that they would be attended to within a reasonable time.

A place visited on the Hill revealed the fact that a boy about 15 years old was operating the moving picture machine, instead of a licensed operator, who is required by the city ordinance to be 21 years old, intelligent and able to operate a machine. Captain Gasser took the manager of the place to task and informed him to tell the owner of the show that he must meet the requirements of the law or suffer his place to be closed up and lose his license. He also instructed the manager that no boys were to be permitted to loiter in the moving picture booths, so in case of accident there could be no shifting of the responsibility.

"These operators are required by law to have a license," said Mr. Gasser, " and they are held responsible for the conduct of the affairs in these places, whether in or out of the place during the time the moving picture show is supposed to be open. They can have an assistant, but that doesn't relieve them of responsibility. If they employ an assistant it is to them to see to it that he is a competent man."

Two new places which have recently opened in the Italian quarter of the Hill are owned and conducted bf Italians. One of them is a contractor and the other is a saloon keeper. The place owned by the saloon keeper when visited by Captain Gasser revealed a little carelessness on the part of the machine operator. In the booth where the picture is situated Mr. Gasser found two small strips of discarded film. He rebuked the owner and told him his operator must be more careful about throwing the material about the booth or his license would be revoked.

At the place owned by the Italian contractor Mr. Gasser ordered an "exit" door changed, so that it would open into a rear yard. This the Italian owner said he would do immediately.

In a moving picture show that had recently changed owners it was found that a young man had been operating a picture machine without a license for several days. The owner pleaded ignorance of the law, saying that he had not been long in this city. Questions by Captain Gasser brought out the fact that he did know that his former operator had some kind of a license, but he did not investigate what it was for. Gasser laid down the law to the owner, who declared that he would do everything to make his place to conform to the law.

The chief fault found with the moving picture shows was that most of them are poorly ventilated. A few of the owners exercise care in regard to cleanliness, and many of the proprietors keep their places in excellent condition and have them very well ventilated. The moving picture shows are so situated in buildings that often no facilities for ventilation are afforded, and the fact that the room must be dark while the film is in operation is claimed as more reason why there should be a means of some ventilation.

The character of the pictures as noted last week by an investigator were not offensive. They were in the main founded on well-known stories. Occasionally a picture that is not proper is used, but it is never exhibited after being discovered on its first "run-off." In Newark the patrons of the moving picture shows did not care much for melodramatic kind, as the taste is seemingly for comic pictures. The owners say that tastes differ according to the neighborhood. Some of the picture-drama patrons like plenty of action and they want a story that is full of good moving action, not necessarily thrilling, but something on the order of a chase picture, where a reckless driver of an automobile hits every thing in sight and everybody joins in the chase to catch him. There is a demand for Wild West pictures and the proprietors and managers of the moving picture shows are constantly being asked to get this kind of pictures. Some of the shows open at noon and keep going until 11 o'clock at night. The shows are continuous and so are the privileges that go with the ticket. Sometimes the only thing that moves is the pictures.

When some of the picture "theatres" were showing scenes of the earthquakes in Messina a few weeks ago, some of the Italian patrons began sobbing. They talked out loudly in their native tongue about the demolished places as they appeared on the screen. A place on Bedford street that used to provide marionette shows has now been turned into a moving picture show. The Italian patrons that used to go to the former show are just as much interested in the motion picture entertainment.

FROM TROY.

Up in the steam laundry town of New York state they are arguing strong for their moving picture theatres. Here's what they say to Assemblyman Murphy, who has introduced a "child bill" in the Legislature:

"Assemblyman C. F. Murphy lives in New York, which fact explains his whys and wherefores of many of the measures he has this season introduced in the Legislature. In common with many other Gothamites, Assemblyman Murphy's knowledge of the affairs, conditions and happenings in the state is limited solely to that portion known as Greater New York.

"Consequently, when he learned that some of the moving picture shows in his home city were immoral and unfit for the eyes of children, he immediately jumped to the conclusion that all animated picture exhibitions throughout New York were likewise improper, and, Comstock-like, the Assemblyman straightway prepares a bill, by the passage of which he would have the state make it a misdemeanor for proprietors and managers to permit children under 16 years of age to attend a picture theatre. He proposes to introduce the measure next week, unless his more level-headed friends are able to convince him that there is hardly any chance of securing its passage.

"Before Assemblyman Murphy makes any further move in the matter it would do no harm for him to personally visit the moving picture shows in Troy. There are four such places here, and in not one is there ever displayed a film the subject of which could, by the widest stretch of the imagination, shocks the most fastidious mind. And be it said to their praise, the promoters of similar enterprises throughout the state are equally as careful in the selection and reproduction of views as are those in this city. Were it otherwise, the authorities would promptly put out of business the offenders against morality and common decency.

"Assemblyman Murphy, before attempting to regulate the moving picture business, in which hundreds of thousands of dollars are invested, will better serve his constituents by working to secure such legislation as directly interests big and wicked New York."

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)

1368 BROADWAY
NEW YORK CITY

Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

WE CAN BE OF USE TO YOU

WE SELL—Moving Picture Machines and Supplies, Repairs for all Makes, Colors, Limes, Ozone, Ether, Etc.

WE MANUFACTURE—Oxy Hydro Gas, 20th Century Erko & Odeon Stereopticons. Slides of every Description. Advertising Slides a Specialty.

ERKER BROS. OPTICAL CO. 604 Olive St., St. Louis, Mo.

CHANGING SERVICE

is the order of the day.

But not with our customers.

Our film service, once tried, ALWAYS proves satisfactory.

No statements made that are not adhered to.

If we cannot supply you with what you want—we'll tell you so

Let us quote you.

GEORGE K. SPOOR CO. (Inc.)

62 North Clark Street, CHICAGO

BIOGRAPH FILMS

Trade Mark

Trade Mark



THE LURE OF THE GOWN

Released March 18th, 1909

THE VOICE OF THE VIOLIN

Romance of a poor German Music Teacher

Herr Von Schmitt, a young musician, imbued with communistic principles of socialism, falls in love with his pupil, a wealthy heiress. His suit spurned, he becomes a full fledged anarchist and is chosen as one of the assassins of a monopolist. Through the hearing of one of his violin compositions he discovers that the place is the residence of his former pupil, and so begs his companion to desist, which brings about a conflict in which he is overpowered and bound, with the lighted fuse of the bomb slowly burning towards disaster. He manages, however, to crawl over and extinguish the fuse with his teeth, thereby saving the girl, her family and himself. This act of heroism wins for him the love of the girl and consent of the father. **Length 978 Ft.**

Released March 15th, 1909

The Lure of the Gown

Showing the fascinating influence of a masterpiece of dressmaker's art. It lures away the sweetheart of a pretty little street singer, until she herself becomes possessed of a creation that eclipses it, and then—well it is the old story, "fine feathers make fine birds."

Length 547 Feet

I DID IT, MAMMA!

A very pretty little story of a child's confession of a deed she sees another about to be punished for.

Length 342 Feet



THE VOICE OF THE VIOLIN

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

S. LUBIN.

Subject and Class.	Date.	Length.
The Stowaway—D	Mar. 8	820 ft.
The Little Rag Doll—D	Mar. 11	460 ft.
The New Mirror—C	Mar. 11	420 ft.
A Dime Noval Detective—C	Mar. 1	820 ft.
The Last Call—D	Mar. 4	485 ft.
I Will Only Marry a Sport—C	Mar. 4	395 ft.
The Silver Dollar—C	Feb. 15	475 ft.
The Unlucky Horseshoe—C	Feb. 15	460 ft.
A Broken Heart—D	Feb. 18	530 ft.
The Pass Key—C	Feb. 18	415 ft.
Love Me, Love My Dog—C	Feb. 22	650 ft.
A Game of Chess—C	Feb. 25	290 ft.
The New Governess—D	Feb. 25	895 ft.

VITAGRAPH CO.

Adventures of a Drummer Boy—D	Mar. 9	620 ft.
Parted, but United Again—D	Mar. 9	310 ft.
Kenilworth—D	Mar. 13	890 ft.
And His Coat Came Back—C	Mar. 2	600 ft.
Mogg Megone—D	Mar. 2	390 ft.
A Day in Washington—E	Mar. 6	350 ft.
Inauguration of Taft—E	Mar. 6	600 ft.
The Poor Musician—D	Feb. 23	652 ft.
Perpetual Proposals—C	Feb. 23	296 ft.
Saul and David—E	Feb. 27	1,000 ft.
The Honor of the Slums—D	Feb. 16	630 ft.
How the Kids Got Even—C	Feb. 16	——
C. Q. D.—E	Feb. 20	——

BIOGRAPH CO.

The Rouè's Heart—D	Mar. 8	759 ft.
The Wooden Leg—C	Mar. 8	240 ft.
The Salvation Army Lass—D	Mar. 11	926 ft.
A Fool's Revenge—D	Mar. 4	1,000 ft.
The Russian Spy—D	Mar. 1	465 ft.
His Wife's Mother—C	Mar. 1	523 ft.
At The Altar—D	Feb. 25	972 ft.
The Golden Louis—D	Feb. 22	474 ft.
The Politician's Love Story—C	Feb. 22	526 ft.
The Curtain Pole—C	Feb. 15	765 ft.
His Ward's Love—D	Feb. 15	235 ft.
The Hindoo Dagger—D	Feb. 18	583 ft.
The Joneses Have Amateur Theatricals—C	Feb. 18	400 ft.

PATHE FRERES.

Subject and Class.	Date.	Length.
All's Well that Ends Well—D	Mar. 8	479 ft.
When Love Will—M	Mar. 8	475 ft.
Little Cyril, the Runaway—D	Mar. 10	695 ft.
He Can't Lose Wifie's Ma—C	Mar. 10	295 ft.
Convict's Revenge—D	Mar. 12	436 ft.
Educating the Blind—E	Mar. 12	476 ft.
Sad Awakening—D	Mar. 13	656 ft.
Visit from the "Down Home Folks"—C	Mar. 13	302 ft.
The Test—D	Mar. 1	475 ft.
The Suffragette's Dream—C	Mar. 1	407 ft.
The Guilty Guardian—D	Mar. 3	466 ft.
The Man Monkey—C	Mar. 3	394 ft.
A Bad Shot—C	Mar. 5	590 ft.
Behind in His Rent—C	Mar. 5	358 ft.
Dr. Wright's Invention—C	Mar. 5	525 ft.
Forced to Play Cop—C	Mar. 5	358 ft.
The Miser—D	Feb. 22	519 ft.
Grand Canal, Venice—E	Feb. 22	410 ft.
What A Uniform Will Do—C	Feb. 24	495 ft.
A Little Coquette—C	Feb. 24	367 ft.
The Jolly Trio's Dream—M	Feb. 26	417 ft.
Mr. Jonah Gets A Little Dust In His Eyes—C	Feb. 26	184 ft.
Topsy Turvy—C	Feb. 26	318 ft.
Hypnotic Subject—C	Feb. 27	479 ft.
Florrie's Birthday—C	Feb. 27	433 ft.
The Hand—D	Feb. 15	850 ft.
The Assassination of the Duke of Guise—D	Feb. 17	853 ft.
His First Flight—M	Feb. 19	397 ft.
Choice of Weapons—C	Feb. 19	315 ft.
How Mother-in-Law Got Even—C	Feb. 19	197 ft.
Exacting Father-in-Law—C	Feb. 20	423 ft.
Now I'm Here, I'll Stay—C	Feb. 20	453 ft.

EDISON CO.

Subject and Class.	Date.	Length.
The Colored Stenographer—C	Mar. 9	600 ft.
Mary Jane's Lovers—C	Mar. 9	265 ft.
The Star of Bethlehem—E	Mar. 19	950 ft.
100 Per Cent. Jealousy—C	Mar. 2	405 ft.
Boyhood Dreams—C	Mar. 2	425 ft.
A Bird in a Gilded Cage—D	Mar. 5	900 ft.
The Landlady's Portrait—C	Feb. 23	585 ft.
The Janitor's Bottle—C	Feb. 23	405 ft.
Left Out—D	Feb. 26	900 ft.
A Daughter of the Sun—D	Feb. 16	850 ft.
The Uplifting of Mr. Barker—C	Feb. 19	900 ft.

ESSANAY CO.

An Expensive Skypiece—C	Mar. 10	500 ft.
The Crazy Barber—C	Mar. 10	500 ft.
Shanghaied—D	Mar. 3	1,000 ft.
The Telltale Blotter—D	Feb. 24	1,000 ft.
Tag Day—C	Feb. 17	560 ft.
Bring Me Some Ice—C	Feb. 17	350 ft.

URBAN ECLIPSE.

(Geo. Kleine.)

South American Indians—E	Mar. 10	288 ft.
Mother-in-Law in Country—C	Mar. 10	350 ft.
Rivalry—D	Mar. 10	367 ft.
Embarrasing Present—C	Mar. 3	410 ft.
Sailor's Belt—D	Mar. 3	483 ft.
American Fleet at Sydney—E		190 ft.
Hand of Wizard—C		374 ft.
Outwitted—M		463 ft.
Joel's Wedding—D	Feb. 24	569 ft.
Polka On Brain—C	Feb. 24	445 ft.

GAUMONT.

(Geo. Kleine.)

The Postal Clerk—D	Mar. 9	292 ft.
Blacksmith's Bride—D	Mar. 9	720 ft.
Smoking Lamp—C	Mar. 13	320 ft.
Irresolute Man—C	Mar. 13	387 ft.
Buttes Chaumont Snowstorm—E	Mar. 13	282 ft.
The Piano Teacher—D	Mar. 2	857 ft.
Walking on His Toes—C	Mar. 6	406 ft.
In Sore Straights—D	Mar. 6	522 ft.
Jones Bought A Phonograph—C	Feb. 13	296 ft.
Ambassador's Despatch Case—D	Feb. 13	624 ft.
A Strong Draught—C		380 ft.
Grandfather—D		614 ft.
The Chinamen—C		387 ft.
Bernard Palissy—E		444 ft.
Foxy Husband—C	Feb. 27	253 ft.
Obstinate Umbrella—C	Feb. 23	530 ft.
Milk for Baby—C	Feb. 23	430 ft.
Prince and Dwarf—D	Feb. 27	707 ft.

SELIG CO.

The Iron Worker—D	Mar. 11	1,000 ft.
Mad Miner—D	Mar 4	870 ft.
Pastimes in Colorado—E	Mar. 4	125 ft.
The Skipper's Daughters—D	Feb. 25	1,000 ft.
On the Warpath—D	Feb. 18	1,000 ft.

KALEM CO.

The Seminole's Vengeance—D	Mar. 12	920 ft.
The Old Soldier's Story—D	Mar. 5	825 ft.
New Minister—D	Feb. 26	865 ft.
Sporting Days in the South and the Making of a Champion—Sports	Feb. 19	940 ft.

D, Dramatic. C, Comic. E, Educational. M, Magic.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, Mar. 16

A HOME AT LAST

A young couple lose their little child. The wife grieves over her bereavement, finally loses her mind. Upon advice of their physician they adopt a little girl whose childish love restores the woman's mind.

Length 700 feet

A CURE FOR RHEUMATISM

Old Fudge, a chronic rheumatic, reads of the "Bee Sting Remedy" for his ailment and decides to try it; he procures a bottle, opens it, the bees swarm out and make things warm for the old man and his wife, but the rheumatism remains.

A GREAT COMIC **Length 275 feet**

Saturday, Mar. 20

A FRIEND IN THE ENEMY'S CAMP

A little girl wanders away from home and is captured by the Indians. Through the help of a little Indian girl she escapes and after many exciting experiences is restored to her parents.

Length 530 feet

A BRAVE IRISH LASS

A very pretty Irish story in which an old couple are saved from eviction and the villains punished through the efforts of a brave young girl.

Length 440 feet

Next Week—Another Shakesperian Masterpiece

KING LEAR

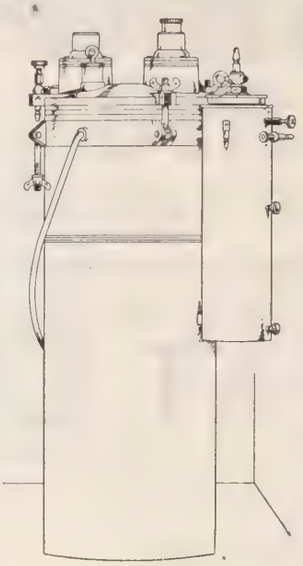
IN PREPARATION—A Magnificent Spectacular and Historical Production of

THE LIFE OF NAPOLEON BONAPARTE

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

PORTABLE GAS MAKING OUTFIT EDISON OXYGEN GENERATOR



What Motion Picture Exhibitor has not at times wished that he had a reliable and inexpensive means for producing gas that would render him independent of the electric light companies? Traveling Exhibitors especially have often felt the need of a good outfit that would take the place of calcium outfits, which are frequently difficult to get or are held up in transit when wanted the most.

The Edison Oxygen Generator and Saturator fill this need. They have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner without the use of heat or excessive pressure and without the necessity of any knowledge of chemistry on the part of the operator.

The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

We want every present or prospective Motion Picture Exhibitor to write us for detailed information about this outfit.

EDISON FILMS

EXTRA ANNOUNCEMENT—THE STAR OF BETHLEHEM

A Picture that will be the Sensation of the Lenten Season

No expense has been spared to make this a finished production in every sense. Extensive research, the most elaborate scenic-settings, historically correct costumes, and a cast of nearly one hundred persons, have united in rendering "The Star of Bethlehem" the finest production of the year.

Among the many special features introduced are a group of camels, a practical desert scene—so realistic that the camels rolled over and over in the sand delighted.

Flocks of sheep attended by rustic shepherds. An elaborate stable-setting with the Divine Child attended by Mary and Joseph, surrounded by the Wise Men, Shepherds, meek-eyed Kine and gentle sheep.

No. 6432 **Code, VENTANILHA** **Approx. Length, 950 feet**

NEW SUBJECTS:

Shipment, Mar. 16, 1909

A MIDNIGHT SUPPER
COMEDY

No. 6434 **Code, VENTAROLA** **Approx. Length, 535 feet**

LOVE IS BLIND
COMEDY

No. 6435 **Code, VENTARRON** **Approx. Length, 420 Feet**

Shipment, Mar. 19, 1909

THE STAR OF BETHLEHEM
RELIGIOUS

No. 6432 **Code, VENTANILHA** **Approx. Length, 950 feet**

NEXT WEEK'S SUBJECTS

Shipment, March 23, 1909

STROLLING PLAYERS
DRAMATIC

No. 6436 **Code, VENTICELLY** **Approx. Length, 900 feet**

Shipment, March 26, 1909

A CRY FROM THE WILDERNESS
DESCRIPTIVE

No. 6437 **Code, VENTIDIANO** **Approx. Length, 950 feet**

EDISON MANUFACTURING CO.

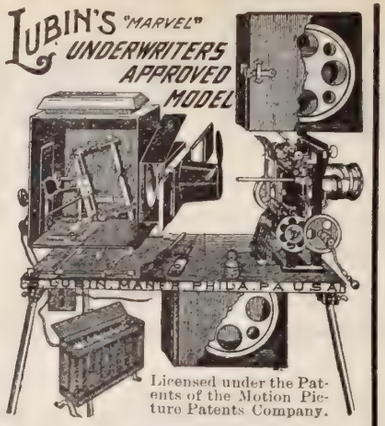
Main Office and Factory, 72 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 904 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England

Selling Agents: P. L. WATERS, 41 E. 21st St., New York; GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES



Licensed under the Patents of the Motion Picture Patents Company.

Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs,** to extend over five feet high. **$150**

Released Mar. 15th

COWBOY ARGUMENT

Two cowboys fire at an eagle at the same time. Each claims the prey. They decide that the winner in a game of cards shall receive the eagle. One of the two plays false, which costs him his life.

Length, 600 feet

TALKED TO DEATH

The picture shows exactly what the title implies. It is an exceedingly funny subject and a regular laughter maker.

Length, 215 feet

Released Mar. 18th

REFORMING A HUSBAND

The young wife returning from the wedding trip tries to reform her husband, but she soon is convinced than it is easier to reform a wife than a husband.

Length, 530 feet

Uncle Reuben's Courtship

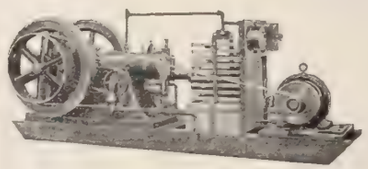
Uncle Reuben decides to get married. Seeing an advertisement in the paper, he calls on a young widow and wins her after a most strenuous courtship.

Length, 350 feet

LUBIN MANUFACTURING COMPANY

Lubin Bldg., 926-928 Market St., Philadelphia, Pa.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN

SLIDE USERS

Better be a bell cow than trail in the dust.

Startling discovery. Best thing ever.

Just think of it! Make your own slides in a jiffy; any kind of a printed slide, any color, in perfect letters, without the aid of photography, transparent paper, pen or brush. Simple and practical. Your slides will cost only a fraction. Price for slide maker, $3.50. Many satisfied users. Your money cheerfully refunded if not as we claim.

SLIDOGRAPH CO.
Dept. A **MUNCIE, IND.**

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogne of over 300 illustrated songs.

FOR SALE—35 reels perfect film, all titled and in good condition, at $15.00 per reel. Best bargain ever offered. One Columbia B. C. Phonograph for $50.00. Mayer Silverman, 713 Fulton Bldg., Pittsburg, Pa.

NEXT Sand A FILM ISSUE

ORDER QUICK OUR

Sensational Western Feature Subject

"The Road Agents"

(Length, 1000 Feet)

READY

Wednesday, Mar. 17th

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

PATHÉ FRÈRES



FILMS



HARD TO BEAT **FILM D'ART**

The Return of Ulysses

A GREEK LEGEND

Length, 925 Feet - Extra Charge, $5.00
Release Day - - - March 20, 1909

MONDAY, MARCH 15, 1909

Vampires of the Coast

COLORED

Length - - - 590 Feet

WEDNESDAY, MARCH 17,

THE RINGLEADER

Length - - - - - 594 Feet

FRIDAY, MARCH 19,

TOMMY'S OWN INVENTION

Length - - - 442 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue

MARCH 12, 1909.

To Licensees of the Motion Picture Patents Company

We regret that owing to the volume of our mail, which has averaged more than two thousand pieces a day since February 1st, we have thus far been unable to promptly reply to all correspondence unless we delayed work of greater importance to our licensees.

The increase in our office staff and facilities will enable us to answer, at an early date, all communications to which replies have been delayed.

Motion Picture Patents Company

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

MARCH 27, 1909
WHOLE NUMBER 153



THE FILM INDEX

THEATRE SEATING

We have

20,000 CHAIRS

in stock and can ship your order in twenty-four hours

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St, BOSTON, MASS. — 1235 Arch St, PHILADELPHIA, PA.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES

1401-1405 Locust St., St. Louis, Mo. — 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. 311 Chauncey St., Brooklyn, N. Y.

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower Of Liberty.
That's Why I Never Married.
Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There's Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to be Afraid to Come Home in the Dark.
To the End of the World With You.
Honeyland.
Say, Do You Love me, Dear?

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweatheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking For a Girl Like You.

CALEHUFF.

Just You and I.
Yours is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just A Little Bit.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie
Mandy Lane.

HARSTN & CO.

My Yankee Land.
When the Leaves Have Turned to Golden.
You Are the Girl For Me.
Mansion of Millionaires.
Love Spells Trouble To Me.
Take Me To The Moving Pictures.
Don't Take Me Home.
I Lost My Heart When I Saw Your Eyes,
In the Days of '49.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

Three Winners:

A FILM SERVICE

That satisfies the most exact Exhibitor.

OUR ECONOMY COIL

Which makes an Electric Light Bill look like a cancelled postage stamp.

OUR "CLARO" CONDENSERS

Practically unbreakable, and increase your light 25 per cent. $1.00 each.

Connect with "The Successful House"

CAN BE HAD FROM

PITTSBURG, PA.
WILKES-BARRE, PA.
ROCHESTER, N. Y.
CINCINNATI, O.
DES MOINES, IA.
LINCOLN, NEB.

PITTSBURG CALCIUM LIGHT & FILM CO.

Managers, Operators, Leaders, Ticket Sellers and Every Ambitious Attache of Moving Pictures Should have

Driben's Essential Reference Books

No. 1. How to Produce Your Own Talking Pictures.
Why pay hundreds weekly for what you can do under your own supervision ?
GREAT, - - - - - $1.00
No. 2. 20th Century Methods of Advertising. Extracts from the files of the greatest and most successful managers in the business. Increase your receipts 65 to 75% weekly if adopted. 75
No. 3. Systematic record of your own and your opposition's show. How to watch your opposition. How to work effects' which greatly increase the value of your picture. THIS BOOK MAKES A SHOW MAN, . .50
No. 4. How to defend yourself against the constant malicious attacks of the pulpit and other tyrants. 50
5. How to Properly Care for Your Machine, and get the better effects therefrom. Coloring your film. Care of film. "Where to secure the best orchestral music, reports, etc. This is a great book. CONTAINS EVERY HOUSE DETAIL. $1.00

Special until March 31st, entire DRIBEN PUBLICATIONS, $2.00

Express or P. O. Order payable DRIBEN PUBLISHING CO.
London, Ont., Canada
No Stamps. No Currency.
References : Bradstreet's or Dun

Improved Film Supply Co.

Members of Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

34 E. 14th ST.
Phone 375-376 Stuyvesant

"THE SERVICE THAT SERVES"



Call and see us

Our Want Ads Bring Results

A LIVE SERVICE FOR LIVE MANAGERS
FILMS HOWARD MOVING PICTURE CO. FILMS
MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc.

Wonderland Film Exchange

INDEPENDENT FILM SERVICE
Unequalled Song Slides to rent, 50c. a week. Three changes a week, $1.00.
Illustrated Lectures, fine hand colored Announcement Slides, 35c. each.
Special Slides made to order, 35c. to $1.00 each.
Tickets, 10c. a thousand.
409-10-11 Times Building, St. Louis, Mo.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 13. March 27 1909. Whole No. 153.

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:

INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

NOISY INDIVIDUALS.

Association renters are jealous of their membership—it is hard to try to induce one of them to give it up as a matter of sentiment. Every concern that holds a membership is glad to be allowed to enjoy its privileges.

Lately the Patents Company saw fit to take this privilege away from certain concerns, and no time was lost in doing so. As a result, the independent ranks are being swelled with what was adjudged an undesirable element by the Patents Company, for we have not yet heard that the Independent powers have closed the door to them. One of those expelled is a Chicago renter who is now posing as a martyr, making grandiloquent, fiery speeches and giving out lengthy interviews to the newspapers. He makes all kinds of excuses for the necessity of his entering the Independent field, then proceeds to a set of remarks that have lost him his reputation as a fair, clean fighter. He has made a laughing stock of himself by first posing as having "broken away" and "severed affiliations" with the Patents Company, and then has hinted facetiously that maybe his license was REVOKED "because he knew too much." Both statements contradict each other; but he makes matters still worse by openly inviting the combine to publish the reasons for their disposal of him. The Patents Company will not do it. The revocation of his license was a matter of business with them, and they are sound in refusing to let the matter become one of personal issue and general interest. The Patents Company lets nobody know too much of its official business and has no time to waste in argument. The weeding out of irresponsible concerns among its licensees is only part of the work of putting the industry on a firm, sound basis—a task to which the Patents Company has pledged itself.

INDEPENDENTS PROTEST AGAINST EX-LICENSEES OF PATENTS CO.

Don't Want Any More Competition, and a Combine Is Hinted

Chicago, March 19.

Once again the guiding lights of the Independent movement are experiencing the severest kind of censure and criticism at the hands of those whom they are pretending to lead in the present film war. It seems that the promoters of the faction have goods for sale and they don't care how many renters it will take to help them do business.

After the last convention a certain number of concerns were forced into line as "Independents"; they were left out in the cold, and rather than go out of business, they decided to try to get along on whatever goods they could get. Besides these, the field attracted additional forces in people who just thought they'd go into the business.

When the big break came, they were given more in the Chicago Film Exchange, which concern, together with others, undertook to lead the forces. None objected, so they did. Now, however, Swanson and Eugene Cline are thrown in on them, and this means more competition. The older concerns claim that they ought to be allowed to handle the remaining independent customers without having the further competition of concerns found unfavorable by the Patents Company. One of the complaining renters here said:

"We have been having our troubles enough trying to keep exhibitors from signing the 'trust agreement'. We have been trying to fight the Patents Company, and if we have been at all successful our reward has still to come. Now, at this moment we are expected to hold hands with our former foes, merely because their licenses were revoked. Why should we? If they were not good enough for the Patents Company, why should they be good enough for us? If the combine finds them unsatisfactory to do business with, all they've got to do is send in an order for goods to our manufacturers and they are promptly accepted as competition to us. Suppose I displeased the Independent manufacturers, would the Patents Company take me in when I could get no goods? You bet not!

"It is certainly very funny business. Here we have been helping these foreign manufacturers and agents to create a market for their goods when the biggest part of the field is closed to them, and as a return they sell to people who would not even buy from them unless they had to. Fine protection, indeed! According to this, all that the Patents Company needs to do is fire out all of their N. G.s, and we will be invited to become their competitors. A few more such cases and the Independent side will be composed of all the concerns that the Patents Company threw out."

Pittsburgh, March 19.

Every Independent renter in this town is "up in the air" about the refusal of the foreign manufacturers' agents to cut out the Wonderland and Pennsylvania Film Exchanges, whose rights to Association goods have been cancelled by the Motion Picture Patents Company. When it was called to the attention of one of the complainants that it would be restraining trade, he said, angrily:

"Well, if the combine has not been stopped yet on that account, why can't we afford to be protected against interior competition? It is bad enough to buck the combine competitor with its systematic output, etc., while we are waiting for our manufacturers to make good one of the dozen promises they have made us without them giving us more from outside. They have not really begun to release stuff yet, and how do they know that they'll be able to supply us. It looks to me as if they're taking these former Association men on and if they can't supply us all we'll be left.

"There'll be a meeting of us renters soon and we'll tell these manufacturers that we have got all the outside competition we can stand without their giving us more right in our midst. We have no association at all, but why shouldn't we have one, so that we can attend to our business better? The Patents Company is protecting its renters, but our manufacturers are not doing the same for us. Looks like they don't care how many renters there are, thinking that they'll do more business. They are mistaken, though. Our prices are low enough as it is, and if they let in a few more renters in other towns like they did here and in Chicago, they'll find themselves facing a pretty rate war."

"What ought to be done?"

"Done? Let the importers refuse to sell Swanson, Wonderland, Cline and others who were in the Association—that's all. We did without them before, we can do without them further."

Other Independent renters seen here refuse to speak for publication, but it seems as if the feeling is high against the reception of concerns whose licenses have been cancelled by the combine. Action may be taken very soon, according to signs.

PATENTS COMPANY INSTITUTES A NATIONAL FILM CENSORSHIP

To Work Co-operatively in New York and Chicago

Every possible effort is being made by the Motion Picture Patents Company to provide pictures that have either an educational, moral or cleanly amusing effect upon those who view them, and to absolutely prevent the production and supply to its licensed exhibitors throughout the country, of any film whose subject is of a questionable nature. It is well known that in the past certain objectionable pictures have been on view; but since the formation of the Patents Company, a most earnest and strenuous campaign has been carried on toward the abolishment of all such material, and the prevention of its further production. With this end in view, the Patents Company has secured an agreement from all of its licensed manufacturers and importers. The following licenses are included:

Edison Manufacturing Co.
American Mutoscope & Biograph Co.
Essanay Film Manufacturing Co.
Kalem Company.
George Kleine.
Lubin Manufacturing Co.
Pathe Freres.
Selig Polyscope Co.
Vitagraph Company of America.

The Patents Company's Board of Censors will work in conjunction with the recently established "Board of Censorship of Programmes of Motion Picture Shows, which is composed of such well-known leaders as Charles Sprague Smith, President of the People's Institute; Rev. Walter Laidlaw of the Federation of Churches; Thos. L. McClintock of the Society for the Prevention of Crime; Gustave Straubenmiller and Evangeline C. Whitney of the Board of Education; Mrs. Joseph M. Price of the Public Education Association; Miss M. Serena Townsend of the Woman's Municipal League; Rev. George William Knox of the Ethical Social League; Howard M. Bradstreet of the Neighborhood Workers' Association; Mrs. Josephine Bedding, John Collier and Albert Shields.

To look over the above list of names is surely to become convinced of the sincerity of the movement, and must lead to the conclusion that the death knell of the cheap and low-toned picture show has been sounded.

That the motion picture is an educational factor of tremendous importance has long been realized by all, and there is no reason why the quality of the pictures should not be such that children of any age might enjoy them and be morally benefited, as there is an unquestioned demand for such subjects in all parts of the country, which insures a monetary return perhaps greater than the careless exhibitions that have been more or less in vogue.

The Motion Picture Patents Company and the Board of Censorship have joined hands in a determination to positively stamp out any pictures that are not wholly desirable, no matter what the cost.

The movement will be national in scope, and will be put into immediate operation.

The following outlines of the plan of operation of the Board of Censorship has been made public by Mr. John Collier, of the People's Institute:

The Board of Censorship of Motion Picture Programs will begin operations next week. Arrangements have been completed for censoring all the fresh output of the licensees of the Motion Pictures Patents Company. During an experimental period no film will be put on the New York market unless it is approved by the Board of Censorship.

"The Board of Censorship, with Dr. Geo. William Knox, of the Union Theological Seminary, chairman, was organized by a number of civic bodies on petition of the New York Association of Exhibitors. Expenses are paid by the exhibitors and the board will work in co-operation with the manufacturers and renters. Its only authority at present is derived from public opinion, and the co-operation of manufacturers and exhibitors, but any show giving a strongly objectionable program will be pursued under the law. John Collier, of the People's Institute, is chairman of the censorship committee, and two of the five members of this committee are exhibitors.

"The censorship will not get in its full effects for perhaps two weeks yet, and the number of new and old films that must be passed on by the board will represent several weeks' work. For the present the inspection will be carried on in the offices of the manufacturers, importers and renters. The stamp of approval will be required for new film, as all film put on the New York market must be approved beforehand, but for old film a stamp has been adopted. It will read, 'Approved, Board of Censorship,' and will be printed on film to be attached immediately in front of each subject-title.

"On their side, the manufacturers in the Motion Pictures Patents Company have decided to institute a censorship which will cover the entire country. There will be a committee on censorship in New York and in Chicago, and all new film will be passed on by this committee of manufacturers. The object is to catch up the occasional offensive picture which makes trouble for the exhibitor and gets hurtful publicity for the motion picture business. In New York the committee on censorship of the Patents Company and the Board of Censorship of civic bodies will work in conjunction."

IS IT SO?

Surprising reports come from Chicago, relative to the condition of the theatres there. It is said that the most shocking conditions are in theatres where vaudeville acts must dress, and an investigation gives some surprising details. A newspaperman entered one of these houses, and in the first place it looked as if a thorough sweeping would be beneficial. There was no performance going on, but a group of young men were using the piano, which stood on the floor in front of the tiny stage.

"Where are the dressing rooms?" one of them was asked.

"One's over there, and the other's over there," he replied, jerking his arms in opposite directions.

One of the "over theres" was found to be the space under a stairway at the front. A door had been affixed and within the black, wedge shaped room the unlucky actor or actress was supposed to crouch while changing costumes or apply makeup. There was not even a washbowl, and, of course, there was no window. Dishes and paper were scattered about promiscuously and to reach the stage it was necessary to pass through the audience.

"Do men and women use this place together?" asked the visitor.

"O, one or the other do," responded the informant, evidently meaning that the place was not big enough to be used by more than one person at a time.

The other "over there" was a tiny room at one side of the stage. It was about the width of a door and it was necessary to climb a small stairway to reach the stage. About the same sort of an arrangement may be seen in the hall of any hamlet; only the chances are that the hall in the hamlet would be found to be cleaner.

Over in the Halsted street 'circuit" the actors were having a merry time on the housetops. Any one passing through an alley to the west of Halstead street could witness clowns, acrobats, blackface comedians, Irish comedians, German comedians, and song and dance men climbing ladders on the terraced roofs to reach dressing rooms. A raw March wind and a fine drizzle of rain did not interfere with their agility in the least.

In a little shed built out in the alley back of one of the theatres a soubrette was awaiting her turn to go on the stage. Through an open door she could see an acrobat in black tights smoothing the wrinkles out of his near-to-nature costume in front of a mirror. To get out of her section of the room the actress had to pass through the section used by the men.

The guide, who ordinarily was engaged in advertising the attractions of the place by vociferous announcements in front, said the theatre was better than most of its type. He led the reporter into the alley and up to a roof which communicated with the rear entrance to the second story of a building. He pointed out two dressing rooms which, he said, were for men. He explained that the men changed their clothes in the rooms and then, in their makeup, walked down into the alley and into the shed, which they used as a "waiting room."

"The soubrettes never dress upstairs," confided the guide. "This theatre is pretty well fixed. My wife is on the stage on Milwaukee avenue and the places she has to dress in sometimes are fierce. All the rooms in this one are clean."

"Isn't there any likelihood of the actors catching cold while going through the alley?" asked the visitor.

The announcer, who wore a big overcoat buttoned up to the chin, replied that he didn't think there was any danger.

Secretary Ricardo and R. J. Lindsey, members of the actor's union, classified the dressing room situation as follows:

Places where only a shawl or a curtain separates men and women while dressing.

Places where the performers of one sex wait outside while the other sex dresses.

Places where dressing room are extemporized behind pianos.

Places where the actors and actresses dress under the stage.

Places where it is necessary to crouch behind trunks to escape prying eyes while changing costumes.

Places where it is necessary to cross alleys, climb over roofs, or wait in detached sheds.

"I have just got through at a theatre at Eighteenth and State streets where negroes and whites dress in the same rooms," said Mr. Lindsey. "It is necessary to cross the alley to reach the stage. There is a gas stove and the windowless room is lined with sheet iron. Owing to the character of the places we have to dress in, I carry a private electric light and a coil of insulated wire."

"They can't carry decent wardrobes on account of the dirt and the coal oil stoves," said Mr. Ricardo. "Some of the actors run into all sorts of things.

"For Instance, the Kramer and Elliott team was working over on the west side, and had to pass through a basement on the way from the dressing room to the stage. When they chanced to discover that it was an undertaker's basement, and that they had to pass a corpse every time, there wasn't any more of the merry merry in song and dance for them. They closed right there."

"At Twenty-fourth and Wentworth I had to dress in an outhouse and crawl through a window to reach the stage," said one complainant.

QUAKER CITY'S AFFAIRS.

While Fire-Marshall John Lattimer asserts vigorously that "the moving picture halls of Philadelphia are observing the law," the Evening Times continues to find violations of the regulations which prohibit loose chairs, standing in aisles, exits and entrances, and, most important of all, an insufficient number of adequate exits.

Lack of the fireproofing required by the laws governing shows of this character has also been discovered. These facts have been spread before the fire marshal by this newspaper, and requests have been made that he make public the findings of his inspectors in order that the public may be protected. He has declined to comply with these requests.

It is apparent that the Protective Association of Proprietors of Moving Picture Shows has abandoned its intention to demand relaxation of the rules that are being enforced as a consequence of the movement headed by the Evening Times. They are content to let well enough alone. It is better, they argue, to accept the latitude that is now given to them by the fire marshal than to stir up public opinion against these permitted violations through an organized demand for abrogation of the existing laws.

Following is an addition to the reports already made upon the conditions in the moving picture "parlors" by the Evening Times:

At the "Grand" moving picture show, 5206 Market street, it was found that the recent ruling by the police and fire department, which prohibits persons from standing in the rear of the hall, was ignored. When visited at 8.30 last night every seat was filled, and over fifty people were standing in the rear in what is called the "pen." These people held "late checks," which allow them to stay to see the next show.

The proprietor and employees of the place made no effort to keep the people out until there were seats empty to accommodate them. The building is modern and built expressly for a moving picture show. There are two large fire exits in the rear leading to the alley, and one opening on Market street. The aisles are very wide.

A few doors further down, at 5222 Market, people were not allowed to enter the place until there were enough seats to take care of them. Instead of allowing them to stand in the rear of the hall, they were obliged to wait in the lobby. This place is fitted with two fire exits, a large one in the rear, which leads to a large yard, and an exit on Market street.

The "Orpheus," a place nearby, on the second floor of a small brick building, was found to be closed.

[What's the matter with the Philadelphia exhibitors that they allow this to go on? If they are living up to rules, this could not be; and if not, why not, and how is it that the fire chief continues to defend them? Is the almighty dollar behind this queer situation? If so, we advise exhibitors to 'squeal," for, if they don't, they will be forced to pay even when they observe the regulations. What exhibitor can explain the peculiar state of affairs?—Editor.]

IMPORTANT CASE.

Following the tip published in the Film Index exclusively advising exhibitors how to avoid trouble with the authorities in allowing children under sixteen into the theatres, we received several letters of thanks for the suggestion. The idea was in the use of a blank or card, by signing which the parent of the child appoints the proprietor or manager of the show to care for the charge. Up to last week the idea worked admirably, but apparently the authorities are determined to interfere, and accordingly arrested Messrs. Sperry and Bahlberg, of 1563 Fulton street, Brooklyn, N. Y. They had been using the guardian card scheme for several weeks, and no trouble came until March sixteenth. The case will come up for trial on the twenty-third of March.

We should urge that the Brooklyn exhibitors get "on the job" at once and not allow these showmen to serve as scapegoats for the entire district. The case is important enough for them to contribute their funds to, in order to get a ruling from the highest court. If the final decision is in their favor, it will have been a well-paid investment, and if not the result is just the same. But it will be poor policy for them to stand by like sheep and allow Sperry and Bahlberg to fight a legal battle on their behalf. A small contribution from each showman ought to assure the employment of the best legal talent on their behalf available.

PITTSBURG'S ASSOCIATION.

The Secretary of the Exhibitors' Protective Association, Pittsburg Lodge, No. 1, sends us the following details of the objects of the association:

1st. So that the exhibitors may become better acquainted with each other, and those from districts in which two or more houses are competing might meet and mutually profit by discussing the needs of the business in their particular district.

2d. To get the exhibitors to work in harmony with each other, leading to better profits for all and the abolishing of cut-throat competition.

3d. To create a fund, from monthly dues, to aid in the prevention of unjust legislation, either on the part of the State or the city, or from any other source whatsoever.

4th. To place the business on a higher moral plane.

5th. To establish an exchange, through whom the exhibitor might secure employees, such as operators, piano players, singers, cashiers and ushers, upon a moment's notice.

6th. To provide quarters, centrally located downtown, where exhibitors may drop in, use the 'phone or transact other business while delayed by the Film Exchange.

Films of the Week

(See Advertisements for Release Dates.)

VITAGRAPH CO. OF AMERICA.

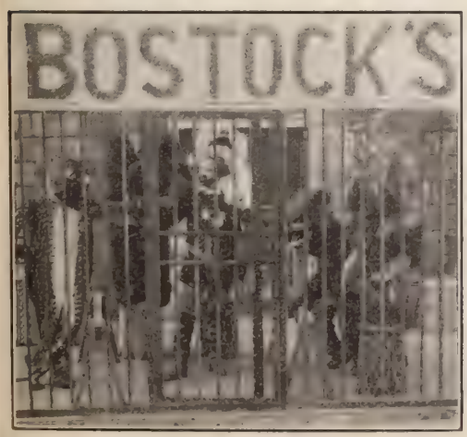
"COHEN AT CONEY ISLAND."—Picturing experiences of Cohen, his wife and the little Cohens, on a holiday trip to Coney Island. They visit Steeplechase, Dreamland, Luna Park and in fact take in all of the interesting sights





of the pleasure centres; the roulette wheel, soup bowl, shooting the chutes, take a ride on the camel, see the Salome dance and wind up the day with a plunge in the ocean.

"COHEN'S DREAM OF CONEY ISLAND."—A companion picture to Cohen at Coney Island. After the strenuous day at the Island, Cohen and his family return home, retire early, and we find Cohen and his wife almost instantly falling asleep. In his dreams Papa Cohen sees all the sights over again. He visits the Egyptian fortune teller, but upon being insulted by the latter, gets into an awful scrap.



Then the famous Salome dance and so on down the line until he has visited every place of interest on the Island. He winds up in Bostock's, where he enters the cage with the animals. They break through the doors, chase him through the streets and, as they pounce upon him, he wakes up. Cohen takes a couple of motzas from the table, eats them and falls off to pleasant dreams. Another big comic.



"SHAKESPEARE'S TRAGEDY, KING LEAR."—The aged King Lear divides his Kingdom in three parts, for his three daughters, according to their love for him; Goneril, his eldest daughter, declares her love for him, then Regan and last Cordelia, his youngest. She realizes that her sisters are only professing love and deceiving her father. She will not say she loves him and he banishes her. His faithful follower, the Earl of Kent, intercedes for her, and in a choleric rage, the King banishes him. To help and protect his master,



the King, the faithful Earl of Kent disguises himself as a peasant and is retained among the King's followers Lear visits his daughter, Goneril, and she and her servants treat him so coldly and disrespectfully that he curses her. The Earl of Kent is sent in advance to Regan to say the King is coming to visit her, but she has him put in the stocks and left there all night. Another faithful old follower of King Lear, the Earl of Gloster, has two sons. The wicked Edmund deceives his brother, Edgar, and by means of a forged letter makes his father believe Edgar is going to attempt his life. Gloster pursued his son, Edgar, who disguises himself as a madman, to escape. Lear visits his daughter, Regan. She treats him coldly, but lovingly welcomes her sister, Goneril. The two ungrateful daughters leave the old King out in a raging storm. He wanders about in the rain until he goes mad. He is at last rescued by his youngest daughter, Cordelia. He regains his senses after a long sleep and recognizes her. They are captured by Edmund's soldiers. Edgar, in disguise, challenges his brother to mortal combat and kills him. Edmund confesses he has the old King and his faithful daughter, Cordelia, in prison. They are released, but too late.



PATHÉ FRÈRES.

"ELIXIR OF DREAMS."—This beautifully colored film, in which the striking features are heightened by the excellence of the artistic stage setting and the realistic spirit in which the different characters play their respective parts, presents a pretty little story of the trials and tribulations of a poor young artist, who, in his dreams, is transplanted into unknown lands, where, for a brief period, he enjoys that life of ease and pleasure known only to the rich and powerful. The first scene is in the studio, where the artist is bewailing his fate



and feeling discontented with things in general on account of his destitute condition. He is painting a picture of a beautiful Gypsy maiden and when he puts on the last stroke of the brush she comes to life and steps out of the canvas. She then hands him a phial containing the elixir of dreams, telling him to drink it and his wishes shall be gratified; after which the maiden resumes her position in the picture. The artist does as he is bid and is soon in a deep sleep, dreaming that he is floating through the air to fairyland. Arriving at his destination he finds himself in a beautiful garden, where he is met by the dignitaries, who receive him and proclaim him as their King. They carry him to the palace in a sedan chair, where he is decked out in the robes of Royalty and crowned King. Taking his place on the throne, he is surrounded by a coterie of beautiful maidens who conduct him through the different rooms of the magnificent palace and dance all sorts of attendance upon him. The other male members of the court become jealous of his popularity and attack him, but he manages to make his escape and rushes away to a remote spot, where he throws off his royal robes and makes an attempt to return



to earth and the simple life. At this juncture the dreaming artist awakens from his beauteous slumber just in time to meet a prosperous looking man who has entered the studio to purchase some pictures.

"THE CHIVALROUS BEGGAR."—An owner of a large estate, who has been bothered by trespassers on his property, sets a spring trap with the hope of catching the first person who dares intrude upon his privacy. His beautiful wife, who is carrying on a flirtation with one of their friends, goes down to the garden wall, where she finds a note that the young man has placed under a stone for her,



and in which he tells her to meet him at their usual rendezvous. The next picture shows the youth waiting at the appointed spot, when all at once in some mysterious manner he gets caught in the trap, and is in a terrible dilemma when his lady-love makes her appearance on the scene. Their combined efforts to free the man's imprisoned foot are unavailing, and, gazing helplessly around, they suddenly spy an old beggar, who was sitting by the roadside on the other side of the wall and whose attention was attracted by the noise. Scaling the wall, he comes up to the frightened couple, who explain the situation to him, and he, the chivalrous beggar, in order to save the terrified woman from her husband's fury (as the latter having also heard the noise is almost upon them) volunteers to take the youth's place in the trap and suffer the consequences. Hardly has the spring snapped when the owner of the estate appears with a couple of officers, who, on seeing the beggar in the trap, immediately place him under arrest. The grateful woman stands by, powerless to interfere, but assures the old fellow with her eyes that she will stand by him. We next see her returning to the house with her husband, who is delighted to think that he has at last caught the troublesome intruder.

"WE MUST HAVE A BUTLER."—A young couple who have suddenly become rich, and are shining lights in their social circle, decide to set the fashion for some of their friends, so they advertise for a butler. An arrogant fellow comes to apply for the position, and being well recommended, he secures the place and starts in on his duties immediately. There is a large dinner party scheduled for the evening, and when the guests begin to arrive, the new butler makes his presence very much felt by his pompous manner and in showering his attentions upon the ladies he meets with much disfavor from his new employer. Finally dinner is announced and the guests file in to the beautiful dining room and take their places at the magnificently decorated table. Now the fun begins, for the new butler, being somewhat of a juggler, proceeds to display his unusual talents by juggling the dishes as he places them on the table. He becomes so strenuous that he causes a panic among the guests, who flee, horror-stricken, from the room, leaving the hostess in a highly nervous state. When the butler tires of his tricks the place looks as though it had been bombarded, for everything in the room is smashed, and the miscreant makes his escape. Upon regaining her composure the hostess calls for the cook and assures the latter that her services will henceforth be doubly appreciated, and there will be no more need of a butler to assist in the sumptuous entertaining.

"NEW CUT ROADS UP MOUNT BLANC."—This picture introduces to us the splendor and beauties of the Alps, with their snow-capped peaks towering above the surrounding country. The view given of the new cut roads up the mountain side, where an up-to-date electric line is laid, is most interesting. From the car window one gets a magnificent view of the pine covered valley lying in the shadow of the mountains as well as of the Swiss villages that fleck the plain below and through which sparkling rivers wend their peaceful way. It will be interesting for those who have been reading about these new roads up Mont Blanc to get such a splendid view of same in this interesting picture.

"THE MAID AND THE MILLIONAIRE."—The opening scene of this pathetic little drama shows the interior of an inn in the mountains, where a beautiful young girl is acting in the capacity of barmaid. The latter up to now has been happy in the love of her intended, an industrious, hard-working youth, who hopes one day to save enough money to give her a home of her own. Just at this time a young millionaire happens to visit the inn and is immediately struck by the girl's beauty and wonders why one so handsome and possessing so much refinement should be following such an humble calling. When the maiden goes out, the young man follows her and overtakes her on the road, where he tells her of his sudden passion and desires to make her his wife. The happy girl returns to the house and gathers together her few earthly possessions; she then joins her lover, and they are soon spinning away in his automobile to the city, where she is to become his wife. The next picture shows them in their home three years later, where they are living happily together and are blessed with a beautiful little child. The young husband bends over his wife to bid her good-bye before stepping into his auto to go for a ride. As he spins along the road something goes wrong with the steering gear and the machine, turning from its course, smashes into a wall and turns over completely, killing the young man instantly. He is carried home to his heart-broken wife, who immediately sends for his relatives. The latter, upon arriving at the sorrow-stricken home, hold a family council, in which they decide to cast the young widow out, as now, that her husband, their



relative, is dead, they do not propose to keep up their acquaintance with one of such humble origin as herself. The miserable young widow takes her little one and returns to her old home in the mountains, but to her great disappointment finds her loved ones dead and gone, and the old home vacant. Having no place to go for shelter, she decides to end it all, so clasping her baby to her breast she makes for the river. On the road, however, she is recognized by her old lover, the hard-working young fellow who was once her intended husband, and just as she reaches the water's edge he rushes up and saves her from self-destruction. Assuring her that his love is just as strong as in the old days and that he is willing to forget the past, the young man prevails upon the forlorn girl to marry him and take up life again in the simple but comfortable home he is now in a position to offer her.

"JOLLY SPORT."—A fellow with very marked sporting proclivities is seen getting himself into all sorts of trouble through his great desire to amuse himself, no matter at what cost. One fine day he is seated in a summer garden and lines up a lot of bottles of wine and plays nine pins with them, using the dishes for balls, with the result that he does a lot of damage and finally gets thrown out of the place. As he is walking down the street he spies a blind man standing against the wall singing, and just for the sport of the thing he throws coins in the old fellow's mouth every time he opens it. Then, coming to a grocery store, he gets a lot of eggs and is enjoying himself immensely smashing same, when the proprietor discovers him and handles him none too gently. Passing a shop, he spies a pair of roller skates and after adjusting them, tries to do some fancy skating, but his attempts meet with no success and he ends up by cleaning up the street. Next, he is passing a place where a woman is hanging out clothes; the desire to have some fun with the



rope is too much for him to resist, so he attempts to do a tight rope act. He gets up on the line all right, but comes down in a heap, whereupon the infuriated woman gives him a well-deserved thrashing. Finally he falls into a caldron of boiling tar, and this seems to be the limit for he gives up his nonsense and returns home all besmeared with the sticky black substance.

"LIFE ON A FRENCH TRAINING SHIP."—In this picture we get an excellent idea of life aboard a French schoolship. We see the youths put through all kinds of endurance tests, which serve as a preparation for quick action when the time comes. The ship is a beauty as it lies at anchor and the officers aboard present an excellent appearance to those looking on. The boys are drilling on shore and we watch them with interest as they go through the different maneuvers. After this is over they row back to the ship, and the next view we get of them is at study hour, for the mind also is trained aboard these school ships as well as the body, and from the picture here presented of the study hall, the lads seem to be very much in earnest. A lesson in rigging is next on the program, and then cannon practice, and finally inspection, after which we see the boys having a real jolly time dancing and prancing around to the strains of the ship's band.

"THE WARDEN'S NIGHTMARE."—A warden who is seated in his office picks up the picture of a convict, and while he is looking at it, he falls asleep and in a dream has some wonderful experiences trying to capture the fellow whom he imagines has escaped. The convict appears, and through some wonderful transformation scenes, he cuts all sorts of funny capers and leads the warden a merry chase over mountains, through fields, and each time that the sleuth grabs the fugitive the latter disappears, and pops up somewhere else out of the warden's reach. After a long and amusing chase, the convict seeks shelter in a wine cellar, where he disappears, leaving his striped suit only, which eventually turns into long black and white streamers. They unwind and through some magic power find their way into a decanter on the table, where they are transformed into wine. The warden, after his hard chase, enters the place, where he partakes of some of the beverage, and soon he is in a stupor and falls asleep on the table. The streamers come out of him and tie him fast to the table, but he manages to free himself and is struggling on the floor when he wakes up and finds himself in a terrible state in his office, where during his horrible nightmare he has upset everything and is groveling in the ruins.

EDISON CO.

"STROLLING PLAYERS."—Contrasting the players and playhouses of the present with those of earlier periods, we are enabled to realize the marvelous growth of the drama and its importance, as a necessary factor, in the

everyday life of a people. In those earlier days the "happy-go-lucky" players and mountebanks traveled from place to place on foot—carrying their scanty properties, wardrobe and scenery on their backs—exceptionally fortunate if possessed of a horse, or horse and van. They traveled in costume and make-up, playing by the roadside, in the courtyards of inns, and castles. A porch, balcony, or temporary platform affording an improvised stage. Scenery, as we know it, they had none. The time and place was stated on a placard tacked up, and told whether the plot was laid in Paris or Venice, as the case might be. Of one such troupe of strolling players, our picture tells. It presents the manners and customs of those times in a vivid manner. We are transported to the age of romance—when players were classed with gypsies and vagabonds. The young lord of a manor becomes interested, in a kindly, sympathetic way, in the wife of one of the players, the manager of the troupe. She is a refined, gentle and delicate creature, while he is a drunkard and bully. Unknown to the rustic audience before whom they play—a real drama is enacted, in larger proportions. But, in the end, we see retribution meted out to the guilty, the innocent protected and virtue triumphant.

"A CRY FROM THE WILDERNESS."—Esquimaux fishing. They cut through the ice, which is sometimes 36 inches thick, and cleverly spear the fish. Esquimaux Camp. Their method of living in snow houses. Seals and different species of fish are caught and on which they live. They barter the skins of animals with the traders of that country. A Hudson Bay trader exchanges beads for seal. He falls in love with a girl in the camp. Her young Esquimau lover becomes jealous and tries to injure the trader, but is prevented by the girl. The Esquimau is banished from the camp. Trader blazing the trail. Stops, has lunch and goes on. He stops at a church on the side of a mountain. Prays and goes on down the mountainside. Trader stops at a cabin on mountain; calls to his friend who is not there; goes on his way. Young Esquimau coming over mountain, stops at cabin and discovers track of trader and follows him, determines to overtake his rival. The trader discovers the loss of his seal from the sleigh. Tries to find it. The Esquimau sneaks up and surprises the trader. Trader sees him and there is a fight for life. Trader slips on ice and Esquimau wounds him. A Royal mounted policeman in the distance sees the fight and discharges his gun at the Esquimau, pursuing him on horseback. The Esquimau rushes for cliff. Mounted policeman after him. They meet and a fight ensues. Esquimau takes policeman's club and beats him with it. He throws the policeman's body over the cliff. Next day. Father of Esquimau girl leaving the camp, tells his daughter he will return soon. Going through the Northern Woods, he hears a cry for help. He stops, but does not locate the sound. Trader lying in snow, rises up and calls. Too weak, he faints from loss of blood. Father hearing second call, listens and locates the direction from whence it came. He discovers the trader lying in snow. Binds his wounds. Unloads the trader's sleigh and puts him on it. Father pulls sleigh into camp, telling the Esquimaux of his tribe, how he found the trader and that he knew that one of their tribe was to blame, as the young Esquimau swore vengeance before leaving. The Esquimaux rush out to find their banished member. The Esquimaux locate their prey and pursue him over the side of a mountain, but he eludes them. They return to camp and taking spears, again continue the chase to find him. The Esquimau is surrounded. He sees there is no hope for him and jumps over the ledge of a precipice. Seven months later. The Esquimau girl has nursed the trader back to life. He proposes to the girl and is accepted. Father consents to the union on condition that he (the trader) will renounce his people and always live with the Esquimaux, which he does.

SELIG CO.

"FOUR WISE MEN OF DOBBINSVILLE."—The opening scene of this picture takes place in a village in the South. Four elderly men, Judge Crow, Henry Wicks, Seth Baker and Silas Green, are seated out in front of the town's leading hostelry, the Commercial Hotel, discussing the coming event of the season—the great Mardi Gras celebration at New Orleans. Old "Hen" Wicks, the village oracle, and social leader of the Married People's Whist Club, conceives a plan whereby he and his three cronies might get away from their wives for a few days and spend the carnival season enjoying the sights and pleasures of the big, gay city of the South. But how to accomplish this difficult problem? Old Judge Crow, who hasn't been away from Dobbinsville since the spring of '73, says as how his wife would think him "plum crazy" should he even suggest such a thing. Means and ways are discussed and debated, but without any practical solution of the matter until the fertile brain of "Hen" Wicks suddenly conceives a plan which is eagerly grasped and decided upon without further parley by all four of the old rascals. A telegram will be sent to each one, purporting to come from some relative and calling him to the bedside of a dying cousin, niece, brother or sister living some distance from Dobbinsville. Their bags will be instantly packed by their sympathetic wives, and they will all meet early the next morning at the depot to take the train for New Orleans. The plan is carried out to the letter. Old "Hen" himself writes the telegrams, and taking the telegraphic operator of the town into his confidence, has the messages delivered by a boy to each of the four old tricksters, including himself. Of course their wives are all tears and sympathy over the great bereavement that has come to their lords, and send them forth with many tender solicitations for their comfort and safety. Then an event happens which was not foreseen by the four wise men. Mrs. Judge Crow, after finishing up her housework, runs over to Mrs. Wicks to tell her the news of the judge's departure to the bedside of his dying cousin. With her she takes the telegram bearing the sad news. Imagine the surprise of that estimable lady when she finds Mrs. Wicks in tears over the sudden departure of her dear "Hennedy" on a like mission. "There's somethin' wrong, Mrs. Crow," cries Mrs. Wicks. "Them two men are up to no good." Before Mrs. Crow can reply, into the room bursts Mrs. Green, bearing the telegram that called her Silas suddenly away. "What in all creation does it mean," screams the now thoroughly aroused Mrs. Wicks. Just then, in pops Mrs. Baker to tell the others of the "turrible news" that took her Seth on the first train to Chicago this morning. She, too, is shown the other telegrams; notes are compared and a meeting is then and there held to discuss ways and means of dealing with their recreant husbands upon their return. But what of the four jolly truants? Arriving in the city they immediately set out to enjoy all the wonderful sights of the great carnival. Thousands of maskers in gay costumes are mingling with the vast crowds that throng the principal thoroughfares of the city. All is gaiety, mirth and laughter. The carnival spirit is everywhere and is not long in fastening itself on the bewildered old fellows from Dobbinsville. Gradually they begin to loosen up and join in with the rest of the jolly crowd, until "Hen" Wicks declares, "By gracious, I ain't had more fun since my mother-in-law's funeral." "Look out, here comes Rex," shouts a gay reveler, and instantly the crowds begin to rush for vantage points to view the gorgeous and wonderful pageant of the great Carnival King. Making their way to a balcony containing tiers of benches erected for spectators, the four old scamps are soon seated and drinking in the wonderful sights rolling past in regal splendor on the streets below. Seated directly behind them are four young ladies in fancy costumes and masked. So jay-looking are the four citizens of Dobbinsville, that one of the girls suggests that a little flirtation with our bucolic friends might be the means of loads of fun. Up to any lark, the others readily agree, and so deft are the girls in the art of flirting that they soon strike up a jolly acquaintance with the four old codgers. After the parade has passed, "Hen" says as how he is hungry. That cue is sufficient for the girls, and they soon steer the four citizens of Dobbinsville to an expensive restaurant, where a fine dinner is ordered regardless of expense (said expense not to exceed seventy-five cents apiece). Imagine the consternation into which our four staid friends are thrown when, after a too liberal supply of "cider" and an accidental breakage of a great deal of china, caused by the effervescent and care-free Wicks, who insists on dancing a "Turkey" reel on the table, the irate proprietor of the restaurant appears on the scene and demands their immediate departure, at the same time presenting a bill of $125. The girls, in the meantime, seeing the possibility of serious trouble, beat a hasty retreat, leaving the foolish old fellows to settle as best they can. Recovering from the shock occasioned by the sight of the enormous bill, they all begin to dig for their wallets, when, horror upon horror, they discover that pickpockets have relieved them of every cent they had. Thinking it a trick, the excitable proprietor orders their immediate arrest, and the four sad, but wiser, men of Dobbinsville, are led away to jail. We next see them huddled together in a cell in the city prison. The restaurant proprietor has offered to withdraw the charge against them if they will settle his bill. Again the resourceful Wicks is called upon to lead them out of the difficulty. Calling a guard, he procures pencil and paper and writes the following telegram, with instructions to send at once to his wife (collect): "Mrs. Henry Wicks, Dobbinsville:—Cousin Jane worse. Operation absolutley necessary; must have more money for doctors. Send $200 at once, care Courthouse. Henry Wicks." The telegram soon reaches its destination. Immediately Mrs. Wicks' mind is made up. She hastens to her neighbors and apprises them of the dispatch from her errant lord. Their best clothes are donned, and provided with the necessary money, the four wiser wives of the four wise men, set out for New Orleans to personally investigate the necessity of an operation on Cousin Jane. How they trace their husbands to the jail, and after satisfying the claims of the restaurant proprietor drag their thoroughly subdued and repentant spouses back to Dobbinsville, is all shown. Also the next day, in front of the Commercial Hotel, where the four wise men of Dobbinsville meet and swear never again to stray from the safety of their own fireside.

"INFANT TERRIBLE."—The picture opens with a parlor scene, the young lady of the house waiting for her sweetheart to call. The young brother, who is about seven years old, decides to have fun. So waiting for his sister's sweetheart, he decides to place a rope across the hall, and when the visitor enters he is tripped by same, and falls heavily to the floor. He gets to his feet and apologizes to the young lady for being so awkward. We next see the little fellow, who has discovered the dude's cane, and decides to saw it in two. After he is through with this stunt, he decides to have more fun by emptying a pitcher of ice water into the dude's silk hat. He then gets the opportunity he had been waiting for. As the dude is on his knees proposing to his sister, the little fellow runs up behind him and pulls the rug from under him, and he again he goes to the floor! This is too much for the dude, so he decides to leave the house. In doing so he discovers his cane has been sawed in two. He then rushes for his hat, and to his surprise receives a good ducking when placing it on his head. The little fellow is then called by the maid and placed in bed. The maid returns to the parlor, telling the young lady of the house that she has placed her little brother in bed and locked the door, so she would be safe when any of her other callers came in the evening. This did not satisfy the little fellow, and as soon as the maid left him he was out of bed, and we next see him climbing through the transom and down to the parlor, waiting for his sister's next visitor. He decides to get a large pan of water, and places it under the divan, and as the visitor enters he is about to be seated when the little fellow pulls the divan and our dude friend falls into the pan of water. He gets to his feet and leaves the house. The girl's father now enters and catches his little son who has been playing the tricks of the evening on his daughter's guests. He places the lad over his knees and gives him a good spanking, and again sends him to bed, and he promises to be a better boy in the future.

KALEM CO.

"THE MYSTERIOUS DOUBLE."—Aileen, a white Southern maiden, is seen in fond embrace with her lover at the steps of her house when their love-making is interrupted by the girl's parents. Caught in the act, the young man takes the initiative and asks them to regard him as one in the family, and, after being lectured to they accept him. The scene in a Gypsy camp is next laid, the Gypsies sitting about the fireside. Irene, a beauty, is annoyed by one of her admirers, and in order to be rid of his advances, she hurries away from the place. Upon trying to discover her whereabouts the persistent wooer strays in the wrong direction, and when he sees Aileen, who is the Gypsy maid's double, he is of the opinion that it is the object of his love in disguise and drags her to the camp. In the meanwhile the real Gypsy girl is fishing in the river and Dustin, Aileen's lover supposing that it is his sweethear laying after the game, approaches her and questions the motive of donning the strange costume, and why this sudden occupation, and she considers him crazy for the asking. Out of curiosity, Irene follows him to Aileen's house, but before they arrive Aileen herself has made her escape from the Gypsies and returns, staggering, to her home almost breathless and unconscious. As she is being administered to, Dustin and the double appear at this juncture; the latter divining the error made through her close resemblance to the white woman, runs quickly back in excitement to the camp to relate her experience. The wandering band is glad to receive Irene, and listen intently to the information she imparts that her double is rich and easy to rob. Together she and an admirer essay to carry out their plot and when they arrive at the house to be robbed, the man clambers in through an open window, but the female accomplice gives him warning to escape without delay, for Dustin is just leaving the house and in another minute is seen clashing with the burglar, who soon tears himself away and runs on with the Gypsy girl. The alarm is spread and pursuers are on their heels firing on them, some shots telling with deadly effect upon the fleeing woman, who afterwards is picked up lifeless, and the man finally captured. The finale shows a group of curious people gathered about Irene's corpse and marveling at the natural likeness of the erratic Gypsy to Aileen, the white maiden.

S. LUBIN.

"THE DAY OF THE DOG."—While Ed. is working at the bench on fine mechanical instruments, Rose, his sweetheart, who is engaged as polisher in the factory, approaches bringing some work. Just now the young proprietor enters. He asks Ed. for the name of the girl, but as he refuses to give it to him, the proprietor goes to the polishing department, where he tries to make friends with Rose. She politely repudiates his advances. The lunch hour. Rose and Ed. eat their lunch together. At an opportune moment he asks Rose to be his wife. While she embraces him the proprietor appears. The sight angers him, but he leaves unnoticed thinking how he can win the girl and get rid of her lover. After closing hour Ed. and Rose walk home together. When they pass the Little Church Around the Corner Ed. proposes marriage and hand in hand they enter the sanctum. As husband and wife they come out of the church and go to their humble home. The next morning when husband and his young bride come to enter the factory the gateman refuses admittance to Ed., telling him he had been discharged. He tells the young wife, however, that she may enter and go to work. She is anxious to find the reason of her husband's discharge and enters the proprietor's office. He, thinking that she is coming to see him, tries to embrace her. She takes a whip from the table and slashes him unmercifully and then runs out to her husband telling him what had happened. Neither Ed. nor his young wife can find work. There are hard times before them. Rose, pale, thin and hardly clad with the most necessary, leading her little four-year-old girl by the hand, had delivered some washing and is going homewards. The few pennies she earned had been spent on medicine for her husband who lies sick at home. A baker, moved by the pitiful sight of the two shivering figures, gives the mother a bottle of milk and some bread which they accept under tearful eyes. Coming home the little wife prepares a meal for the sick husband, consisting of bread and the milk she just received. Days have passed. Ed., hardly able to rise, but unable to see any longer the pitiful sight of his starving loved ones, goes out, nevertheless, to search for work. There is excitement on the street. The fire engines are passing, people are running. Among them Ed. A house is on fire. Somebody seems to be in the house. Nobody dares to go in. Ed., hearing that the life is in danger and disregarding his own runs into the burning house. Now he breaks in the door of the burning room. There in the center lies a man, his legs broken through a fallen chandelier covered by debris unable to rise or move. Ed. is just going to pick him up when he recognizes the proprietor of the factory who ruined his life. He throws him back, but moved by the pitiful sight and by the pleadings of the man who faces a certain death, he picks him up and carries him safely through the crackling flames. Ed. then walks away continuing his search for work. Ed. lies on his bed still unnerved from his terrible experience, when the proprietor enters, followed by his butler and driver, bringing wearing apparel for husband, wife and child. He begs forgiveness for his unthoughtful acts, he begs Ed. to accept his apology and asks him to be his partner. For the sake of wife and child Ed. forgives and they leave their humble shanty for a better future.

"OUR ICE SUPPLY."—The picture opens by showing a large ice field. The ice is sawed in large cubes; it is dragged out of the water



by grappling irons and taken on the chutes from where it is brought to the storage house or to the ships which are to carry the ice to its destination. The picture ends with an iceman bringing our daily supply.

"A JUST REWARD."—The interior of a carpet mill. The girls are at work. The foreman, a grouchy-looking fellow, always ready to find fault, picks up the work here and there. He sneers at the girls. One resents his words, he takes her by the arm and scolds her. Gertie, another worker in the mill, reproaches



the foreman for his act. He tells her to go. Now all the girls lay down the work and decide to stand by Gertie. Just then the proprietor's son enters. He asks for the meaning of all this and, when told, he tells the girls to go back to work and reprimands the foreman for his act. The foreman is furious and swears to get revenge. In his office the foreman plans to lay a trap for Gertie. He sends for her and tells her to go to the garret to get some yarn. She takes the key and exits, slyly followed by the foreman. Hardly has Gertie entered the garret when the foreman steps in and locks the door. In a fight to gain her freedom she falls. The foreman quickly exits and locks the door from the outside. He then returns to his office as if nothing had happened. The girls are ready to go home. They find Gertie's hat and coat, but where is she? They look for her everywhere except in the garret, and at last conclude that she went home. Gertie in the garret has regained her consciousness. Finding herself locked in she first gives way to tears, but soon concludes to look for her release. She finds in a tool box a band saw which she uses to good advantage in sawing the lock out of the door. While running through the stock room she hears steps. It is the foreman who returned to the factory to get revenge on Gertie. He finds the door open, the lock on the floor. While opening the door to the stock room the wind blows out his light; he strikes a match, lights his lamp and, throwing the burning match into a corner filled with chemicals, causes an explosion which throws him to the floor, whereby he breaks his leg. He drags himself out of the room upstairs, but unable to sustain himself caused by the great pain, he tumbles unconscious down the steps. Gertie, by the glare of the fire, takes the extinguisher with which she tries to down the fire. Just then the firemen, led by the proprietor's son, break through the door and help to extinguish the fire. The proprietor's son leads Gertie to the office, where she breaks down from nervous strain. He asks the girl, whom he always admired, to share his fortune which she saved with him. Arm in arm they leave the factory.

"MAD DOG."—A little boy is walking down the street when a tiny little dog playfully barks at him. He is very much frightened and runs



away hollowing "Mad Dog!" Two ladies take up the cry and run with the boy, screaming at the top of their voices "Mad Dog!" There is great consternation all along the route, people run and do not know from what. The innocent cause of all this trouble runs playfully after the crowd. At last a squad of policemen draw their revolvers, ready to shoot the mad dog, when the little dog comes around the corner wagging his tail.

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"A BURGLAR'S MISTAKE."—How many of us who are wont to look back and wish that we might blot out from our memory the ever-recurring spectre of the follies of our youth. Such was the experience of Henry J. Newman, a wealthy banker, who in the flippant spring of his life was guilty of a slight indiscretion which now, in the sober Autumn of his existence seems so iniquitous that he fain would forget it, and above all keep it from knowledge of his family, not that it was enormous, for it was not, as Newman was a man whose standard of morals was high. However, this one false step was known of by Dick Folson, an unconscionable wretch, who, knowing Newman's sensitive nature, sees in the episode an elegant chance for graft—or rather blackmail, which he proceeds to take advantage of. He writes a letter to Newman telling him he has convincing proofs of the affair and asking if it is worth to him $300 a month to keep mum? If not, Mrs. Newman will be apprised

of all. The letter arrives at a most opportune time to lend success to Folson's design, for Newman is surrounded by his little family, enjoying to the extreme, mellifluous domesticity. He goes to his office and sends an answer to Folson, saying that his demand is unreasonable, and begging him to have pity. Folson writes an answer, but on second thought, goes to Newman's office himself and to Newman's entreaties simply replies that it is either $300 a month—the first payment at once—or he will expose him to his wife. Newman at length yields and Folson goes away, satisfied for the month at least. The money does not last long under the strain of Folson's dissipations and a week later finds him broke again. In this condition he is visited by one of his companions, who is setting out on a burglaring expedition and wants his assistance. In his present frame of mind he is ready for anything, and so readily consents, not even bothering to inquire where the job is to be pulled off. Arriving at the house they effect an entrance, and get to work gathering up the articles of value. It is not long before they are surprised by someone coming, and start to beat a hasty retreat. One of them gets out, but Folson stumbles and falls and the man of the house is on him, with revolver in hand. Folson scrambles to his feet and finds himself face to face with Newman. For a moment he feels easy, as he assumes he is safe, but the awful reality dawns on him when Newton tells him he can now without compunction put him out of the way forever, for is he not a burglar? And is it not perfectly reasonable for him to shoot him as such? Well, you may be sure that Newman does not let slip this opportunity of assuring himself and his family peace of mind from now on, so when the police carry off the inanimate form of the intruder, Newman tears up Folson's threatening letter with a sigh of relief.

"AND A LITTLE CHILD SHALL LEAD THEM."—This is one of the most pertinent proverbs ever propounded, for the tiny hand of the babe has power to turn the universe. Ever since the foundation of the world has the little child been the ruling potentiality. The child has stimulated our every action, spiritual and actual, since the night at Bethlehem. The house divided against itself has been united by the child, as was the case in this story. The death of the first born, at the age of two, left the couple almost inconsolable, and the little toy dog, which the baby held in its arms, in its last moment, was indeed a cherished remembrance. Seven years after the husband became so deeply engrossed in his business affairs as to neglect to some extent his wife and second child, a girl of six. The wife, complaining of his indifference, a quarrel ensues. She decides to leave him. Arrangements for a separation are made, and a division of effects takes place. Everything is disposed of when the little girl picks up the toy dog of her dead and gone brother, and says, "Mamma, who takes this?" The separation does not take place.

"THE DECEPTION."—Of all the agonies of life that which is most harrowing is the conviction that we have been deceived where we placed all the trust of love, and this is most apparent to Harry Colton, a young artist, in the action of his wife, Mabel. It has been an arduous struggle for fame with poor Harry, and when poverty's wolf is howling at their threshold he resolves to go out and seek employment which may not be as congenial as art, but will prove decidedly more remunerative. But his wife will not allow it. She pleads with him to hope on, work at his painting while she goes to seek a position as teacher of piano at the Conservatory. His ambitious spirit is compelling and he allows her to go. Piano lessons, indeed. The brave girl gets a job in the laundry at the washtubs. However, she has grit, and with her first day's pay—one dollar—she drags her sore body homeward, stopping on the way to buy a few provisions. Dauntless she goes the next day to give the "piano lessons," at the washboard, and while away an art collector calls on Colton and purchases his masterpiece for a goodly sum, with a promise of more purchases to come. His joy is boundless and he cannot wait until evening to tell Mabel the good news, so he rushes to the Conservatory, and, of course, does not find her. She has never been there; they don't know her. He stands for a moment as if paralyzed. "My God! she has been deceiving me. I shall cast her off forever." And rushing home he is writing a farewell note, when the door opens and poor Mabel is carried in, a sorry sight to behold. She has fallen into one of the tubs of boiling suds and her arms are scalded from hands to shoulders. Harry, when he realizes the awful sacrifice of the girl, and all for him, is about to gather her in his arms, but she cries with pain, and he can only kiss the top of her finger.

ESSANAY MFG. CO.

"A MIDNIGHT DISTURBANCE."—A burglar has entered the top story of a flat by means of the fire escape, and has the misfortune to arouse the occupants. They give chase, forcing the burglar to return to the fire escape for an exit. Being closely pursued, the thief is compelled to enter the next window below, arousing the tenant in his hasty endeavor to get away. The pursuers are joined by the person disturbed, and the culprit is again forced to take to the fire escape. In and out the windows, on and off the fire escape the unfortunate burglar is pursued by the ever-increasing mob, through the hallways, knocking everyone down that comes between him and his freedom. At last his Nemesis appears in the shape of a bull dog, who follows him with a persistency that brings about his capture. A German policeman figures prominently in the picture, also a gentleman about to take a bath. The following crowd is dressed in a variety of costumes that adds greatly to the comical events.

"AN ENERGETIC STREET CLEANER."—A story of a man compelled by the stress of circumstances to apply for a position as street cleaner or "white wing." To his great delight he is accepted, and he immediately dons his white garb, secures his broom and gets his final instructions from the foreman. His superior has impressed upon his mind the absolute necessity of sweeping everything clean, allowing nothing to escape his eye, and in his zeal he follows his instructions to the letter much to the discomfiture of the pedestrians, who are unfortunate enough to cross his pathway. He covers every one with dust or mud, sweeping away all articles that he, by his carelessness or energy has upset. He upsets a gentleman and lady as the former is tying the latter's shoe; spatters with mud and water two ladies robed in white duck suits; upsets a grocery boy carrying a sack of flour; overturns a dress suit case belonging to a gentleman who is awaiting a car, scattering the contents upon the street; upsets a waiter carrying a tray of food; sweeps the debris of the street into a manhole as a workman is ascending. There is no limit to his energy until at last a crowd of enraged citizens, ladies and gentlemen, complain to the head of the department. After securing the services of a policeman, the superintendent and the crowd start in search of the sweep, find him continuing his glorious work, and pounce upon him, giving him a dose of his own medicine, and succeed in having him discharged.

TELOPHOTOGRAPHY.

Three photographs were transmitted to the New York World by wire from Washington, D. C., one night last week. Their transmission furnished the first instance in this country of the use of the telegraph for actual reproduction of light and shade. The demonstration occurred at night because a clear wire is a prime essential for good results. Cross talk and other things that make trouble for wires connected with delicate mechanism beset the galvanometer, and it was late when the service finished.

Line pictures and outlines sent by wire never had enduring value because they could not serve for purposes of identification of persons and were inadequate for the transmission of scenes. By the process employed at the work of the camera anywhere, with persons, scenes or documents, may be placed the same day by wire before newspaper readers in any city where the apparatus is installed.

The office of Collier's Weekly in Thirteenth street was the scene of the New York end of the demonstration, James E. Homans, electrical expert for that establishment, having it in charge. He had the assistance in Washington of Ralph Manning, in an office in the Washington Loan & Trust Company's building.

They had identical machines combining the functions of transmitter and receiver. A pair of Nernst lamps of 100 candle-power each filled apertures at the end of a rectangular walnut box three feet long. Into the centre of the box protected gossamer wires holding a tiny bit of aluminum. Further on were lenses, and the shadow of the aluminum, much magnified, was thrown over a pin-like aperture at the further end of the box, acting like a camera shutter.

The light piercing this aperture acted upon a sensitized film, and when the current was in operation this film received impressions of light and shade regulated by the movement of the shutter. The result at the end of twelve minutes is a photographic negative, ready, like any other, for development and printing. At Washington the film employed was a positive.

For sending purposes the film is wrapped around a hollow glass cylinder, and this cylinder receives the negative. It rotates on a screw spindle, causing it to move upward as the process of reproduction goes on. Employment of the shadow shutter varies the light, according to the depth of photographic color. The succession of varying shadows correspondingly varies the illumination of a cell of selenium, which is set within and above the glass cylinder.

Selenium is the reputed brains of the device. It has the curious property of becoming electrically conductive according to the illumination affecting it. Thus with a resistance of 100,000 ohms in total darkness it would have in full daylight a resistance of only 50,000 ohms.

The selenium cell, being included in the circuit of the battery, acts as a regulator of the current strength. In transmission, the current must constantly fluctuate according to the succession of lights and shades in the photograph.

The wires which hold the aluminum foil in the receiving station are 1-1000 inch in diameter. They are suspended in the field of a powerful electro magnet. In the effort to get out of the field they move laterally. This motion gives the aluminum foil a constant motion regulated by strength of current, and its shadows thus operates as a camera shutter at the receiving film box.

As both the transmitting and receiving cylinders move synchronously each separate successive current impulse transfers light at one station into light in the same degree at the other station and the picture is thus photographically reproduced point by point until the photograph is complete.

The current used is a fluctuating direct current. It must vary in intensity because of its service with light and shade effects. Hence the wire employed must be reserved for the use of the machine. There would be trouble if it were used for duplex work while employed in photography. In use of current the machine is economical. It consumes only about 1-500 as much current as does a 16-candle-power incandescent lamp. The Nernst lamps which illuminate the interior use the ordinary commercial current.

The machine is the invention of Prof. Arthur Korn, of the Munich University. It has been installed for regular service at London, Paris, Berlin, Copenhagen and Munich. L'Illustration, in Paris, and the Mirror, in London, receive and print daily photographs by its use.

FRANK WINCH.

A rumor has it that Frank Winch, of the Billboard, is serving in the employ of the Motion Picture Patents Co., as press representative. This report is altogether unfounded, as Mr. Chester Beecroft is in charge in that capacity. He was formerly connected with the N. Y. Press, Associated Sunday Magazine, a Syracuse publication, and lately as press agent for one of the largest hotels in New York City.

Regarding Mr. Winch, we think that he would have been a valuable factor in the work of the Patents Co. The very suggestion of Mr. Winch makes us see the possibilities of excellent progress in the publicity department of the Patents Company.

VAUDEVILLE IN MOVING PICTURES HELP BUSINESS

Readers Discuss Its Worth

The FILM INDEX favors the introduction of vaudeville acts in moving picture houses, but has asked the views of its readers on the subject. We shall publish each week as many letters on this important topic as we possibly can.

Bristling Enthusiasm.

Editor FILM INDEX:

Dear Sir—I read your editorial in the last issue, and beg to say that the fear of vaudeville acts harming moving pictures is foreign to me. The only people who speak against it are those whose sentiments cannot be genuine, and for this reason I, for one, feel proud of the great strides which moving pictures have made, and notwithstanding occasional mistakes, the manufacturers have my admiration. But there are a great many people who do not think it will be permanent, and it is they who are always ready to say, "I told you so." Any man who has faith in the picture business is reluctant to interpret signs as disastrous, and this means that those who are afraid of vaudeville's effects had better go out and see a good film to restore their confidence. I say that any man in the business who howls his fears as to the future of vaudeville in regard to moving pictures is a foe of the industry. He ought to be gagged; he's dangerous.

Beg to state, in closing, that the INDEX deserves credit for the opportunity it gives us to discuss this interesting topic.

Respectfully yours,
HERBERT A. MONTARI.

It Helps.

THE FILM INDEX:

Gentlemen—This morning I came across another moving picture paper and also yours, one differing from the other as to vaudeville going with moving pictures. This being the case, I might also say something about the subject of what I have myself experienced.

Some time ago an exhibitor whom I knew (he is out of business now), by the name of Robert Blawer, complained to me often of his business going wrong and receipts fast falling off. I was at the time making a close study of the business in order to be prepared with facts and knowledge when I got into it. In making a study of Mr. Blawer's failure to get good results of his picture house, I soon enough found out the cause. And when I told him that his failure was due to using old and often-seen film, and with no vaudeville to counterbalance in the least the poor showing made with his stuff, he contradicted me and gave his reason that the neighborhood dwellers had tired of pictures and shows, and that there was not the place for it. Finally I talked him into paying for good service and decent vaudeville, but he minded me too late; for though business was on the increase with Mr. Blawer, the people there preferred going elsewhere now, and they had his place down pat as the "lemon" bunk. His late improvements helped him as ice helps a man to recover from the fever of which he died. At any rate, he had to close up on account of his house being known as poor.

I am now an exhibitor in the vicinity where my friend found it too chilly to exist, and am glad to say that business is good, using Association service; and vaudeville there, too, earns its bread. And, in conclusion, my personal experiences teaches me that vaudeville pays and in no way interferes with meritorious film. Your editorials regarding it bring the real facts home to the mark to the amusement seeker and exhibitor, who is continually studying and trying to learn how to please the former.

With best wishes to your paper, I am,

Sincerely yours,
MAX SKLAHR,
Prop. the Nickellette.

An Experience.

Editor FILM INDEX:

Dear Sir—In reply to your request of last issue, I ask your readers' time. I am manager of a theatre using vaudeville acts. In getting my acts I had to cut down the expenses a little bit; so, of course, I foolishly got cheaper film service. As I could not do this by continuing Association, I got an Independent service for fifteen dollars less, and with a few more cuts I found myself ready to put on three acts.

The first week business increased because I had advertised widely that vaudeville would be given, and I turned people away from the doors. But in a few days more it fell off, and up to the end of the third week things grew no better. I could not figure it out, so I kept up the same kind of show another week. At the finish of a month of vaudeville and poorer service of films I found that, notwithstanding the big rush of the first week, I was eleven dollars behind my previous month's business. This staggered me, and I told my men about it one night; then I learned the reason why. It seemed that while the vaudeville was good, my audiences noticed the drop in the moving pictures; people here and there were remarking that the films were not as amusing, and my men told me so. The next night I met my competitor, with whom I am friendly, and he told me that he was doing better business than ever. The truth dawned on me, and I thought I'd change to old Association service as a trial. I put big signs out saying that we were again showing Pathe, Edison, Vitagraph and Biograph films, and watched carefully for results. Do you know what happened? I began to see a number of faces that I had not seen for a long time in my place, and I realized that my trade was coming back again. At the end of that month, to be brief, I had run forty-six dollars ahead of my record month, and I am keeping it up.

What does this prove? It shows that for a week, at first, vaudeville acts attracted; but poor film subjects had an effect that the acts could not prevent, and business got poor. Now, when my films are good again, I am doing big business. I submit this as showing that vaudeville helps, but it cannot compete in importance with films. If the people want vaudeville alone they go to such a theatre; but the moving picture theatre audience wants moving pictures, and good ones, more than the vaudeville acts.

Respectfully,
JOHN T. WEYO.

Confidence.

Editor, The Index.

Dear Sir:—

An editorial in a recent issue of your publication, entitled "An Open Question," explains the vaudeville question—if there is one—to the point.

The moving picture—like a strong force that it is—supports vaudeville and vaudevillians, and the power of the combination of the two is unquestionably visible. Vaudeville in the houses where motion photography reigns cannot exist without it a single day, while pictures can very well get along without vaudeville. The latter finds shelter in the former. Though dependable, vaudeville has not yet by any means proven baneful or profitless in conjunction with the picture art, nor is there any fear of vaudeville undermining that which put it in touch at a low and nominal price with the public at large.

Those who fear a setback to the cinematograph and dread the other form of amusement had better calm themselves by the fact that the most wonderful invention of the age born of patience, study, experimentation and practice, will never bow to a contingency never first and always secondary.

For this reason alone let the managers and showmen remain unprejudiced and give their patrons the little bit of harmless vaudeville, filling, of course, the major portion of the bill with good and nice pictures, so that the monontony may be broken by each alternately.

Very sincerely yours,
MAURICE GRAF, Prop.,
Nickelodeon.

Good If Clean.

The Film Index,
New York City.

Gentlemen:—

The stand that you take in favor of vaudeville accompanying moving pictures meets with my approval. I have started many houses as manager and always gave audiences a treat to variety; and while pictures are the "thing," I cannot say that vaudeville had no part in the present success of the houses which I set in motion and are now producing for the owners the golden eggs.

Pictures are most gratifying and instructive, but a combination of amusements never harms, provided they are entertaining and appealing and most appropriate to the patron's eye; during the five or ten minutes that the vaudeville actor dances or sings, the audience while witnessing the act is given time in the interval to develop an appetitite for the next picture.

At any rate, good, clean vaudeville is not in the way and deserves the disposition of the little time devoted to it as a minor attraction. You are not the least in the wrong by confirming its relative position.

Very truly yours,
DUSTIN HOWARD, Mgr.,
Pictorium Theatre.

COLORING SLIDES.

It has been well said that "the artistic coloring of a lanter-slide transforms it from a mere illustration into a picture."

The reflection of the sunlight from a gravel road, a grassy meadow, or the untrodden snow, the sparkle of rippling water, the blue sky of the usual "bald-headed" landscape, and the delicate colorings of my lady's dainty gown all have practically the same color-values in the ordinary slide, whether it be in black and white or in monochrome. It is the province of color to enable the subject shown on the screen to simulate the tints of nature. The underlying black or gray silver deposit of the slide so modifies the applied colors that, oftentimes, the colorist can only suggest, by contrast, the actual colorings. For pictorial work coloring is invaluable; for scientific work it is indispensable.

Any person can color a lantern-slide; he who has a right perception of color, a natural or acquired artistic taste, a delicacy of touch, and a love for the work can achieve the best results. These suggestions are not written for the professional colorist, who must be fully equipped with knowledge and materials to enable him to color any slide which may come to him, whether it is a wet-plate or dry-plate, collodion, gelatine, or albumen, bromide or chloride, carbon or ozobrome, but for the amateur who makes his own lantern-slides upon commercial gelatine dry-plates. The better the negative, the better the resultant slide, but the best work can be done only on technically-perfect slides. Such a slide should be brilliant, but not hard, full of soft gradations, only the highest lights of clear glass, the deepest shadows full of detail and not too dense to prevent the printing of this page being read through them. I recommend a fixing-bath of one part bisulphite of soda, five parts hyposulphite of soda, and fifteen parts water, with little or no alum, only enough to prevent the film working to pieces under the delicate handling of the brush.

Two processes of coloring are in general use—water-colors and oil-colors. Equally good results can be had by either method. By either process the colors must be as transparent as possible, for an opaque pigment put upon a slide, by intercepting the light from the lantern, will appear as black upon the screen.

The water-color process is the quicker and easier way. Not much is absolutely required for apparatus—principally patience, a little water, and more patience; incidentally, a few colors, brushes, a generous piece of fold cotton cloth free from lint, a recessed china palette, or, preferably, a set of small china saucers, a tumbler of water, a low table in front of a window, free from direct sunlight, through which a bit of clear sky can be seen, a sheet of white paper, a negative drying-rack, a steady hand (not supplied by dealers) and—patience. A retoucher's stand and other impedimenta can be added or dispensed with.

For colors, three, red, blue and yellow, are enough, as all other tints can be made from these; but it will be found convenient to have a variety ready prepared for use. All the colors especially recommended by their makers for lantern-slides which I have tried, I have found to be good. In common with most professional colorists, I make my own colors, and I have named them cerulean blue, Prussian blue, yellow, orange, grass-green, olive-green, bottle-green, golden brown, sepia, burnt sienna, crimson, scarlet, purple and violet-gray. I fill my saucers with these colors attenuated with water to almost the last degree, fully one hundred parts of water to one part of saturated solution of color. Use any make of colors very thinly diluted with water and get the necessary depth by many successive coats, each applied after the other is dry—hence, water and patience, and much of the latter. In no other way can excellence be attained.

For brushes, use Winsor & Newton's round water-color sables with ebony handles—one each of Numbers

1, 3 and 6 are indispensable; Numbers 0, 2, 4 and flat Number 7 are useful. Always use the largest brush possible for the work to be done, but remember that extreme accuracy of touch and covering must be had, as any encroachment of color is plainly seen upon the screen, and a line upon the slide as fine as a hair may be magnified to the size of a rope. The color must be worked into the gelatine to some extent, but the brushes must not be allowed to break or mar the surface. Use plenty of water, do not let it dry on the slide in drops. Keep the cotton cloth in your lap and use it freely to discharge color and water from the brush, and use the brush to absorb the superfluous color and water upon the slide. Before applying another coat of the same or other tint let the surface dry thoroughly. Keep the colors in the saucers pure and do not insert a brush already charged with one color into a saucer of another tint.

Put the table against the window with the sheet of white paper so that the light of the sky shall be fully reflected from the paper through the slide to your eye. Take in the left hand a slide, which we will suppose to be a landscape with a blue sky; fill the Nnmber 6 brush (or Number 7 flat, if you have one) with water and go rapidly over all the sky and encroaching objects, quickly discharge the water on the cloth and fill the brush with the very dilute sky-color, and, if the sky is to be of a uniform tint, cover the whole surface rapidly, evenly and delicately with the color; usually the trees can be covered, but never houses or figures. The brush must be moved back and forth rapidly the full length of the sky. It must not be allowed to stop on the surface an instant, and the pressure must not be enough to disturb the softened film. If the top of any tree has been colored, the whole of the foliage of that tree should be covered before the slide is placed on the rack to dry. If the blue of the sky is to grade downward to nothing, or to a yellow or pink, put the blue only on the upper part of the sky, quickly discharge the color from the brush and with plenty of water gradually work the tint downward to clear water.

Because of the time required for a slide to dry, and because of a certain manipulative dexterity, it is well to have a dozen or more slides in process of coloring at the same time, and to work one color through the series. Keep the saucers of color covered, except when in actual use, to exclude dust.

Next, using as large a brush as can be handled, Number 6 if possible, certainly not smaller than Number 3, tint all foliage, certain shadows, parts of rockwork and other places, which require it, with a very diluted coat of grass-green. Follow successively with very dilute golden brown, burnt sienna and bottle-green, letting the slides dry between each coat. In a general way, the slides should show now the color-effect the worker intends the finished slide shall have. Apply a second and third coat of these five colors in the same way; then follow, one by one, throughout the series, with diluted coats of each of the remaining colors in your outfit. Nearly all the slides will be improved, somewhere, by the addition of a touch of every diluted tint; a few slides may not require all. After applying 2 or 3 more coats from the entire series, the slides can be completed, one by one, by giving them the additional and special strengthening they will require. Greens and yellows need many more coats than reds and browns. Yellow and purple are the most difficult to handle. On the usual slide yellow is shown as a full half-tone or darker; the silver deposit of the photograph, showing through the coats of yellow, will generally appear on the screen as green. This can be corrected by retouching on the negative to make a lighter tone on the slide, or can be helped by first coloring the dark tones with yellow-brown and finishing with orange. Purple, being made of red and blue, will not stand much working in, and should be placed accurately where it is to remain and be left untouched; otherwise, the blue will work out and a red blotch remain.

Always finish the coloring of a slide by artificial light. The best results can be attained by using many coats of very dilute colors of many tints. This requires water and patience.

When the colorist has attained a reasonable facility in the use of the water-color process he can take up more easily the oil-color process. Nearly the same outfit is required, except that turpentine, copal or mastic varnish, megilp and drying-oil take the place of water. A sharpened stick, like a meat-skewer, is needed. I prefer cover-glasses to saucers upon which to mix the colors, of which only the smallest quantity should be mixed at a time, to save expense and prevent the accumulation of dust-particles, which are annoying and fatal to excellence in this process. For larger brushes I use those which have been worn out in the water-colors, and the same kind of smaller brushes as before directed. For colors, use Winsor & Newton's Oil-Colors. Only transparent colors can be used, and among these the following and many others will be found useful: Prussian blue, Chinese blue, gambage, yellow lake, brown-pink, raw sienna, burnt sienna, mummy, sap-green, alizarine-carmine, magenta, crimson lake, rose madder, purple lake, mauve No. 2 and ivory black.

The colors are to be mixed with whichever medium the worker may prefer, and this he can determine by practice. The best results are attained by one quick and accurate application of the color of the desired tint and depth of tone, placed where it is to remain and left undisturbed until dry. Any meddling with it injures its transparency and makes the color muddy. Additional depth can be had by successive coats, each applied after the preceding one is dry; and, as a natural drying would take several days, recourse is had to artificial means. I put my painted slides in a small, tin cracker-box in which I have placed a corrugated rack. This box I put in the moderately-heated oven of the kitchen range and leave it there twenty minutes, more or less, until the slides are dry. If the oven is too hot, or the slides are left in too long, the colors and the gelatine film will burn.

Large areas of plain surface without much detail, such as skies, maps and some architectural subjects, should be colored first by applying a daub of color and fingering it to an even tint with quick, delicate taps of the ball of a finger which has been rubbed smooth on a piece of pumice. Encroachments of color are to be removed, before the tint is dry, with the sharpened skewer, or by twisting a piece of chamois around the end of the skewer and moistened with turpentine. The regular stumps used in crayon-shading are convenient for this purpose.

The great enemies of success in this process are dust and a lack of patience. With plenty of patience the finest results are attainable.

BANE OR BOON?

In taking up the moving picture theatre as an issue of the welfare of a community the Richmond Leader's editorial remarks bring home some solid truths that every picture man should study carefully:

"We do not know a subject before the people living in towns that is of more importance. These shows are going everywhere. They are not only scattered through every large city, but are establised in the smaller towns, and even in the villages.

"They can be made the means of vast good or evil. They reach the people as nothing else does—not even the newspaper. A newspaper cannot put before the eyes of children and the ignorant and careless actual life, motion and events as the moving pictures show does. From the very earliest dawn of civilization and connected thought the use of the picture has been understood. Since man first began to think they have realized the value of the appeal to the eye of the picture as expressing thought and describing events. This new and wonderful invention and combination of electricity, sunlight and human ingenuity give us the pictures of actual people and things in action. They bring before us realities and could not be done by the artist who could fix but one incident or scene in his canvas or even by the players on the stage limited as they are by stage distances and conditions.

"The moving picture show is cheap. It reaches everybody, attracts all classes of people, carries to high and low, educated and ignorant, young and old, whatever it has to show or to teach. It is the most impressive and vivid story of life and events that can be presented to the public. It can be made to teach clean and sweet and wholesome lessons, to suggest good and high thought, sentiment and purpose; or it can be made to pander to the lowest instincts and to develop the vilest impulses and passions.

"Some of the vigilant and valuable civic and reform organizations in the larger northern cities have quickly come to see the importance of the moving picture and are giving it much attention. Their example

(Continued on page 14).

ROYAL REACTOR
A current saver that puts money into your pocket —that's all
HERMAN E. ROYS
(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"



CARBONS
Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption
Insist on Getting th Genuine. Don't Accept Substitutes
All Carbons are Stamped "ELECTRA"
HUGO REISINGER 11 Broadway NEW YORK

CHANGING SERVICE
is the order of the day.
But not with our customers.
Our film service, once tried, ALWAYS proves satisfactory.
No statements made that are not adhered to.
If we cannot supply you with what you want—we'll tell you so
Let us quote you.
GEORGE K. SPOOR CO. (Inc.)
62 North Clark Street, CHICAGO

BIOGRAPH FILMS

Trade Mark

Trade Mark



Released March 22d, 1909

The Deception

A story of a wife's sacrifice, which is misconstrued and almost leads to the estranging of a devoted couple. An artist is struggling along for recognition, but things are going badly with him. His wife pretends to get a position teaching piano, but instead is working in a laundry. The artist sells one of his pictures and hastens to the Music Conservatory to tell her of his good fortune, and not finding her, thinks she is deceiving him. An accident to his wife at the laundry shows him the true color of things.

Length 653 Feet

Released March 22d, 1909

"And A Little Child Shall Lead Them"

One of the prettiest and most touching film stories ever made. It shows how a little child brings together a couple who through a trivial quarrel are about to separate. The work of the child is equally clever.

Length 340 Feet

Released March 25th, 1909

A Burglar's Mistake

A thrilling story of an attempt at Blackmail

A wealthy banker in the day of his youth was guilty of a trifling indiscretion, that although of little consequence, he wished buried. An erstwhile friend has evidence which he threatens to exhibit if he does not give up handsomely. This he yields to and the wretch after quandering his easy gotten wealth, becomes a party to a burglary. Imagine the surprise of both he and his victim, when he finds himself in the house of this banker and surprised by him in the act of robbery. Well the result is easily seen. Here is a chance for the banker to rid himself of this odious cur and he takes advantage of it. The story is well acted and beautifully staged.

Length 959 Feet



A BURGLAR'S MISTAKE

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

S. LUBIN.

Subject and Class.	Date.	Length.
Cowboy Argument—D	Mar. 15	600 ft.
Talked to Death—C	Mar. 15	215 ft.
Reforming a Husband—C	Mar. 18	530 ft.
Uncle Reuben's Courtship—C	Mar. 18	350 ft.
The Stowaway—D	Mar. 8	820 ft.
The Little Rag Doll—D	Mar. 11	460 ft.
The New Mirror—C	Mar. 11	420 ft.
A Dime Noval Detective—C	Mar. 1	820 ft.
The Last Call—D	Mar. 4	485 ft.
I Will Only Marry a Sport—C	Mar. 4	395 ft.
Love Me, Love My Dog—C	Feb. 22	650 ft.
A Game of Chess—C	Feb. 25	290 ft.
The New Governess—D	Feb. 25	895 ft.

VITAGRAPH CO.

A Home at Last—D	Mar. 16	700 ft.
A Cure for Rheumatism—C	Mar. 16	275 ft.
A Friend in Enemy's Camp—D	Mar. 20	530 ft.
A Brave Irish Lass—D	Mar. 20	440 ft.
Adventures of a Drummer Boy—D	Mar. 9	620 ft.
Parted, but United Again—D	Mar. 9	310 ft.
Kenilworth—D	Mar. 13	890 ft.
And His Coat Came Back—C	Mar. 2	600 ft.
Mogg Megone—D	Mar. 2	390 ft.
A Day in Washington—E	Mar. 6	350 ft.
Inauguration of Taft—E	Mar. 6	600 ft.
The Poor Musician—D	Feb. 23	652 ft.
Perpetual Proposals—C	Feb. 23	296 ft.
Saul and David—E	Feb. 27	1,000 ft.

BIOGRAPH CO.

The Voice in the Violin—D	Mar 18	978 ft.
I did it, Mamma!—D	Mar. 18	342 ft.
The Lure of the Gown—D	Mar. 15	547 ft.
The Roue's Heart—D	Mar. 8	759 ft.
The Wooden Leg—C	Mar. 8	240 ft.
The Salvation Army Lass—D	Mar. 11	926 ft.
A Fool's Revenge—D	Mar. 4	1,000 ft.
The Russian Spy—D	Mar. 1	465 ft.
His Wife's Mother—C	Mar. 1	523 ft.
At The Altar—D	Feb. 25	972 ft.
The Golden Louis—D	Feb. 22	474 ft.
The Politician's Love Story—C	Feb. 22	526 ft.

PATHE FRERES.

Subject and Class.	Date.	Length.
Vampires of the Coast—D	Mar. 15	590 ft.
Unusual Elopement—C	Mar. 15	384 ft.
The Ring Leader—D	Mar. 17	594 ft.
Jealous Hubby—C	Mar. 17	341 ft.
Tommy's Own Invention—C	Mar. 19	442 ft.
Summer Home for School Children of Paris—E	Mar. 19	462 ft.
The Return of Ulysses—D	Mar. 20	925 ft.
All's Well that Ends Well—D	Mar. 8	479 ft.
When Love Will—M	Mar. 8	475 ft.
Little Cyril, the Runaway—D	Mar. 10	695 ft.
He Can't Lose Wifie's Ma—C	Mar. 10	295 ft.
Convict's Revenge—D	Mar. 12	436 ft.
Educating the Blind—E	Mar. 12	476 ft.
Sad Awakening—D	Mar. 13	656 ft.
Visit from the "Down Home Folks"—C	Mar. 13	302 ft.
The Test—D	Mar. 1	475 ft.
The Suffragette's Dream—C	Mar. 1	407 ft.
The Guilty Guardian—D	Mar. 3	466 ft.
The Man Monkey—C	Mar. 3	394 ft.
A Bad Shot—C	Mar. 5	590 ft.
Behind in His Rent—C	Mar. 5	358 ft.
Dr. Wright's Invention—C	Mar. 5	525 ft.
Forced to Play Cop—C	Mar. 5	358 ft.
The Miser—D	Feb. 22	519 ft.
Grand Canal, Venice—E	Feb. 22	410 ft.
What A Uniform Will Do—C	Feb. 24	495 ft.
A Little Coquette—C	Feb. 24	367 ft.
The Jolly Trio's Dream—M	Feb. 26	417 ft.
Mr. Jonah Gets A Little Dust In His Eyes—C	Feb. 26	184 ft.
Topsy Turvy—C	Feb. 26	318 ft.
Hypnotic Subject—C	Feb. 27	479 ft.
Florrie's Birthday—C	Feb. 27	433 ft.

EDISON CO.

Subject and Class.	Date.	Length.
A Midnight Supper—C	Mar. 16	535 ft.
Love is Blind—C	Mar. 16	420 ft.
The Star of Bethlehem—E	Mar. 19	950 ft.
The Colored Stenographer—C	Mar. 9	600 ft.
Mary Jane's Lovers—C	Mar. 9	265 ft.
The Star of Bethlehem—E	Mar. 19	950 ft.
100 Per Cent. Jealousy—C	Mar. 2	405 ft.
Boyhood Dreams—C	Mar. 2	425 ft.
A Bird in a Gilded Cage—D	Mar. 5	900 ft.
The Landlady's Portrait—C	Feb. 23	585 ft.
The Janitor's Bottle—C	Feb. 23	405 ft.
Left Out—D	Feb. 26	900 ft.

ESSANAY CO.

The Road Agents—D	Mar. 17	1,000 ft.
An Expensive Skypiece—C	Mar. 10	500 ft.
The Crazy Barber—C	Mar. 10	500 ft.
Shanghaied—D	Mar. 3	1,000 ft.
The Telltale Blotter—D	Feb. 24	1,000 ft.

URBAN ECLIPSE.

(Geo. Kleine.)

Master Goes Shopping—C	Mar. 17	331 ft.
Cremation on Ganges—E	Mar 17	176 ft.
Celebrated Mountain Climbers—C	Mar. 17	393 ft.
South American Indians—E	Mar. 10	288 ft.
Mother-in-Law in Country—C	Mar. 10	350 ft.
Rivalry—D	Mar. 10	367 ft.
Embarrasing Present—C	Mar. 3	410 ft.
Sailor's Belt—D	Mar. 3	483 ft.
Joel's Wedding—D	Feb. 24	569 ft.
Polka On Brain—C	Feb. 24	445 ft.

GAUMONT.

(Geo. Kleine.)

Innocent, But Found Guilty—D	Mar. 16	750 ft.
Musician's Dream—C	Mar. 16	225 ft.
Secretary's Revenge—D	Mar. 20	786 ft.
Survivor's Story—C	Mar. 20	195 ft.
The Postal Clerk—D	Mar. 9	292 ft.
Blackmith's Bride—D	Mar. 9	720 ft.
Smoking Lamp—C	Mar. 13	320 ft.
Irresolute Man—C	Mar. 13	387 ft.
Buttes Chaumont Snowstorm—E	Mar. 13	282 ft.
The Piano Teacher—D	Mar. 2	857 ft.
Walking on His Toes—C	Mar. 6	406 ft.
In Sore Straights—D	Mar. 6	522 ft.
Jones Bought A Phonograph—C	Feb. 13	296 ft.
Ambassador's Despatch Case—D	Feb. 13	624 ft.
Foxy Husband—C	Feb. 27	253 ft.
Obstinate Umbrella—C	Feb. 23	530 ft.
Milk for Baby—C	Feb. 23	430 ft.
Prince and Dwarf—D	Feb. 27	707 ft.

SELIG CO.

Boots and Saddles—D	Mar. 18	1,000 ft.
The Iron Worker—D	Mar. 11	1,000 ft.
Mad Miner—D	Mar 4	870 ft.
Pastimes in Colorado—E	Mar. 4	125 ft.
The Skipper's Daughters—D	Feb. 25	1,000 ft.

KALEM CO.

The Cracker's Bride—D	Mar. 19	915 ft.
Hungry Hank's Hallucination—C	Mar. 19	915 ft.
The Seminole's Vengeance—D	Mar. 12	920 ft.
The Old Soldier's Story—D	Mar. 5	825 ft.
New Minister—D	Feb. 26	865 ft.

D, Dramatic. C, Comic. E, Educational. M, Magic.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, Mar. 23

Cohen at Coney Island

Picturing the Cohen family from the "East Side" taking in the sights at Coney Island.

A BIG LAUGH **Length 660 feet**

Cohen's Dream of Coney Island

A companion picture to the above. After the strenuous day at the island, Cohen retires early, and in his dreams goes through his experiences of the day before.

ANOTHER GREAT COMIC **Length 295 feet**

Saturday, Mar. 27

Another Shakesperian Masterpiece

KING LEAR

Elaborately Staged, Magnificently Costumed, Superbly Acted.

Length 960 feet

IN PREPARATION—A Magnificent Spectacular and Historical Production of

THE LIFE OF NAPOLEON BONAPARTE

To be released in two series: one dealing with the domestic life of Napoleon and Josephine; the other will be the story of Napoleon, his triumphs, victories and final downfall.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

BANE OR BOON?

(Continued from page 11).

should be followed throughout the country. Not only the civil and police authorities but all who are interested in reform and advance movements and in promoting the welfare and virtue of the community should be active in helping to make the moving pictures do good instead of harm.

"If properly managed and directed, these shows will prove to be one of the pleasantest blessings that science has brought the world, one of the best additions to the general equipment of happiness and comfort. It offers cheap and innocent amusement of the poor, especially although even the most cultivated may find in it much to enjoy. Nothing ought to please the thinking citizen or man of kindly impulse more than to see people who must work hard but whose lives are monotonous and who are denied many comforts and advantages which others have, given opportunities for amusement and instruction at little cost. Nothing is more agreeable than the thought of the working man who cannot go abroad or attend expensive entertainments, as his richer neighbors do, for a few cents enabled to see the scenes and people and occurrences and to hear through the phonograph music and songs and speeches which would cost thousands of dollars actually to visit. It has long been a pleasure to feel that the humblest citizen for five cents can enjoy a ride faster smoother and safer than the king of Great Britain a century ago could possibly have had at any cost. It is a new pleasure that the poorest of us now may have brought before us in motion and life and actual appearances the people, scenery and incidents of the whole world. The results of all these things, however, depend on the use made of them. Trolley cars carry people to all kinds of horrible and debasing resorts or to churches and school houses. So the moving picture show can be made the most effective and useful of all sermons or one of the strongest instruments of depravity. The kind of shows to be given in each community will depend on the requirements of public sentiment and taste. If the sensible and right thinking people of every city or town in which these entertainments appear will take hold at the beginning and see that they are kept clean, that the humor of them is decent and the scenes depicted are such as the self-respecting man is willing to have his wife and daughter see they will be of widespread and lasting benefit and a boon to the people."

CANADIAN CENSORSHIP.

Up in St. John, N. B., the censorship "scare" is being agitated, and we are pleased to publish the following views of theatre people, as expressed in the correspondence columns of a local daily:

"Pardon a moment's intrusion to say to our motion picture critics that this new era of popular entertainment is past the novelty stage and is here to stay. Each month sees an improvement in picture subjects and picture-making; each month more surely gauges the public taste. The law of demand and supply governs in this business as in commercial enterprises, and what the people want they get. In St. John—at least in our theatre, the Nickel—"the people" means our best families. Of course managerial discretion is exercised continually in the programmes, and while there have been mistakes and friendly criticisms in consequence, in the main honest effort is put forth to eliminate all unsuitable features. A kindly criticism is invariably appreciated and acted upon, but the extravagant use of bitter invectives, unreasonable and illogical arguments—not always "arguments"—strike most foully at a legitimate enterprise that the people, judging by their universal patronage, thoroughly appreciate.

"Personally, I would strongly favor a sensible censorship of all motion picture programmes, provided a like inspection be brought to bear upon dramatics and operatics among real performers; upon lurid lithographs, upon the now prevalent lottery schemes, etc. This would be beneficial to the M. P. interests, if for nothing more than to forestall flighty tirades of people inexperienced in matters of an entertainment character. A censor, however, in order to act within the literal meaning of the name, would have to be devoid of fads, calm, deliberating, unwavering and in touch with the people and a person of the home. Any other would be a travesty on the office. Might I suggest that this censorship extend to the sensational press and the book trade?

"Without indulging in the coarse invectives of many of our critics, and not mentioning entertainment evils that St. John has countenanced for a half century back—and still accepts as permissible—I sincerely commend to the extent of my personal standing in the community the line of cheap, but good, amusement, with which I have the honor to be identified.

"Yours respectfully,
WALTER H. GOLDING."

"In view of the several references to motion picture houses of late, will you very kindly permit me space for a few words?

"In the event of an occasional subject being open to adverse criticism, much more good, in my opinion, will be accomplished by the critics, be they lay or clergy, if they will direct their attention personally to the proprietors of the moving picture houses, who, I am quite sure, they will find, one and all, ready and willing to conform to any practical suggestions tending toward absolute refinement and cleanliness of the entertainment offered.

"With no inconsiderable confidence I may make the assertion that the public of no city in Canada have as little reason to fault the character of the entertainment provided its citizens (as far as its moral influence is concerned) than right here in St. John. Is this not a gratifying condition?

"Granted that improvement is possible, are not reasonably minded persons more desirous of going about it in the right, not the wrong, way? In this connection I would respectfully suggest that those sufficiently interested to pass censure, either public or private, will find an interview with the managers much more effective, and, might I not add, more charitable?

"The only criticism dreaded by those interested in motion pictures is represented by those persons who choose to pass judgment without having given the matter sufficient attention to express an intelligent and fair-minded opinion.

"My personal interest, locally, is in the unique, and if a more rigorous censorship is possible than that which I now exercise personally I would gladly welcome it.

"The Unique numbers among its patrons not a few of the clergy, and I gladly invite their most critical judgment; and if at any time mine should be in error, I shall appreciate their kind direction.

"In this manner public speakers will not only more quickly attain the object striven for, but avoid the imputation of undesirable motives, and the liability of becoming responsible for utterances which may rightfully displease and antagonize the very persons who are willing and anxious to co-operate with them.

"Yours, etc.,
"F. G. SPENCER."

CLERGYMAN'S IDEA.

The Rev. A. E. Bartlett, of Chicago, believes in the moving picture shows, but believes also that they can be improved. He says:

"Amusements have no character in and of themselves. They are good or bad, as the people make them so. All wholesome amusements are needed, but instead of trying to abolish them the church should seek to purify and uplift them. The five-cent theater has become one of the greatest problems in recreation which our city must solve. Its low price has enabled it to reach the multitudes, including many children. Our city needs these cheap amusements, but it does not need, nor should it suffer, coarse and unclean entertainments.

"Of course, bad moving picture shows can do harm just as bad books can do harm. But on the other hand, these shows can be and generally are both interesting and instructive. The latter kind is what the authorities and the press and the pulpit should insist upon."

The nickel theater may have positive educational value. Committees of the Chicago Woman's Club report that investigation shows decided improvement in these places of popular resort. Demoralizing tendencies are being checked, so that theaters once of doubtful character are counted among the helpful influences of their neighborhoods.

That the nickel shows meet a popular need is apparent from their drawing power. Most of them are making money despite their small admission fee. That means that they are furnishing entertainments which are sufficiently attractive to secure the repeated attendance of a more or less limited constituency. Unless they made the right sort of appeal, their receipts would soon fall off.

Certain physical evils have been noted in connection with them. As a consequence some regulation has been necessary and proper. Care has been demanded in the electric wiring. Some degree of technical skill in using the moving picture machines has been required. Supervision of the methods of handling the audiences in respect to overcrowding, to freedom of exits, and to guarding again panics has been essential. Some regard to the quality of the air breathed has been urged. The forbidding of immoral and suggestive pictures has been in line with long accepted public policy.

No one can urge effective objections against any one of these precautionary measures. They have not been used to destroy a business, but have been solely in the interest of the safety of life and morals. They have not required any exceptional or extraordinary outlays on the part of the operators. That a committee of investigation is able to report favorably upon their general character shows that the requirements have been met in the proper spirit.

If now it should develop that subjects of some educational value are preferred to those of the blood and thunder type, or to those where temporary amusement is afforded by impossible situations labeled "humorous," the theaters may become positive benefits to their surrounding neighborhoods. People demand entertainment and amusement. Many of them are limited in the amount they can spend. Others do not care to go far from home in the evening. There are far worse places than the nickel theaters which might be frequented were it not for this new, cheap and apparently satisfactory type of popular resort.

FILM RENTERS FINED HEAVILY FOR BREACHES OF CONTRACT.

At the general meeting of the Motion Picture Patents Company and the Manufacturers, held on March 16 at the Company's office at 80 Fifth avenue, New York City, several important matters were decided.

The policy of seizing and holding by means of replevin suits, any and all licensed films used by unlicensed theatres, will be vigorously continued.

Violations of the Release Day Rule which provides that films shall not be exhibited until the day agreed upon, will be punishable with a fine of not less than $100 or a revocation of the Exchange license.

Miles Bros. was granted a branch office at Baltimore, Md.

The revocation of the licenses of the Star Film Exchange of Chicago, the Pennsylvania Film Exchange and the Wonderland Film Exchange of Pittsburg, was taken up on the petitions from each of these offices for reinstatement. It appeared that while violations had occurred, the mistakes made were the result of acts of subordinates and not due to reckless or intentional disregard of the conditions of the license agreements. Under these circumstances, the Patents Company has accepted from each of these Exchanges, a written waiver of all claims to the film seized, an acknowledgment of the error, and have imposed a heavy fine in each case, and these three Exchanges have been reinstated.

SUCCESSFUL EXPERIMENT.

On "professional (try out) nights," Tuesdays and Thursdays, the Imperial Theatre, at 116th street, New York, has already been jammed to the doors. Therefore it was that Managers Glynn and McKibbon decided to raise the admission price to fifteen cents on these occasions. "Foolish," said the wise ones. "Suicide," said their competitors. But they went ahead, and results? Why one would think by the looks of the house, that the price was reduced instead of raised. The Imperial is the only house getting the price, and it does seem as if another increase would hold well. Every little bit helps.

Advertise in

FILM INDEX

and increase your business

PATHÉ FRÈRES

FILMS

FEATURE SUBJECTS

MONDAY, MARCH 22, 1909

ELIXIR OF DREAMS

COLORED

Length - - - 836 Feet

WEDNESDAY, MARCH 24,

CHIVALROUS BEGGAR

Length - - - - - - 341 Feet

WE MUST HAVE A BUTLER

Length - - - - - - 276 Feet

FRIDAY, MARCH 26,

The Maid and The Millionaire

Length - - - 597 Feet

SATURDAY, MARCH 27,

Life on a French Training Ship

Length - - - - - - 508 Feet

The Warden's Nightmare

Length - - - - - - 390 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

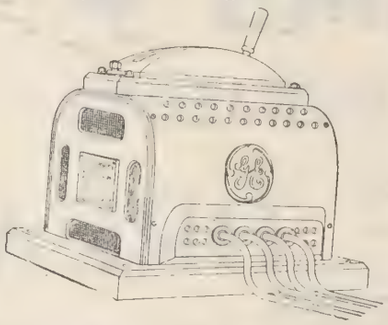
Birmingham, Ala.
2104 First Avenue

EDISON KINETOSCOPES

TRANSFORMER

For Moving Picture Machines (Alternating Current)

Simple
Compact
Efficient



THIS TRANSFORMER, KNOWN AS "THE G. E. ECONOMY ARC," must of necessity be an invaluable adjunct to any alternating current moving picture installation. **THE ADVANTAGES OF A TRANSFORMER FOR THIS WORK WILL BE APPRECIATED** by both the theatre management and operator; **BY THE MANAGEMENT** in the reduction of light bills and in the better production of the pictures due to the steady light obtained, **AND BY THE OPERATOR** in the simplicity of the device, the absence of danger from shocks, and the added comfort in the lamp house due to the low heating.

THE SAVING IN POWER INSURED BY THE USE OF A TRANSFORMER INSTEAD OF A RHEOSTAT VARIES FROM 65 TO 90 PER CENT., depending upon the voltage from the supply mains. Many lighting companies require the use of 220 volts for moving picture work in order to avoid heavily loading one side of a three wire system. This increases the loss considerably in circuits using a resistance or reactive device for reducing the voltage.

SEND FOR DESCRIPTIVE CIRCULARS

EDISON FILMS

NEW SUBJECTS:

Shipment, Mar. 23, 1909

STROLLING PLAYERS
DRAMATIC
No. 6436 Code, VENTICELLY Approx. Length, 900 feet

Shipment, March 26, 1909

A CRY FROM THE WILDERNESS
DESCRIPTIVE
No. 6437 Code, VENTIDIANO Approx. Length, 950 feet

NEXT WEEK'S SUBJECTS

Shipment, March 30, 1909

HARD TO BEAT
COMEDY
No. 6438 Code, VENTIDIUS Approx. Length, 500 feet

OH! RATS!
COMEDY
No. 6439 Code, VENTIDUCT Approx. Length, 500 feet

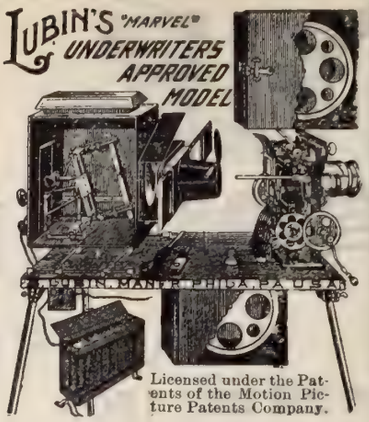
Shipment, April 2, 1909

ON THE WESTERN FRONTIER
DRAMATIC
No. 6440 Code, VENTIGENO Approx. Length, 900 feet

EDISON MANUFACTURING CO.

Main Office and Factory, 72 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. Chicago Office, 904 Wabash Ave.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England
Selling Agents: P. L. WATERS, 41 E. 21st St., New York
GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Licensed under the Patents of the Motion Picture Patents Company.

Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs,** to extend over five feet high. **$150**

Released Mar. 22nd

THE DAY OF THE DOG

"Every dog has his day," says a proverb. It is also true in this instance when the workingman stands before the question of saving his employer or letting him perish in the flames. His better self prevails, and he saves his foe.

Length, 710 feet

OUR ICE SUPPLY

This is a beautiful, short picture showing how the ice is cut, transported by the chutes and stored for future use.

Length, 200 feet

Released Mar. 25th

A JUST REWARD

This is an exceptionally fine subject. The villain gets his reward, so does the heroine. The picture is full of dramatic action from start to finish.

Length, 645 feet

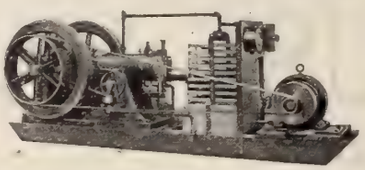
MAD DOG

A tiny, little dog and a lot of big people form the foundation of this comic picture. A little boy who is frightened by the little dog's playful barking starts the trouble.

Length, 222 feet

LUBIN MANUFACTURING COMPANY
Lubin Bldg., 926-928 Market St., Philadelphia, Pa.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogne of over 300 illustrated songs.

Keep Up-to-Date !

FILM INDEX

IS UP TO THE MINUTE

ADVERTISEMENTS IN

FILM INDEX

BRING QUICK RESULTS

NEXT

Sand A

FILM ISSUE

ORDER QUICK

OUR

COMEDY SUBJECTS:

"An Energetic Street Cleaner"
(Length 450 Feet)

"A Midnight Disturbance"
(Length 525 Feet)

READY

Wednesday, Mar. 24th

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

APRIL 3, 1909
WHOLE NUMBER 154



THEATRE SEATING

We have

20,000 CHAIRS

in stock and can ship your order in twenty-four hours

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St, BOSTON, MASS. — 1235 Arch St, PHILADELPHIA, PA.

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES

1401-1405 Locust St., St. Louis, Mo. — 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y.**

TO OUR PATRONS

Beginning April 1st, the retail price of our Announcement Slides will be reduced to 35c. each. It is but proper that we should thank here, publicly, all our friends who, in spite of our inability at times to deliver as promptly as we would have desired, have been willing to wait, preferring to secure our slides, even at the cost of some personal inconvenience, rather than to purchase the "just as good" product always to be found "ready for sale" on the spot.

Having vastly increased our plant, we are now enabled to manufacture our slides at a reduced cost to us, and we therefore desire to have our many patrons share in this saving.

Meanwhile, we shall continue to strain all our efforts toward securing for and always preserving in our slides that high standard of quality which has built up the name of this firm and established its splendid business on a firm and durable foundation.

LEVI CO., Inc.

66 E. 14th St., New York, U. S. A.

P.S. Send your orders in now.

Three Winners:

A FILM SERVICE

That satisfies the most exact Exhibitor.

OUR ECONOMY COIL

Which makes an Electric Light Bill look like a cancelled postage stamp.

OUR "CLARO" CONDENSERS

Practically unbreakable, and increase your light 25 per cent. $1.00 each.

Connect with "The Successful House"

CAN BE HAD FROM

PITTSBURG, PA.
WILKES-BARRE, PA.
ROCHESTER, N. Y.
CINCINNATI, O.
DES MOINES, IA.
LINCOLN, NEB.

PITTSBURG CALCIUM LIGHT & FILM CO.

WE CAN BE OF USE TO YOU

WE SELL—Moving Picture Machines and Supplies, Repairs for all Makes, Colors, Limes, Ozone, Ether, Etc.

WE MANUFACTURE—Oxy Hydro Gas, 20th Century Erko & Odeon Stereopticons. Slides of every Description. Advertising Slides a Specialty.

ERKER BROS. OPTICAL CO. 604 Olive St., St. Louis, Mo.

"I Love Thee, My Irish Home"

A **real** Irish song, with **real** Irish music and **real** Irish slides. The subjects for these slides were furnished by **Father McHale** of this city, and nothing finer ever went upon a screen. **Keith** put in a stereopticon expressly for these slides, week of March 15th, when **Senorita Dolores** scored a big hit with it. Manager Walters, Lake Shore Song Slide Dept., says, "It is the one big hit that every singer is clamoring for"—he has 3 sets, too. Slides, $5.00 per set of 18—works of art.

BEE-KEY MUSIC COMPANY

Grand Theater Bldg. 2535 Lorain Ave. CLEVELAND, O.

Managers, Operators, Leaders, Ticket Sellers and Every Ambitious Attache of Moving Pictures Should have

Driben's Essential Reference Books

No. 1. How to Produce Your Own Talking Pictures.
Why pay hundreds weekly for what you can do under your own supervision ?
GREAT, ... $1.00

No. 2. 20th Century Methods of Advertising. Extracts from the files of the greatest and most successful managers in the business. Increase your receipts 65 to 75% weekly if adopted. 75

No. 3. Systematic record of your own and your opposition's show. How to watch your opposition. How to work effects' which greatly increase the value of your picture. THIS BOOK MAKES A SHOW MAN, . . .50

No. 4. How to defend yourself against the constant malicious attacks of the pulpit and other tyrants. 50

No. 5. How to Properly Care for Your Machine, and get the better effects therefrom. Coloring your film. Care of film. Where to secure the best orchestral music, reports, etc. This is a great book. CONTAINS EVERY HOUSE DETAIL. $1.00

Special until March 31st, entire DRIBEN PUBLICATIONS, $2.00

Express or P. O. Order payable DRIBEN PUBLISHING CO.

London, Ont., Canada

No Stamps. No Currency.
References : Bradstreet's or Dun

Improved Film Supply Co.

$1.00 a Day Association Goods

Issued before Feb. 10

600 reels of Association Goods to rent at a dollar a day. All reels in perfect condition. Largest machine shop in the city. Repairs at lowest prices in shortest time.

6 in. 5/8 Electra Carbons per 100 - - $2.20

"THE SERVICE THAT SERVES"



34 East 14th St.

PHONE 375-376 STUYVESANT

Our Want Ads Bring Results

A LIVE SERVICE FOR LIVE MANAGERS

FILMS HOWARD MOVING PICTURE CO. FILMS

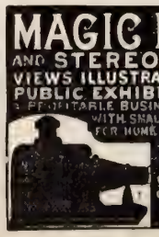
MEMBERS FILM SERVICE ASSOCIATION

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc.

MAGIC LANTERNS AND STEREOPTICONS ALL PRICES. VIEWS ILLUSTRATING EVERY SUBJECT FOR PUBLIC EXHIBITIONS ETC. A PROFITABLE BUSINESS FOR A MAN WITH SMALL CAPITAL ALSO FOR HOME AMUSEMENTS



L. M. PRINCE 108 W. 4th St. CINCINNATI, O.

SEND FOR CATALOGUE

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 14. April 3, 1909. Whole No. 154.

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:

INTERNATIONAL NEWS CO., Breams Building,

Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

THE FORCES OF REACTION.

A little more than a year ago conditions in the moving picture business became so intolerable that manufacturers, exchange and exhibitors rose up almost as one man and demanded that something be done to prevent a common catastrophe. Accordingly the leading men in the business met, first in Pittsburg and then in Buffalo, for the purpose of organization, that evils might be successfully met and put down. At those meetings an organization was formed by the proprietors of exchanges which was believed to be strong enough to rescue the business from the slough into which it had fallen. Rules to govern the trade, eliminating unfair and injurious competition, were adopted and all the exchanges in the country signified their willingness to abide thereby.

In the East a little trouble was experienced, but in the main the members of the Film Service Association lived up to their obligation. In Chicago there were a few exchanges which simply could not do business on the square and, before six months had passed, conditions there became worse than before. Every attempt was made to bring the disturbing element into line without avail. Accordingly, the manufacturers, realizing that the F. S. A. was unable to cope with the situation, decided to take matters in their own hands and save, if possible, a rapidly disintegrating business.

These manufacturers—seven American concerns and two representatives of foreign houses—came to an agreement under which the Motion Picture Patents Company was organized, and, working through that company, are endeavoring to bring about such reforms as conditions demand and experience proves is best for the trade. There is no secret about what they have asked the proprietors of exchanges and picture theatres to do and, as the benefits of the reforms planned become apparent, they will be appreciated alike by the trade and the public. In the meantime there is the usual hue and cry about this as about all efforts that have been made to reform things. The kicker and disorganizer we have always with us. Summary measures have been resorted to in dealing with some of the malcontents, but it can be said that there has been no attempt to coerce a single firm of recognized business standing, and the proclamations against so-called "trust" methods are without foundation in fact.

The plain truth of the matter is that the same element which brought about the failure of the Film Service Association has joined hands to render futile the present efforts for reform. These interests, parading under the banner labeled "independent," are the same reactionary forces that disorganized a great and growing business. Selfish and narrow-minded, they have no thought for the future and care only for their present interests and needs. They are devoid of all sense of loyalty, even to their own best interests, and can never be more than a disturbing element to legitimate trade.

There is one unfortunate phase to the controversy: A few men of business integrity have been induced to lend their names and credit to the uses of the reactionaries. Theirs will be a rude awakening.

In the meantime, the interests of the manufacturers associated under the Motion Picture Patents Company will be amply protected. The reforms agreed upon will be carried out and the men who have invested their money in picture theatres will speedily realize that their interests are best served by a close alliance with the regular organization.

CENSORSHIP COMMITTEE HOLDS FIRST SESSION

The first executive meeting of the recently constituted "Board of Censorship of Moving Picture Programs" took place at the offices of the Motion Picture Patents Co., Friday, March 26.

The executive committee of this board is made up of John Collier, chairman; Mr. William A. Boylan, representing public schools; Mrs. Joseph Redding, member-at-large; Joseph F. Driscoll and Dr. Lamburger, representing Association of Motion Picture Exhibitors of New York; Joseph Slicken, secretary.

This board co-operated with the Board of Censors appointed by the manufacturers allied with the Motion Picture Patents Company. These manufacturers control 90 per cent. of film output, so that the possibility of an exhibitor showing a film not up to the high standard set by these boards is very remote.

Regarding the work of the censoring committee, the chairman, General Collier, said: "We are not going to do anything startling. We are not at this stage censoring pictures on their artistic, but purely on their moral side. The manufacturers themselves have a board of censorship, and one of the duties of the board should be to look out for the artistic qualities of pictures, I should think.

"We looked at 18,000 feet of film today, and at the outside, I don't think we will condemn more than two or three hundred feet, but I can't speak for the committee on this point. The public must recognize that we are dealing with an immense stream of pictures flowing into New York from Europe, from every American city.

"We are working for practical results rather than trying to apply absolute standards, and we must be cautious and not throw conditions out of joint all of a sudden. The outrageous picture will not be seen in New York again, at least as far as new pictures put on the market are concerned. There are 200 or 300 old pictures on the market which we must sift as quickly as we can.

"We are, furthermore, going to take a hand in the illustrated songs and vaudeville, and likewise in the physical condition of moving picture theatres. Results of improvement are already to be seen because both exhibitors and manufacturers are aroused with the need of improvement, which results will be visible within two or three weeks. The Censoring Committee of Public Bodies serves without pay and will have to sit three or four days a week for the present. Our board was formed on the petition of the exhibitors, and we operate in thorough co-operation with the manufacturers. We are likewise co-operating closely with the various policing societies of the city."

In addition to passing on pictures which are put out by the Motion Pictures Patents Company, the Board of Censorship is passing upon all pictures to be put out by the European companies.

The following is a list of the pictures inspected at the first session.

No. 1. "The Martins," "Every Lass a Queen," condemned as "inartistic." Pathe.

No. 2. "The Drunkard's Reformation." Biograph.

No. 3. "The Wooden Indian," "The Children of the Plains." Vitagraph.

No. 4. "Guardian Angel." Lubin.

No. 5. "A Cry from the Wilderness." Edison.

No. 6. "Beware of the Evil Companions," "Larry, the Limit for Deviltry," "Old Hannah's Cat." Pathe.

No. 7. "Jones in His New Neighbor," "The Medicine Bottle." Biograph.

No. 8. "The Shepherd's Daughter," "The Auto Maniac." Vitagraph.

No. 9. "Whale Fishing," "His Last Illusion Gone." Pathe.

No. 10. The Fish Pirates." Kalem.

No. 11. "Photograph Habit," "Help! Police!" Lubin.

No. 12. "Oh! Rats," "Hard to Beat." Edison.

No. 13. "The Child of the Regiment," "What the Tots Saw in the Land of Nod." Pathe.

MURDOCK ON "DUPES"

J. J. Murdock, old-time showman and theatrical manager, whose name in being extensively quoted in connection with the so-called "independent" M. P. campaign, should be more careful with his rubber name stamp and not leave it where others can make use of it for questionable or trivial purposes. The FILM INDEX is moved to offer this word of caution to Mr. Murdock after reading a displayed article in a recent issue of "The Show World" entitled "Doom of the Duper." In the aforesaid story Mr. Murdock is quoted seriously as follows:

> "When I first decided to interest myself in the moving picture business I heard a great deal of the 'duper.' I thought at first that duping was confined to a comparatively few individuals scattered here and there. It did not seem possible to me that any great number of men could stoop to such loathesome business. But day after day this duping business was brought more and more in evidence until I finally decided to find out, through the proper channels, something about the duping and who were in this line of work. To my amazement I have ascertained that duping is carried on in quarters one would ordinarily never dream of. To illustrate: I find an operator supposedly carrying home the film he has been running through the day for safe-keeping, when in reality he is taking it to a duping shop to be duped and returned to the theatre in the morning. I further find that a manager operating a small theatre in one town duping films and expressing the negatives to a larger city, where he has an interest in an exchange and in moving picture theatres. Then I find that a representative of the Trust, who, upon receiving his weekly supply of films is kind-hearted enough to loan his friend, the duper, samples of the subjects he has received so that this duper may have his wares ready for the market Monday morning, to compete with the Trust. I regret that our attorneys will not permit any publishing, at this time, the list of dupers, known to us, throughout the country."

If Mr. Murdock really wrote that it would seem to be a confession that he was beginning to realize that someone had "duped" him. Is it possible that Mr. Murdock has just discovered that there was a film "duping" shop in Chicago? It is not so many years ago that two certain firms engaged in the film exchange business in Chicago were discovered to be doing a wholesale business in "duping" films. As those firms have since joined the "independent" movement, of which Mr. Murdock is reputed to be the head, it is quite likely they could lead him right to the place where the work is done and disolose to him the gentle art of "duping."

It is just possible that Mr. Murdock has already been shown how easy it is to multiply foreign samples of unprotected subjects and thus evade high duties and other charges that would have to be met if the requisite number of prints should be purchased in the regular way. In that case Mr. Murdock has access to the "proper channels" and can summon them by push button. It is, indeed, to be regretted that his attorneys will not permit him to publish the list.

MOVING PICTURE ART.

The FILM INDEX announces no new program when it declares that the future development of moving pictures must be along artistic lines. It desires to emphasize that declaration. There is no doubt that the makers of pictures in America have greatly improved their product in the past few years. They are doing better work photographically; their subjects show greater originality and the effects generally are better, yet there is a sameness in their work that palls upon the regular attendant of the picture theatre. One manufacturer will turn out picture after picture with but slight variation of theme and with the same faces appearing with great regularity. Even the stage business occurs with a frequency that is tiresome, and stamps the product of a certain firm more surely than its trade-mark.

Undoubtedly a great deal of the sameness in pictures is due to the present stock company method of production. The difficulty in obtaining actors that can work effectively in pictures has compelled the makers to employ the same people continuously with the result that the members of the company have fallen into a rut and are giving scant attention to the important details of make-up and business.

It is within the province of the stage manager to correct these errors, for men and women who possess sufficient intelligence to work in pictures should be able to change their faces and their business, and they should be required to do so.

These are but the merest details of the art, there are other and more important steps to be taken in the way of advancement of which the FILM INDEX will take occasion to speak at another time.

Films of the Week

(See Advertisements for Release Dates.)

VITAGRAPH CO. OF AMERICA.

"CHILDREN OF THE PLAINS."—An immigrant train is seen wending its way over the plains. The party consists of a mother and her two little girls, one four years, the other two or three years older, the driver and scout riding in advance and a guard



of two or three plainsmen. After they have passed a certain point an Indian comes from a place of concealment, mounts his horse and rides off to the Indian encampment, where he tells of the pale-faces, then all mount and start in pursuit. The wagon train stops and is making camp as an Army scout bearing dispatches comes up and tells that Indians are on their trail. He promises to send aid from the fort as quickly as possible and preparations for a barricade are at once begun. In a short time the Indians appear and surround the caravan. A brief fight ensues and all save the two girls are dispatched. One is left for dead while the other is taken away by the warriors. Shortly after the soldiers appear, but too late. The little child is ob-



served and after a short time revives and is taken by the commanding officer to the military post, where she becomes the pet of the regiment. Twelve years later we find the same young lady galloping over the plains. An Indian comes upon her, delivers a message, which alters her course and eventually leads to her capture. In the Indian village to which she is taken, she is selected by one of the braves for his squaw. The woman who is left to guard her, observes a locket on her neck and by it recognizes in her her long-lost sister. They decide to escape cut a slit in the back of the tent and start for the military post. The escape is shortly after detected by the Indians but too late to prevent the girls from reaching the fort. The young lady is welcomed by her soldier lover to whom she presents her sister.

"THE WOODEN INDIAN."—Two raggedy looking tramps are seen coming down the street in the residential section. They stop in front of the house



and ask for food. The lady refuses orders them away and as they go ducks them with a pail of water. At the next house they are also refused and a bulldog is set upon them. At last they meet with success the woman giving them a ham bone and a bundle of clothes. Upon opening the package it is found to contain an old Prince Albert coat light pants and old silk hat and an Indian costume. Coming to the business section they notice a sign in front of a store announcing that it will shortly be opened as a first-class cigar emporium. One of the hoboes gets an idea. To his companion he unfolds a plan to dress in the Indian costume and sell the figure to the cigar dealer. His pal is delighted, and going into a barn nearby they change clothes. One dresses himself as the Indian, while the chum puts on the other clothes, represents himself as an agent, goes to the cigar store, introduces himself to the proprietor and succeeds in disposing of the Indian figure. He then returns to the barn, finds an old crate into which he packs his friend. An express wagon is hailed and the crate is delivered



to the cigar store, opened and the figure placed in position. After considerable trouble the Indian is satisfactorily located and the agent receives his money. The cigar man thinks he will make the image more secure, so takes a hammer and proceeds to drive a nail through the Indian's foot. At this the tramp loses his nerve entirely and kicks the proprietor. The jig is up and both tramps start at break-neck speed down the street. In turning the corner they run into the arms of two policemen, who lead them away amidst the cheers of the jolly crowd.

"THE SHEPHERD'S DAUGHTER."—Donald Cameron lives with his daughter Jessie, and his nephew Angus, in a low-thatched cottage in the highlands As our story opens Jessie is engaged in her household duties. As the two men ascend the path to the cottage she runs out to meet them; Donald points to the mountains at the signs of a coming storm. Inside while they are seated about the fire, a cry for help is heard. Donald and Angus start out, and after battling against the wind and snow come upon Kennedy, who has fallen exhausted in a drift and is too weak to rise. They carry him to the cottage, where Jessie nurses him back to health. A few weeks later he professes love for the girl. She at first is timid, but finally yields, and the two are found in fond embrace, as Donald passes the window and sees them. He enters angrily, upbraids Kennedy and orders him from the house. Jessie pleads for her lover, but without success. Kennedy sends



a letter in a day or so and Jessie is reading it as her father enters unperceived, seizes the letter, reads it and then tears it up. He calls Angus and tells Jessie that he is selected as her husband. To this she objects, and upon her absolute refusal to accede to her father's wishes, is banished from home. Kennedy meets her, persuades her to go with him. She is installed in a handsomely furnished home in Edinburgh, where one day in reading the newspaper she observes an item telling of the approaching marriage of Kennedy and a rich lady. Kennedy enters at this moment and being confronted with the paper, admits the truth of the article. He tries to pacify Jessie with money, but she spurns it and leaves the house. She takes rooms in a cheap lodging house and is there found by Angus, who



takes her back to the mountain home, where Donald forgives her. When Angus asks for her hand in marriage the old man raises his hands in blessings and his eyes to heaven in thankfulness.

"AN AUTO MANIAC."—From the window of an insane asylum an inmate is observed bending the bars from the window and jumping out. He climbs over the wall, but drops out of sight on the other side. A little boy riding a small automobile wagon and accompanied by a nurse maid stops and goes into a house, leaving the little auto at the curb.



A moment later the maniac turns the corner, strolling along peacefully until his eyes fall upon the automobile. Immediately he becomes excited, cranks up the machine, jumps in and dashes wildly down the street. He collides first with an umbrella mender, upsets him and scatters his wares in every direction, then an old colored washerwoman gets in his way and is upset; then in turn he hits a



photographer and an old maid carrying a basket of apples. The auto, after all the excitement, finally stops on a level stretch of road. The occupant gets out and tries to repair the machine. By this time the little boy owner and his nurse come from the house, miss the auto and join the crowd of unfortunates in pursuit of the auto fiend. They finally come upon him, one of the asylum attendants walks up and offers his help in repairing the machine. The ruse succeeds and the escaped lunatic is soon overcome and led away while the auto is restored to the rightful owner.

PATHÉ FRÈRES.

"WHAT THREE TOTS SAW IN THE LAND OF NOD."—Here is another remarkable example of a wonderfilm which will interest the little ones, as the principal parts are played by children, who present the little story in a manner which is bound to interest both old and young. The tots are put to bed and snugged up for the night by the tender hand of their mother, who, after seeing that all is well, retires to her own quarters, leaving the youngsters to snooze in innocent bliss. Suddenly there is a great transformation scene and the dollie which is lying at the foot of the bed turns into a good Fairy and we next see her taking the three little tots for a trip to the beautiful land of nod. They go away to an unknown place and there enter a submarine boat, after which we see them diving to the bottom of the sea, where they are wafted toward the north pole, and they thoroughly enjoy the perilous trip as they



skid along the bottom of the mighty deep. Finally they arrive at their destination, and when they come out of the boat they are greeted by a lot of large polar bears. They then enter the palace of Jack Frost, and here they are shown the most profound courtesy, and the sight that greets their eyes is indeed marvelous. The little ones witness many beautiful ballets in which the pictures are extremely effective and beautifully colored, showing all sorts of graceful tableaus, which finally groups into one large ensemble, fading away gradually, leaving us in astonishment. We next see the little ones being returned to bed, and shortly after their mother and nurse comes in to awaken them, and it is an interesting story indeed that they have to tell about their wonderful experience in the land of nod.

"THE CHILD OF THE REGIMENT."—During a great war the inhabitants of a village are stricken with the dreaded plague, and here we see a man and woman who have contracted the deadly disease taking their little child and starting for a place outside of the infected zone, where they expect to seek more efficient medical aid. As they trudge along the roads they both strive to keep their courage until they reach their destination, but the disease has worked its havoc on the poor woman, and she falls prostrate by the roadside, where, in a short time her life ebbs out. The courageous man feeling that it is his duty to seek aid for his little one, trudges on with the child in his arms, but before going far, he too falls a victim and is compelled to give up the fight, and lying down beside the road, passes away, leaving the little tot alone to face the consequences. We next see the child as she comes along the country road looking for someone to take the place of her departed parents, and after a long and tiresome trip she wanders into a soldiers' camp. Immediately upon seeing her the brave fellows realized her precarious position, and picking the welcome little stranger up they give three cheers and adopt her as their mascot.

"WHALE FISHING."—This interesting picture was taken on a whaler and gives us a vivid idea of the perilous enterprise which when viewed from a sporting standpoint seems to be all that one with sporting proclivities could desire. The first picture shows them sighting a big fellow rolling around in the water, and the whaler starts in pursuit, getting the harpoon ready. When they get within reach they fire and hit the monster and he dashes off, dragging the vessel behind, but it is only a short time before his strength gives out; he is then captured and dragged to shore. It is a great sight and one which is well worth witnessing, to see him being dragged up on the land where he is dismembered. This monster measured 68 feet and weighed 172,840 pounds. The amount of fat obtained from it weighed 74,073 pounds, the oil 59,524 pounds and the fins 3,703 pounds.

"THE LAST ILLUSION GONE."—A distinguished old gentleman hastens away to keep an appointment with his sweetheart, whom he meets at the appointed place, and after a very cordial greeting, the couple enter a carriage and go for a drive along the beautiful seashore. At a certain point the man alights from the rig, but the lady continues on to enjoy the drive. Before going very far she is greeted by a young man, a friend of hers who is in the company of her sweetheart's son, and, not knowing the latter, the lady is presented to him and it seems as



though it is love at first sight, for the lady dismisses the carriage and strolls with her two companions. She is greatly taken with her new acquaintance, and the feeling being mutual, the pair try every way possible to rid themselves of the other party, but he manages to tag on, much to their discomfort. Finally they manage to evade him and steal away to a remote spot in the rocks, where they enjoy a quiet, friendly chat; the youth declaring his love for his beautiful companion. Taking the snub to heart, the other young man, for revenge, writes a note to his pal's father telling the latter of his sweetheart's infidelity, and incidently mentioning where he can find her and prove to his own satisfaction the true state of affairs. The old man upon reading the missile, becomes wild with rage, and starts out to apprehend the unfaithful one. After a long search he comes upon the couple in their trysting place, and great is his horror when he sees that it is his own son who has alienated her affections. Without saying a word, the old man retires, and feeling that all hope of happiness is gone, he pulls a gun from his pocket and ends it all. The son rushes to him and receives his forgiveness before he breathes his last.

"LARRY THE LIMIT OF DEVILTRY."—Little Larry is a mischievous youngster, who is engaged as an apprentice to a man who repairs broken chimneys, and when the latter comes down from the housetop to get something, Larry avails himself of the opportunity to have some fun. He takes a sack and holds it over the smoking chimney, therefore nearly smothering the cook in the kitchen, and when the latter looks up to ascertain the cause, she is greeted with a pailful of mortar, which the young rascal pours down on top of her. The infuriated woman looks out of the window and calls for help, but again she is nearly suffocated, for the little miscreant dumps the soot from the stovepipe down on top of her. Rushing down stairs, she summons her friends, who start to the housetop to apprehend the young villain, but in the meantime he starts down, and realizing that they are after him, he leans over the banister and gives the pursuing party another dose of the soot, which completely turns them all black. While they are trying to grope their way around in the dust the youngster makes his escape, but they follow close on his heels, and when he reaches the street he runs squarely into the arms of his employer, who holds him while all the enraged neighbors get a kick at him, and he is glad to escape when they finish demonstrating their appreciation for his jokes.



"BEWARE OF BAD COMPANIONS."—This little drama of human interest shows Bill Brown, who lacks the moral courage to resist temptation, being led astray by a bad companion, who calls at his home and entices Bill from his little family to go to the saloon, where the pair sit and drink until their minds are clogged. Seated at the next table are two men, one of them an industrious cattle trader, who is closing a bargain with a purchaser; the latter giving the trader a large sum of money, which he slips in his pocket. Bill's companion notices the money, and the temptation to steal masters him, and he tries to inveigle Bill into a plot to waylay the man, but Bill tries to reason with his friend and point out to him the folly of such a precedent. The latter's will to do wrong is greater than Bill's good resolutions, so he drags Bill away with him, and the pair wait for their victim in an obscure part of the road. When the trader comes along the ruffians spring out and attack him, and while they are going through their victim's pocket Bill's little son comes upon the scene, and realizing the terrible deed that is being perpetrated, the little fellow pleads with his father to make his escape and have nothing more to do with the affair. Bill does as his little son bids and hurries home. The little fellow rushes to his mother and tells her of the sad plight of the stranger, and immediately the good woman hurries to lend her aid to the distressed man. After helping him to his feet, she takes him to her cottage, where she administers to his wants, and during the proceedings Bill comes along, and upon recognizing his victim, he becomes panic stricken, but luckily the injured man does not recognize Bill. As a mark of appreciation for the kindness of the woman, the trader hands over his wallet to the conscious-stricken fellow, who takes it reluctantly and vows to turn over a new leaf and beware in the future of evil companions.

"OLD AUNT HANNA'S CAT."—Aunt Hanna falls asleep with her cat in her lap, and a mischievous young rascal comes along and steals the animal, taking it around to the rear of the house, where he imprisons the poor think in a kettle, after which he ties down the top to prevent its escape. Upon awakening, Aunt Hanna becomes panic stricken when she misses her pet, so sets out to find it. She calls in some neighbors to assist in the search, and as they go around the house they notice the kettle moving. Then, thinking that there is something supernatural taking place in it, they all run away in horror and hasten to summon the police, who come back in a most suspicious manner, and advance toward the kettle with cautious footsteps, until the thing moves again, giving them another scare, which causes them all to roll a good distance out of its reach. Finally, one fellow plucks up courage and opens the kettle, and, there, to her great surprise, Aunt Hanna finds her cat and clasps it to her heart. While all this is going on the precocious youngster gets the garden hose and turns a stream of water on the excited crowd. He holds his ground for a while, but finally they get hold of him, and when they finish he is glad to take a vow never to try any more of his amusing tricks on old Aunt Hanna.

"EVERY LASS A QUEEN."—An amorous youth is working as errand boy in a millinery store, but his propensities for making love to the girls gets him very much disliked, and he is thrown bodily out of the place, landing on the sidewalk in a heap. He pulls himself together and starts down the street, where he meets a pretty girl, and still possessing his wanton proclivities, he follows the maiden, and as she enters her home he addresses her, but she shows her appreciation of his uninvited attention by giving him a well deserved beating. He next gets a job as waiter in a cafe and is getting along nicely until a couple comes in to dine. He is immediately impressed with the lady's beauty and forgets his place long enough to try to make love to her, but he meets with his usual fate, and the next we see of him he is flying through the door. Not to be daunted by such trifles, he secures employment in a bakery, where the same sort of proceedings takes place with the same well earned results. Finally we see him in the position of a cabby seated on the box with the dignity of an undertaker, but when he is hailed by a pretty lass he loses his gravity again, and when the fair one enters the cab he starts to make desperate love to her, but she resents his attentions and calls to a policeman, who makes short work of the lovelorn youth by dragging him off to the station, where he is locked up.

(Continued on page 8.)

WINNING THE DAILY PRESS

Cleveland Exchanges Believe that More Can Be Gained with Sugar than with Sand

The United Film Exchange and the Lake Shore Film & Supply Company, both of Cleveland, Ohio, recently co-operated in placing an advertisement for moving pictures in the issue of the "Cleveland News" of February 20. The ad, occupied six columns of that paper and constituted a splendid argument in favor of the moving picture and a form of amusement and an educational factor. It is so good that the FILM INDEX publishes it in entirety for the benefit of the trade in general.

Even better is the spirit of enterprise that prompted the Cleveland exchanges to bear the cost of this advertisement. What the moving picture business needs is more general publicity—the kind that reaches the general public. To get that kind the daily papers must be used liberally. It stands to reason that the daily papers are not going to give up valuable space to an interest that yields them no revenue, and so long as the moving picture exhibitors refuse to do business with the papers they will not only refuse favorable mention, but will, in many instances, go out of their way to publish unfavorable comment. That is human nature, and newspaper publishers are intensely human.

It is impractical for the manufacturers and the rental exchanges to inaugurate a campaign of publicity that will reach all points. It is practical for the exhibitors in every city to get together and use the columns of the local papers to advantage. The sooner this is done the better it will be for them. It is not a case of subsidizing the papers, but an account with the business office is an introduction to the editorial department that will not be ignored in time of need.

Following is the ad. published in the "Cleveland News." If exhibitors throughout the country would unite to have it reproduced in their local papers, the effect on both public and publishers would repay them many times the amount of the investment. Read it:

Have you seen the sky-towering Vesuvius vomit forth its molten products from the seething bowels of the earth; have you seen the peaceful landscapes of sunny France stretch lazily under the sun, shaded by the graceful, heaven-aspiring Lombardy poplar and dotted here and there with century-old cathedrals; have you seen the yellow flood of the Ganges billow onward between its temple-strewn banks; have you seen the monster watchdogs of the nations plowing up the deep with their mighty prows; have you seen the horrors, the devastations and woes wrought on smiling cities and peaceful inhabitants by the terror-dealing convulsions of Nature; have you seen the monster pyramids with aeons of time resting on their weary shoulders and with the mystic spirit of the past brooding over them; have you seen the present-day marvels of mechanical science annihilating space and time in their terrific rush over ribbons of steel with the wonderful spirit of the future blazing forth in its promise; have you seen the peasants of the life-teeming south take the luscious grape, bursting its purple mantle with its golden juice, and vint the marvels of wine whose secrets have been handed down as the priceless legacies of ages of ancestors; have you seen the moral lepers of society—the criminal—do his enforced labor with hanging head and hope-forsaken eye, surrounded by intractable steel and stone; have you seen the beehives of the world teeming with their myriads of humanity who enjoy all the conveniences and refinements and luxuries of the highest of civilization; and have you seen the white, barren, wind-swept stretches of an Arctic plain with its lone Eskimo dragging the slain reindeer to his hut of ice for a six months' night supply of food? You need not have the hour glass of Father Time himself, nor the wealth of Croesus to see the joys and sorrows, the works and plays of every class and condition of men that dwell in the center and the veriest corners of this vast sphere. You need not step out of the narrow confines of Cleveland to view these wonders, for they are all at your door.

You will not find them in the thousands of books in your public or private libraries, nor can the most brilliant of lecturers picture them to your minds—you need only step into a moving picture theatre in your leisure moments and there at a cost less than what you would pay for a visit to an uninteresting and unentertaining musical comedy you will gain more and see more than with a lifetime of globe-trotting.

Yes, for I cannot comprehend what the moving picture means and is going to mean to us in our economic, historic and social life. When we as children on our parents' knees had our youthful imaginations fired by the marvels of the fairy world being recounted to us, our wildest dreams did not approach the wonders that the modern moving picture machine throws on the canvas. The moving picture machine is the Aladdin's lamp of the twentieth century. It brings more to our wondering gaze and side than the most faithful of fabled genii could produce at their master's wildest commands. But we are unimpressive—we of the marvel-laden twentieth century. We talk over hundreds of miles of space by means of the thinnest of wires and do not give it a second's thought. We send an electric spark over the surging waste of the ocean and save a thousand lives by it—and it is forgotten the next day. We attend a moving picture show, see its marvels and forget them while paying our carfare for home.

The twin-sister of the moving picture machine—the phonograph—has preserved for our descendants the beautiful voices and master music of our day. The moving picture is accomplishing more. It is making unexcelled and unsurpassed records of history and action. The library of the future will contain stocks of films demonstrating better than books the life, the political, social and economic states of a people. Our bacteriological science, our conquests in physiology, anthropology and surgery, will all be recorded without the shadow of an error creeping in.

A tremendous force of culture as well as amusement is what the moving picture machine represents. Sitting back in the cushioned seat of a theatre the world is brought before our eyes. An invaluable saving—an economy in time, money, energy and experience is what it means. The moving picture is not an adjunct of the playhouse. It is comedy, tragedy, drama, life rolled into a telling compactness. Nothing harmful is taught by it, but on the other hand, it gives all that is interesting and helpful and even inspired.

The moving picture industry has today reached a high degree of perfection, both in America and Europe. There are more millions invested in it than there are in Standard Oil. Large stock companies of performers who are perfect in that most difficult of dramatic art—that of pantomime—go through rehearsals as perfect in scenery, in costume and effects as in the finest of grand operas. The greatest of dramas are acted effectively and logically in a few minutes of time. Trained, skillful specialists search the best literature of all peoples and ages to find and construct tableaux that will render faithfully and vividly occurrences of history that will prove interesting and beneficial.

There is no higher type of entertainment in the world's history—from the most ancient of the Greek dramas to the highest form of present day opera—than the moving picture. It is coming to mean a better America, for it is patronized by millions of the masses and is bringing them to a higher, more cultured life through its undeniable educational value. Three millions of admissions are paid to these theatres annually. In Cleveland alone there are over 100 moving picture theatres, representing a total investment of nearly $400,000. Rigid state and city fire codes make these theatres as safe as human ingenuity can possibly accomplish.

Every theatre is inspected before the city authorities will allow a film to be turned. The room in which the machines and films are kept must be sheeted with a heavy thickness of fireproofing sheet metal. Even the corners of the room must be constructed of angle iron. The machines are built at the present day so that the films are encased in a heavy metal magazine and are protected in such a way from the light that for them to either burn or explode is almost an impossibility. At short intervals every theatre is rigidly inspected by the State Fire Marshal and the city fire wardens and so effectually is this inspection done that never in the history of the business in Cleveland has there been a serious fire or panic.

WHY IS BARKER "INDEPENDENT" IN AMERICA?

A great how-do-you-do has been made over the recent visit to America of one W. G. Barker, an English film manufacturer, who has boldly, and with much show of patriotism and sacrifice, allied himself with the so-called "independents" here. He came heralded as the mighty "trust buster," who was going to flood the American market with enough high-class subjects to make the product of the American manufacturers look like a two-spot.

Pages of interviews with Mr. Barker have been printed in the "independent" subsidized press to prove his assertions. There is a wise little newspaper over in England called "The Bioscope," which punctures the Barker windbag in this fashion:

> MR. W. G. BARKER IN AMERICA.
>
> Mr. W. G. Barker, of the Warwick Trading Company, has been busy in America, according to the latest advices. He has been interviewed by all the moving picture papers, has been making remarkable speeches on the subject of trust fighting and trust breaking, and not dictating to renters or exhibitors; and he told an interviewer that as soon as he had finished his work in New York, he was "about to start stumping the country addressing exhibitors and asking them not to sign any agreement, but to see the magnificent quality and good clear subjects which he had brought from Europe with him." Mr. Barker is fighting on the side of the independents, in fact.
>
> The Warwick Trading Company signed the Paris Convention.
>
> What is sauce for Europe is evidently not sauce for America.
>
> We also learn from the "Moving Picture World," that "the whole of the continental European manufacturers but one are controlled by Messrs. Raleigh and Robert, of Paris."
>
> This is news, indeed. Mr. Raleigh, of this firm, has been in America with Mr. Barker, also arranging that European films shall "be sold or rented to anyone who chooses to buy or rent them, without restrictions." Raleigh and Roberts also signed IT.

And again in the same issue: "No doubt Mr. Barker intended to be taken seriously, but for one who has in Europe pledged himself to restriction to cry out in America against restriction and dictation is, to say the least of it, inconsistent."

There's Barker for you.

"Inconsistent" is the verdict of "The Bioscope." "Insincere" is the best the FILM INDEX can say. Remember this when you hear Mr. Barker pleading with you to abandon the wicked "trust" and join the so-called "independents."

The truth of the matter, and the secret of Mr. Barker's educational campaign in America is that Barker hopes to find a ready market for his excess product. He has no sympathy with the so-called "independents," as is shown by his attitude toward the identical situation in Europe.

The fact that Barker and his concern, the Warwick Trading Company, was not included in the list of European film makers selected to supply the American market is sufficient proof that their product was not found suitable for that market. The "independents" will derive but scant satisfaction from the acquisition of the co-operation of Mr. Barker's firm.

A WINDY CAMPAIGN.

An elaborate story has been published of a shipload of foreign film that has been brought over to this country for the use of "independent" exhibitors. Wonderful tales have been told about the superiority of this consignment of film; its startling photographic excellence and wonderful scenic effects.

What is the truth?

A large portion of that consignment was opened in Chicago the other day, and, of one lot, the police censors condemned a considerable percentage. Of the rest advices to the effect that it will barely get by have reached us.

It must be remembered that this large consignment consists of subjects that have lain on the shelves of European manufacturers for many months; in some cases many years. It is the result of a scouring of the studios of Europe and a gathering of all the shelf-worn goods on the continent. All of it has been previously scrutinized by American importers and been rejected by them as unsuited for exhibition in this country. That portion of it which is possible, has, in case of the majority of the subjects, been shown here before. A case in point is the much-talk-about Italian film showing a cavalry charge. This film has been shown in America for the past six months by Lyman H. Howe.

This, then, is the wonderful line of subjects which the "independents' are banking on; a lot of unsaleable junk made by cheap foreign labor and dumped on American exhibitors who are so weak as to take stock in the "independent" movement; an "independent" movement which is a "trust" pure and simple, without any patents to back it.

WHAT DOES SWANSON KNOW?

"Swanson Exposes Methods of Trust!" shrieks Murdock's press sheet, published in Chicago. It then goes on at length, and in black face type, to tell what Swanson knows.

Who is Swanson?

When the now quiescent Film Service Association was first organized at Pittsburg a little more than a year ago, Swanson was one of the most active of its promoters; he was subsequently appointed a member of the board of directors of that organization. Although the F. S. A. was formed on equitable lines and should have been able to control the M. P. situation, trouble soon arose in Chicago because a certain member refused to live up to the rules, and there was no secret, at the time, as to who that member was. Ultimately, the scandalous condition caused by that unruly member in Chicago compelled those most vitally interested in the M. P. business to abandon the F. S. A. as a factor in the trade.

It was hoped by the promoters of the new order of things that they could, under the rules of the Motion Picture Patents Company hold the Swansons in line and compel them to play a straight game—a hopeless task, as they soon discovered.

When Swanson found that he was up against the real thing, he came out with an announcement that he "had made a careful investigation of the independents" and had decided to join 'em. He claims much virtue in being the "first to break away from the trust." It is to laugh.

Does anyone who knows Swanson believe that he would break away from anything that would serve his purpose? Never! Swanson did not "break away"; he was forcibly and summarily detached, and for reasons that will become apparent to the "independent" film manufacturers if they stay long enough with Swanson.

AMONG THE EXHIBITORS.

Jake Wells' Bijou Theatre, at Atlanta, Ga., redecorated, was opened for business Monday, March 15. According to the Atlanta Constitution "not an inch or cranny of the Bijou has been slighted in the work of rehabilitation. The color scheme is old ivory and April green with mahogany furnishings. The curtain is new, the carpets are spic-and-span, the lights more radiant than ever and the very odor of the place seems to have blown in from some fresh woodland."

Nathan Berman will open a picture theatre at 6011 Market Street, Philadelphia, Pa.

Henry Gerlock will build a picture theatre at Thirteenth and Tioga Streets, Philadelphia, Pa. It will be a one-story brick structure seating 500 people and will cost $10,000.

Edward J. Cooper has taken the management of the Metropole picture theatre at Telluride, Colo. The Kleine Optical Company will furnish the service.

The Automatic Vaudeville Company, of New York, will open a picture theatre at 634 Washington Street, Boston, Mass.

Thomas Heywood, manager of the Orpheum picture theatre, Attlebury, Mass., has moved his business to Watson Hall, Park and Pine Streets, same place. The new quarters will afford larger seating capacity. He will be open April 1.

The Elite is a new picture theatre at Lehi, Colo., opening March 15.

Cornish Brothers, of Morrell, Pa., have opened a picture theatre in the Harper building, Dunbar, Pa., moving the equipment from Elwood City.

J. Y. Burns is the new manager of the Lyric theatre, Rome, N. Y., succeeding Irving Hamilton.

Henry L. Morrill opened a new picture theatre on Water Street, Augusta, Me., April 1. The seating capacity is 350 and the stage is built for vaudeville.

Renn & Collins have leased the Bristol Opera House, Bristol, Pa., and opened March 11 with moving pictures and illustrated songs.

The Celtic is a new picture theatre opened St. Patrick's Day at 839 Greenmount Avenue, Baltimore, Md.

John Lackner, the popular M. P. exhibitor of Aurora, Ill., has opened another theatre at 11 South Broadway, same city. He spent $6,000 fitting up the new place.

C. Romano is building a one-story picture theatre at 816 South Tenth Street, Philadelphia, Pa. Estimated cost is $6,000.

Thomas M. Dougherty, treasurer of the Park Theatre, Philadelphia, Pa., will run a picture show in that house during the summer, opening March 28.

Pearce & Speck, picture theatre men, have acquired the Leader Theatre on Broadway, near Gough Street, Baltimore, Md.

The Bedford Amusement Co. has leased Blaney's Amphion Theatre, Brooklyn, N. Y., and will conduct it as a 10-cent vaudeville and picture house.

Frank Fraser has opened a new picture theatre at Momence, Ill.

E. Potts will build a one-story picture theatre at 2110 Monument Street, Baltimore, Md.

The Taylor Theatre, Trenton, N. J., will be operated as a picture house during the summer.

NEW HOME FOR KALEM COMPANY.

Entire New Office and Manufacturing Equipment Installed in Eastman Building.

At a cost of $10,000 for equipment the Kalem Company has taken an entire floor in the Eastman Building, 235 to 239 West 23d Street, New York, for its new offices and manufacturing plant, and will take possession this week, practically abandoning the old plant on West 24th Street.

The Eastman Building is of the reinforced concrete monolith type of construction, contains no wood, and is as nearly proof against fire, within or without, as it is possible to make a building. The Kalem Company have taken the third floor, which has an area of 6,000 square feet, and arranged it to meet their needs. Fireproof partitions divide the area with maze-like intricacy to obtain the photograph dark rooms where the work of developing and printing is done. The executive offices occupy the entire front of the floor and are very handsomely fitted and furnished.

In the manufacturing department an entirely new equipment of machinery has been installed. Everything is of the latest and best known in the moving picture business and calculated to facilitate the process of manufacturing and to insure perfection in the product.

A moving picture of Messrs. Marion and Long in their new quarters would be a positive antidote for the blues for, after two years in the old loft of West 24th Street, the change has made them about the happiest men in the M. P. business.

NEW KALEM FEATURE FILM.

For the week of April 9 the Kalem Company will release a big feature film, "A Trip to the Wonderland of America." It is the best moving picture ever taken of the scenes in Yellowstone Park, with the geysers in action and the big game animals of the preserve roaming about their native haunts. A special lecture on this film has been prepared by Col. Edward Justus Parker. The length of the reel, with a short comedy subject attached, is 990 feet.

"INDEPENDENTS" GET A "LICENSE."

It will be widely proclaimed by the so-called "independent" press that the Columbia Phonograph Company has granted to the International Projecting and Producing Company a license under patents held by that company which will solve the question for the "independents."

The FILM INDEX learns from the Columbia Phonograph Company that it has granted the aforesaid "independent" concern a license under the Armat-Jenkins patents. These patents cover certain features in the projecting machine only, but do not cover all of the important and indispensable features. They have been fully investigated by the representatives of the Motion Picture Patents Company and their importance fully discounted.

Beyond affording the "independents" something to shout about the possession of these patents will not assist them in the least.

LEVI'S ANNOUNCEMENT SLIDES.

The Levi Company advertise in this issue of the FILM INDEX a reduction in the price of its announcement slides. Mr. Levi declares that this reduction is made possible by a simplified method of manufacture which enables him to produce more slides and, at the same time maintain the high standard of excellence for which the Levi slides are widely known. Increased facilities will also enable the company to fill all orders promptly.

LONG WILL GO TO EUROPE.

Mr. S. Long, of the Kalem Company, will sail for Europe on April 28. The trip is for pleasure only, and Mrs. Long will accompany him. It is planned to spend about three months visiting the various points of interest in England and the continent. Bon voyage and a safe return.

NOTES.

The political department of the "independent" movement secured the adoption of a trust-busting resolution by the legislature of Illinois the other day "after much joshing."

* * *

A "flying squadron" of "hot-air film merchants" is holding mass meetings in a number of large cities trying to induce exhibitors to sample the "independent" brand of "junk."

Even the "Bilboard," whose motto is "Play safety and get the money," endorses without qualifications the "Uplift Program" of the Motion Picture Patents Company.

* * *

Critics never like to take their own medicine.

* * *

Four hours and twenty-seven minutes spent by the censors viewing thirteen reels of film. There's devotion to one's ideals.

* * *

Nothing short of a "100 per cent. proposition" will satiate the appetite for "soft money" of the Chicago seceders.

* * *

"Shillabers, close up!"

* * *

There is a long summer ahead and the penny-wise exhibitor who ties up with the so-called "independent movement will have hard picking ahead.

* * *

Less than thirty cents a day—three 10c. or six 5c. admissions—covers the cost of a Motion Picture Patents Company license. It will cost the exhibitor many times that amount if he tries to run without good film.

* * *

Look out for the man who shouts "down with the trust." The fellow who is always "downing" something never builds up.

* * *

The only kind of independence that is worth talking about is "independent wealth." Increase your wealth by using good pictures from the combination service.

VALUABLE PHOTOGRAPHY.

It is said that the first moving-picture apparatus was designed by a certain Dr. Fitton, who, about 1826, made a small disk, on one side of which was drawn a bird and on the other a cage. When the disk was revolved with sufficient rapidity the bird appeared to be in the cage. Wether or not we have here the first demonstration of that persistence of vision which makes the illusion of cinematography possible, the present-day photographer aims to depict birds not in cages, but out of them. Armed with camera and note-book, he has penetrated to every corner of our land and many places more remote, bringing home not merely collections of specimens, but series of graphic, accurate records, which both for purposes of demonstration and future reference are incomparably more valuable, convincing, and educational than any information we have ever had before.

The development of this method of recording observations in bird-life has been the distinctive phase of ornithological research of the past two decades. I recall a meeting of the American Orinthologists' Union, held in New York City in 1889, at which a committee was appointed to make a special effort to secure lantern-slides of birds from nature, to be exhibited at the next congress of the union. This was held in Washington the following year, when about a dozen mediocre slides of birds and their nests, chiefly the latter, were shown. Now hundreds of remarkable slides are exhibited at each annual session, and in surprising contrast to the Washington program of 1890 might be mentioned a comparatively recent one which contained papers, elaborately illustrated with slides, on the birds of a before unexplored portion of the Florida Everglades, of a rarely visited Nevada lake, the valleys and coastal islands of California, and of far distant Laysan Island, 1,400 miles west of Hawaii.

Hitherto we have been content to catch the form and pose of our quarry, but we would now add its motions. Our pictures of deer and moose and caribou must show the actions of the wild animal in its haunts, our birds must fly or swim or walk, or care for their young. In short, we must capture now not only the image but the actions of birds and beasts, and this can be done only with the cinematograph. As yet only three or four men have attempted to do this in America, where moving pictures are associated chiefly with vaudeville and "nickelodeons." In England, however, the possibilities of cinematography in the study of nature are more fully realized, and thousands of feet of film, showing in action all the more important forms of life from microorganisms through insects to reptiles, birds and mammals, have been made and are available to the teacher. It is, at least, some satisfaction for us to know that the leader of this work in London is an American; but our pride in his achievements receives a blow when we learn that he sought the English market after failing to find one at home.

Personally, I find that the whole question of bird photography is revealed in a new light, as subjects which I had long ago checked from the list now appear to be worth renewed study with this later, more highly developed, apparatus.

The robins which nested in my hedge the past summer would not have tempted me to expose a plate in the regulation camera, but the possibilities of the motion picture made them eminently desirable game and from a blind I secured a series of pictures which, when projected, show in an almost startling manner the return of the parent to the nest, the immediate upstretching of tremulous necks bearing heads which seem to be only wide-open mouths, the plunging of food into these yawning cavities, and the details of nest sanitation.

On Gardiner's Island, where, because of the protection afforded by an insular home, fishhawks build upon the ground, I secured pictures of these birds returning to their nests; every wingstroke as the birds approached, checked their flight, hovered, and dropped being rendered with a precision Muybridge would have envied.

On this same island studies of terns or dainty sea-swallows were made, the work as usual being done from a portable, quickly erected blind, without which one can not reach the necessary point of vantage. Nervous, agile, graceful creatures, they all leave their eggs and spring into the air so frequently one marvels that the task of incubation is ever accomplished. And so the film gives them bounding as one bird into the air, scattering like snowflakes, quickly gathering, and lightly dropping back to their eggs again. Only their characteristic cries are needed to make the picture one of absolute realism.

But the supreme experience of my single season with a cinematograph was found on Pelican Island in Florida. During the many visits which I have made to this remarkable bird city I have exposed hun-

(Continued on page 11)

PATHE FRERES.

(Continued from page 5.)

"THE MARTINS LEAVE HOME FOR A WEEK."—Mr. and Mrs. Martin go away for a little vacation, leaving their beautiful home in charge of an old couple, who vow that they will take the best of care of everything during the owner's absence. The latter have hardly gone out of sight when the caretakers steal into the house and take possession of everything with as much audacity as if they were in their own home. Going up to the owner's private rooms they scurry through the clothes closets and bedeck themselves out in the best garments in the place. Then feeling their great importance in having charge of such a sumptuous palace they send out invitations



to all their friends down in the alley, where they originally came from, inviting the mob to attend a dance given in their honor. The motley crowd are elated over the prospects of being received in society, and take advantage of the invitation, coming to the ball in their best get ups, and they are a grotesque looking crowd of ragmuffins forming a marked contrast in their beautiful surroundings. In the height of the revelry the Martins drive up to the house, and upon entering, are horrified to find everything in a state of chaos, but the enraged couple do not get an opportunity to remonstrate, for the crowd grab them and force them into the dance, where they are jostled around until the police arrive on the scene. The happy dancers make their escape, leaving the infuriated couple to seek consolation in the law.

EDISON CO.

"HARD TO BEAT."—Moses Finkelstein idolizes his son Ikey, with good reason, for Ikey's handling of prospective customers usually brings substantial returns. Ikey enters the store with a customer, who is finally "prevailed" upon to purchase a pair of trousers, and when paying for them displays a mammoth roll of bills. Noticing Ikey's covetous interest, the customer, who is a gambler, explains the large sums of money won at the gaming table by his secret methods, and generously offers to "let Ikey in" whenever he can furnish sufficient capital. Mr. and Mrs. Finkelstein praise Ikey for his business capacity, and Moses, in leaving the store, drops his wallet. Ikey finds it. The temptation of "chance" conquers. He decides to speculate. Ikey enters the gambling house—is quickly fleeced and thrown into the street. Moses discovers his loss and rushes back to the store and tells his wife, and both are frantic. Heartsick, Ikey wends his way back to the store. He sees a policeman talking with his father—conscience-stricken, he hides in a packing case outside the door. Meanwhile the police raid the gambling house. The money and chips are shoved into a grip and given to Sambo, the waiter. Sambo escapes. Passing Moses' store he espies a policeman, and drops the bag into the packing case where Ikey is hiding. Moses, disheartened, rolls the packing case into the store. Presently Ikey forces his leg through the case. With visions of burglars, Moses calls loudly for help. Suddenly a handful of greenbacks are thrust from the case. Ikey is finally released and tells his parents of the robbery, his brilliant detective work, and the recovery of the money. A happy family reunion follows.

"OH! RATS!"—Bridget rules the household. The agitation of the "Servant Problem" in the family of Mr. and Mrs. Green is at an acute stage. To leave the domestic tyrant in absolute possession of the house seems its only solution. Bobby, the son, by chance discovers Bridget's insane fear of rats. Bobby tells his father, who uses the knowledge so advantageously that peace reigns once more in the household. Mamma enters the kitchen to see a peddler thrown through the doorway. Her protest against such conduct is immediately overruled by the servant, who forces her from the room. Papa, arriving home, volunteers to "correct matters" and starts for the scene of strife. Entering the kitchen he finds the grocer in the hand of the tyrant. Interfering, he becomes the centre of attack. Deluged with flour, he escapes. At the family "council of war" Bridget's discharge is decided. The discharge, passed to her through the doorway on a broom, is torn to bits, and papa, bombarded with crockery, beats a hasty retreat. Bobby entering with a pet rat shows it to Bridget—she screams and mounts a chair. Bobby's peals of laughter brings his parents, who are surprised to see Bridget madly leap through the doorway. In consultation papa decides to use "rats" as a means of the servant's discharge. Bringing home a cage of big ones he places two in a dish on the kitchen table—covers them, and hides to await developments. Things happen quickly. Bridget enters and removes the cover. The rats jump out—screaming, she mounts the chair. It is now papa's chance. He shows her the cage of big rats, threatening to let them out—she begs for mercy. Mamma and Bobby prepared, enter with the servant's grips. Threatened with rats she accepts her discharge and leaves, to the relief of all.

"ON THE WESTERN FRONTIER."—Among the tall trees and mountains of the far West, a father, son and daughter dwell peacefully in their mountain cabin, close to nature, seldom hearing of the great restless world outside—happy in their isolation. Jack, the son, visiting town on business, is tempted into a gambling saloon and takes part in a game of cards. Dalton, a gambler, undertakes to fleece the boy. The result is a fight, in which Dalton is shot, and Jack becomes a fugitive. The Colonel of a nearby fort learns of the affair and sends his orderly with orders for a troop of cavalry to start in pursuit of the murderer. Jim Nelson, the boy's friend, who has witnessed all, held Jack's enemies off and enabled him to escape, immediately heads for the trail to intercept the orderly and delay the delivery of the message. He reaches the cabin to find that the orderly has stopped for a drink, and to see Nell, Jack's beautiful sister, with whom he is in love. He explains his mission, but both are ignorant of whom it concerns. Jim drugs the orderly and renders him unconscious. Nell, returning to the room, finds the unconscious soldier—realizes the truth, and the importance of delivering the dispatch, dons a suit of her brother's clothes—puts on the orderly's overcoat, mounts his horse and starts for the fort with the order. Returning, she reaches the cabin to find her brother there—and the soldiers approaching. She and the boy hide. The officer in command goes to the cellar to search. Jack escapes. Nell is discovered, roughly handled, and, hair, down, stands convicted. The soldiers renew the hopeless pursuit. The orderly comes from hiding—embraces Nell—while Jim and the old father thank both for helping the boy escape.

ESSANAY MFG. CO.

"FOR LOVE'S SAKE."—This is an American story; the central figures of which are Annie, a Postmaster's daughter; Agnes, her rival in love, and Bob, a sturdy New Englander. Scene 1 shows us a country lane. Agnes meets Bob. Annie enters and Bob distinctly shows his preference for the Postmaster's daughter, leaving Agnes and walking off with Annie. Agnes in anger writes a note to Bob warning him against Annie. Scenes 2 and 3 shows Agnes entering the postoffice, and posting the letter just as Annie and Bob enter. Annie's father, the postmaster, calls her to assort the mail, while he waits on Agnes. Annie gets the letter intended for Bob, and suspecting that Agnes is the sender, she tears it open, reads and keeps it, going into the next room away from Bob, who leaves with the postmaster. Agnes, outraged at the conduct of Annie opening her letters, determines to get even. She takes a bunch of mail matter, letters that Annie has been assorting, rips them open and places them in Annie's jacket pocket. Bob and Annie return. Agnes leaves as Bob is assiting Annie in putting on her jacket. Scenes 3 and 4 shows Agnes entering constable's office and swearing out a warrant against Annie as a mail thief. Scene 5 shows Annie's home. Her father, the postmaster and a veteran of the Civil War, is asleep. Annie and Bob enter. Annie sits at the organ and sings for the old soldier, who wakes up and gives his blessing to the young lovers. Then Annie takes the old soldier to another room, leaving Bob alone. Bob now decides that it is a good time to get his letter. He goes to Annie's jacket laying on a chair, searches for his letter and finds instead the package of letters which Agnes placed there. Horrified, he is about to call her to explain, when a knock at the door determines him to shield his sweetheart at any cost; so he hurriedly puts letters in his pocket, goes to door, opens it, admitting the constable and Agnes. Annie and her father re-enter. Agnes accuses Annie of stealing her letter. Bob steps forward, takes the letter, saying he is the thief, at the same time producing the package of letters. The constable arrests Bob and takes him off to jail. Agnes now accuses Annie to her father. Annie admits she opened Agnes' letter. The father curses Annie and drives her out of the house. The scenes following show us how Annie, after leaving home, becomes a celebrated singer; how Agnes, stricken with remorse, confesses the theft of the letter; how Bob is liberated from prison on her confession; how Bob meets his sweetheart Annie (now a great singer) and finally the return home of the lovers.

KALEM CO.

"THE FISH PIRATES."—At the fishing stations along the St. John's River, in Florida, pirate fishermen are preparing with their seines to essay for the game in the deep waters. One of the band disagrees with his chief over their catch and a scuffle ensues, which only ends through the interference of two women, the leader's wife and his daughter. When a launch with the game wardens on board chugs in sight to check their illegal seining, the pirates hastily conceal their paraphernalia. Stanton, one of the wardens, in the course of cross-examining the leader's daughter finds himself hypnotized by her beauty and, forgetting his mission, the young fellow in an outburst of passion, kisses the chance acquaintance and bids her good-bye before leaving. Although now deeply in love with the pirate's daughter, Stanton must needs bide his time to duty and begins his crusade against the fishing pirates in earnest, and on one of his inspection tour espies the leader and his band seining. The next scene illustrates the process of the lawless fishers in the act of catching the abundant game and their subtle ways of evading the authorities are well portrayed. In one of the raids by the latter the wardens seize the fish and destroy them; but Stanton is the only one of the participants against the desperadoes who is bagged a captive and afterwards bound to a solitary spile, where the rising tide is swallowing him up by degrees. But the pirate leader's daughter has not forgotten him, and knowing of her sweetheart's fate, she comes to the rescue with a boat and rows him back safely to shore. Upon learning of Stanton's narrow escape from death, his associates determine to bring the gang at bay at any cost, and in an ensuing sea fight between the fishing pirates and the game wardens the former are subdued with the loss of their leader shot down in the encounter. The pirate chief's daughter proves her dislike for her father's lawless calling by marrying Stanton, the warden who always trailed the bandit and thwarted his movements.

GAUMONT

(GEO. KLEINE)

"THE POLICEWOMAN."—This series illustrates the perpetration of a practical joke of a young lady upon her lover. She visits the office of the superintendent of the police, and while there dons the uniform of an officer. Thus attired, she passes through the office where her lover, also a friend of the superintendent, is relating his troubles. Out on the street she is called upon to perform the duties of an officer and this gives rise to several very amusing incidents. Arriving at her home after a number of trying experiences she is glad of the opportunity to change her attire and return the troublesome uniform. At the superintendent's office she again meets her lover and both leave, happy again in each other's company.. Excellent photographic detail and action

"THE POLITICIAN."—A very appropriate subject depicting interesting incidents enacted at an election. The candidate for office delivers many speeches and gives many evidences of his good faith in the doctrines and tenets of his party. He proves himself the friend of his constituents, and when the election is concluded and he is placed in office his friends all flock to him to hold him to his campaign promises.

"UNCLE'S PALM TREE."—Uncle surprises his favorite nephew by a short visit, and as a token of regard, brings with him a palm tree. The nephew and his wife show their appreciation of the gift by carrying it with them whenever they go out, but it proves the source of much trouble, and when they water it they precipitate a violent encounter with the the tenants of the lower flat, resulting in a riot call. They conclude to demolish the plant, and are thus engaged when the donor appears and takes serious offense of their apparent insult. When the work of devastation has been completed our friends find out that the plant was only artificial, and they grow highly indignant.

"BENARES."—A highly educational and interesting series of views pertaining to life and customs in Benares, India. Views illustrated: A Day in Benares, the Temple of Knowledge, the Monkey, Golden Temple, Carriers and Carriages, Shoemaker, Hindoo, Barber, the River Ganges, the Sacred Path, the old Palace Ruins, Fakirs.

URBAN-ECLIPSE

GEO KLEINE)

"BENEVOLENT EMPLOYER."—Benevolence of the character depicted in this series of views is seldom encountered and is almost without bounds. The employer receives his men with great cordiality, and when he learns that each suffers from some particular ailment or malady, he ministers to their wants. At noon he has luncheon served to them and later grants them leave of absence, and they go to a neighboring saloon to play cards. During the afternoon they threaten to go on strike, and are with difficulty induced to remain. Other incidents portrayed make the series very amusing and entertaining.

"ARABIAN HORSEMEN."—A very exciting series of cinematographic views showing the habits and customs of the Arabian horsemen and giving a good demonstration of their remarkable skill in the saddle. The maneuvers incumbent upon routing rebels are very accurately shown. Interesting and of good quality in every detail.

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"A DRUNKARD'S REFORMATION."—John Wharton, the husband of a true and trusting wife and father of an eight-year-old girl, through the association of rakish companions, becomes addicted to the drink habit, and while the demon rum has not fastened its tentacles firmly, yet there is no question that given free rein the inevitable would culminate in time. Arriving home one afternoon in a wine besotted condition, he is indeed a terrifying spectacle to his little family. Later after he has slept off the effects to some extent while at supper the little girl shows him two tickets for the theatre begging him to take her. After some persuasion he consents to go. The play is a dramatization of Emile Zola's L'Assommoir which shows how short a journey it is from peace and happiness to woe and despair by the road of rum. Here the picture shows both the action and the play and the psychological influence it has on audience—Wharton especially. Here is shown a most clever piece of motion picture producing, portraying the downward path of the young man, who was induced to take his first drink; how it finally became an unconquerable habit, causing poverty and suffering for his wife and child and death for himself, while at the same time presenting a sermon to Wharton in front, sinking deeper and deeper into his heart, until at the final curtain he is a changed man, going homeward with a firm determination that he will drink no more, which he promises his wife upon his return. Two years later we find the little family seated, happy and peaceful at their fireside, and we know that the promise has been kept. The photography of the subject is perfect.

"THE MEDICINE BOTTLE."—Mrs. Ross, whose mother is very ill, has in attendance a trained nurse, who has received an urgent message to come to her own home, owing to the illness of her sister. As Mrs. Ross is dressed and ready to attend an afternoon tea at Mrs. Parker's, this forced absence of the nurse is very inopportune. However, little Alice, Mrs. Ross' seven-year-old daughter, is a bright child, so she feels that she can trust her to look after her grandma, and give her the medicine at the regular intervals. Mrs. Ross, herself, is suffering from a painful abrasion on her hand, for which she has procured an antiseptic to bathe it with, which is a deadly poison. It happens that the antiseptic and grandma's medicine are contained in similar shaped bottles, and Mrs. Ross in her hurry and excitement takes away the wrong bottle. While at Mrs. Parker's, the hostess cuts her finger with a paper knife and Mrs. Ross offers her the antiseptic to bathe it, when she discovers she has carried away the medicine, leaving the poison for the child to give grandma. Looking at the clock, she finds it is on the hour of the administering of the dose. The poor woman is beside herself in fearful helplessness, when Mrs. Parker suggests the telephone. This she tries, and she is put in further trepidation at her inability to get connection, for at Central the operators are too busy chatting to take notice. She at length gets her home and is relieved to learn from the child that grandma has not been given the poison, owing to the fact that baby spilt the first spoonful she poured out.

"JONES AND HIS NEW NEIGHBORS."—The Joneses have moved and taken an apartment in one of a row of houses which are identically alike. The most natural thing happens; Jones gets into the wrong house, and, of course, his intrusion is vigorously resented, and it looked for a time he would suffer bodily injury, but as usual the menacing clouds dissipate and peace again reigns in the Jones domicile. Eddie may get some hard bumps, but they never scar.

S. LUBIN.

"THE PHOTOGRAPH HABIT."—Charles is photograph mad. He photographs everything and anything. While doing this he is run down by an automobile. While photographing a young couple he tumbles backwards down an embankment. He is nearly run down by a train. He is held up by two toughs and nearly killed by a bicyclist but all this cannot down his photograph habit, and he is still at it.



"THE GUARDIAN ANGEL."—The nurse brings the little baby to her mother to kiss her good-bye. She then places the baby in the carriage and sends the little one away in charge of the maid. On a high point in the park overlooking the city near a precipice sits the maid, reading. Next to her stands the baby carriage. Suddenly the carriage slips away—down the precipice. The maid runs to the rock's edge. Seeing the carriage on its downward path she drops to the ground faintingly. At the bottom of the precipice is a gypsy camp. The guarding angel held its protecting hand over the child and guided her safely into the gypsy camp. The gypsies quickly take the little girl in their tent, change the clothes and throw the baby carriage into the nearby stream, thus creating the impression as if the baby has been drowned. The nurse, still in a dead faint has been found by the park guard. She tells him what happened and they both run down to the river's edge, where they find the carriage which they bring home to the unfortunate mother, who, upon hearing the sad news, flies at the girl in a frantic rage. The gypsies take the girl's clothes and hide them in the hollow of a tree while the angel stands guarding over the little child. The gypsies have settled down. They weave baskets which little Mary, who is now sixteen years old, sells for them. Business is good, as everybody buys of Mary, whose charms are captivating. Wherever she goes she is protected by the guarding angel. In her sleep the angel appears to Mary and shows her in a vision how she had been found by gypsies and where they put the clothes which she wore. The angel appears on another night. The third night the angel again appears, saying to Mary: "Follow me." The angel guides Mary to the hollow of the tree. Mary finds her clothes, locket and chain, and while the vision disappears, Mary wraps all in a bundle and quickly returns home. Mary tells the gypsies how she heard of her parents and of the appearance of the angel. Then they decide to bring Mary to her real parents. The gypsies tell the parents the story, how Mary was lost and how they found her. They often wanted to return the little girl to her parents, but they never could make up their minds to give her up because they loved Mary so, they said. The parents are overjoyed to have found again their little daughter. Mary, however, does not wish to lose altogether the old couple that were good to her all these years and she therefore begs her newly-found parents to keep the old couple near them. I have love enough for all of you, she says, and from the way the parents kiss her, it may be seen that her first wish has been granted.



"HELP! POLICE!"—A young lady visits her friend and invites her to a masquerade ball. They both conclude to go. They dress up as policemen and visit the hall, where they make a big hit with the girls. At 3 a. m. the young ladies on their way home. Two tramps rush past them followed by two gentlemen. The latter seeing the policemen, tell them what happened and ask them to chase the tramps. Instead of doing this the two frightened girls run away in the opposite direction. Rounding a corner they run into a milkman. On their mad rush they run into the baker, they overturn the news boys distributing the morning papers, they run into ladies and gentlemen coming home from the ball. All these in turn chase the masqueraders who try to reach home. At last, when they got there, they find a policeman asleep on the step and another one asleep leaning on the telegraph pole. The young ladies quietly slip into the house. Just then the crowd comes. Seeing the two policemen they think they are those whom they were pursuing and give them a good sound thrashing while the two young ladies look out of the window hugely enjoying the joke.







SELIG CO.

"THE SETTLEMENT WORKERS."—Con Connors has been for some years a bouncer and a rough-house fighter, employed by Fatty Walsh, a New York saloon and dance hall proprietor on Cherry Street. Con and Shack Dugan, a bouncing boy, are staunch friends and pals. Shack has a sweetheart, Mamie Grogan. Mamie's father objects to Shack, and in our opening scene, which occurs in front of Walsh's saloon, old man Grogan and Shack are prevented from clashing by the timely interference of Con. Our next scene is the interior of the Baxter Street settlement house, and we see our pretty heroine, Mary Deering, dispensing charity to the waiting applicants, assisted by the pastor and matron. A characteristic scene which for faithfulness and careful attention to detail will be found above criticism. Our next scene shows Walsh's dance hall in full operation. Con again prevents the father of Mamie Grogan from doing bodily harm to her sweetheart. But Grogan bides his time. The scene changes to Cherry Hall, an underground house for the gang. Con is asleep and the rest of the gang are passing the time playing cards and rushing the growler, but careful not to disturb the slumbers of their leader. In the awakening just outside of Cherry Hall, we see enacted an episode destined to change the current of Con's life and to awaken in him a desire for manhood and honor. Mary Deering is on her way to the Settlement House when she is stopped by a ragged urchin, with a pitiful tale of want and misery. Mary has several bundles in her arms, and after giving the boy some change, in replacing her pocketbook she drops it, but hardly walks a dozen paces before she discovers her loss. Lanky Ann has witnessed the transaction, and also spots the pocketbook. Mary turns just in time to see her pick it up and immediately demands the return of her property. But Ann makes a dive for the door of Cherry Hall with her booty. Mary follows her, and as the two women come down the rickety stairs, they are met by a dozen of the worst characters of New York's submerged district. "That pocketbook belongs to me," says Mary. "You lie!" yelled Ann, "it's mine! My new beau is just after making me a present." The noise of the altercation arouses Con from a sound sleep. He leaps to his feet with a curse, his arm raised to strike. He meets the eyes of Mary Deering looking defiantly into his own. Something grasps the man's heart; his arm falls to his side. Mary realizes that this dominant personality must be the leader here and at once states her case to him. Con gazes at her like one in a dream, then slowly, without turning to Ann, says, "Gimme that leather." "I won't, I found it." But Ann gets no farther; the brute in Con has come to the surface, and with a growl of rage, his hands have closed around Ann's throat. Mary grasps his arm, "Oh! don't; please don't!" Con, looking into her eyes, releases Ann, takes the pocketbook from her and gives it to Mary, saying, "You are free; go now. Nobody will try to stop you." "Thank you; here is my card, Mr. Con Connors." "Thank you, mum." "Mr. Connors, if you will call at this address my friends will thank you, too." He watches her go up the stairs and out into the street. As the door closes, the gang, who have been amazed witnesses of the scene, suddenly find their voices. "What come over you, Con? What do you mean by lettin' that dame flim-flam us?" There is a concerted rush to get back the pocketbook, but Con's burly form intervenes, his right arm shoots out and down goes the first of the crowd. The rest cower away from him. He steps up to his pal, Shack, takes him by the hand, "Good-bye, kid." "What are you going to do, Con?" "Do?" I'm going to be a man. I'm done with this life forever." And as Con goes out of the door, Slim Jenkins remarks, "There's nothin' like a skirt for turning a man against his pals and putting him plum batty." That evening Con thinks of the card and calls on Mary and is offered a position by the pastor. We next see him installed as watchman at the Settlement House. The Dawn of Love.—In this scene is provided a genuine scene novelty. A roof garden on top of the Settlement House building, overlooking New York Harbor. Here is shown the settlement workers caring for the sick. Pretty Mary in the foreground, surrounded by a group of children, small human waifs, cast adrift on a sea of crime, and but for the services rendered by the settlement workers of our great cities, hundreds of these unfortunates would be lost, that by their aid are placed upon the right road to become honorable, useful men and women. Con finds Mary here, and she is quick to see the change in him, that he, too, is on the right path, and Con realizes in a vague way that "the light that shines in a woman's eyes" is the working out his redemption. But his regeneration is not to be wrought out without a struggle. Fate is waiting for him around the corner, where Grogan and Shack finally come together. It is a bitter fight and no quarter asked. The old man is fast choking the life out of his boyish antagonist, when Shack's hand somes in contact with a paving stone, and with all of his remaining strength, he strikes at the brutal face that leers above his own. Grogan's grip relaxes, the maddened boy strikes again and again, then staggers to his feet, panting for breath. "Beat it kid!" the cop friendly admonishes. Shack takes this advice and get away, but where to hide, that is the question. Suddenly he thinks of Con, "He must help me, and nobody would think of looking for me at the Settlement House." He doubles on his pursuers and reaches the haven of refuge. But the pack are close on his heels. He finds Con, quickly tells him the story and breaks down, sobbing, "Save me, old pal; save me." The roar of the crowd reaches Con's ears, the old fighting instinct is aroused. "I can't let them take the boy. Come, kid." He conceals Shack, then coolly faces the crowd, headed by Walsh and the ward detective. "Look here, Con, there is no use in trying to hide Shack, we saw him come in here." But Con does not answer, he is staring over Walsh's head into the eyes of the woman he loves, and what he reads there is lost faith and trust. But the die is cast—he must save the boy. The detective threatens him with arrest. "Send that crowd about their business and get busy searching the place if you think he's here. The pastor will show you the way." This strategem gains him the time he wants. He tells Mary the truth, then darts up the stairs, and while the pursuers search the premises below, he and Shack escape over the tops of the houses and gain safety in an old house of theirs near the river. That night he rows the boy to an outgoing schooner bound for the Pacific, and then returns to New York alone. He writes Mary a note, begging her not to lose faith in him entirely, that the future may give him an opportunity of proving his honesty of purpose. An opening offers, a railroad out in Montana needs men too badly to inquire into their past, and Con is given charge of the gang of laborers, and we see him receive his instructions and transportation at the company's offices. Three years later a bridge is being constructed, and Con now a contractor, has just arrived to give his orders for the day. The heavy steam drills, the steam riveters and the busy throng of laborers are all presented actively engaged as the scene opens. There is a premature explosion of dynamite and our hero is carried from the wreckage badly injured. The following morning in far-away New York, Mary reads in a daily paper these startling headlines: "Lane's Bridge, Montana. Frightful Explosion. Conway Connors, Contractor, Badly Injured." Mary's mind is made up, she secures a time table, and a few hours later, accompanied by the pastor and matron, she is on her way to the man she has never ceased to love. Our closing scene is at the bedside of Con, who is now on the high road to recovery. Mary kneels at his feet, and he sees again the love light in her eyes, he knows that the past is blotted out forever, and that the future holds peace and happiness.

KALEM FILMS

Release of April 9



WONDERLAND OF AMERICA

A Trip to the Wonderland of America Length - 800 feet

Any Port in a Storm (Comedy)
Length - 190 feet

We believe this is one of the most attractive reels ever offered the American public—a genuine travelogue with complete detailed lecture by Col. Edward Justus Parker, and a rip roaring comedy to finish.

Lecture free to all applicants

Kalem Co., Inc.
131 W. 23d St., New York City

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

WANTED

M. P. House and Illustrated Song Singers. Write at once for valuable information to you free. Lewis & De Rad, 40 West 23d St., New York City.

Advertise in FILM INDEX

and increase your business

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower of Liberty.
That's Why I Never Married.
Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There's Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to be Afraid to Come Home in the Dark.
To the End of the World With You.
Honeyland.
Say, Do You Love Me, Dear?

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweetheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking for a Girl Like You.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
Rosy Lips and Eyes of Sunshine.
Twilight.
If Every Girl Was a Girl Like You.
Those Good Old Happy Days.
Good-bye, Girlie Mine.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

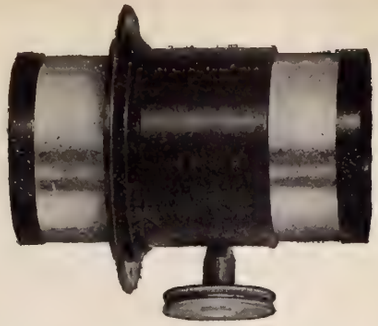
CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

GLOBE ILLUSTRATED BUREAU.

I Wish I Had a Girl.
Just a Little Word Called "Welcome."
Rainbow.
Ain't Alabama Good Enough for You Sue?
When Jack Comes Sailing Home.
All I Want Is One Loving Smile.
Uncle Sam and Stars and Stripes for Me.
I Want a Girl to Love Like You.
If You've Won the Only One in the World You Want to Win.
Let's Play House.
It's the Pretty Things Yous Say.
In the Good Old United States.
Will You Always Call Me Honey?

When writing Advertisers, kindly mention The Film Index.



Bausch & Lomb Projection Lens

IS used on more moving picture machines and stereopticons than all other makes combined. And it is universally admitted that only the high-class machines with high-class equipment are being sold to exhibitors who remain in the field.

¶ Some dealers for the sake of a little more profit try to push other makes, but the up-to-date, progressive man will tell you Bausch & Lomb Lenses have the greatest reputation for accuracy of any lenses in the world.

¶ Write us your requirements and let us quote you prices.

¶ Projection Lens booklet free upon request.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

CHANGING SERVICE

is the order of the day.

But not with our customers.

Our film service, once tried, ALWAYS proves satisfactory.

No statements made that are not adhered to.

If we cannot supply you with what you want—we'll tell you so

Let us quote you.

GEORGE K. SPOOR CO. (Inc.)

62 North Clark Street, CHICAGO

Film Index Ads Bring Results

Increase Your Business By Using the . . . **ACME ANNOUNCEMENT SLIDES**

THE BEST SLIDES IN THE MARKET

Price, 35c. each

Highest Grade Work. One Trial Will Convince. Send for List of over 100 Subjects.

Now Ready—Slide for Remick's $10,000 Beauty Songs
"GEE! I WISH I HAD A GIRL" and "WHEN I MARRY YOU"
Beautifully Colored. Price $4.00 per Set Including Music

ACME ANNOUNCEMENT SLIDES Gaiety Theatre Bldg. Tel., 184 Bryant **46th St. & Broadway**

VALUABLE PHOTOGRAPHY.

(Continued from page 7.)

dreds of plates, depicting essentially every phrase of the pelicans' varied home life; but the possibilities here offered for the use of the cinematograph seemed so unusual that I have been induced to begin all over again and record the entire series of pelican activities with this apparatus.

The work of ten years can not be duplicated in one, but the results already attained prove beyond question the applicability of cinematography to bird study and its value in bringing a wholly adequate representation of bird life into the lecture-room.

The birds on the water were photographed by fixing the camera on the bow of a boat, but once on the island it was taken within an artificial blind and placed on the exceptionally stable tripod it requires. From this point of vantage pictures were secured of more intimate phases of the pelicans' domestic affairs, as they sit quietly on their nests, engage in the seemingly endless task of preening their plumage, leave for the fishing grounds, or return with food for their offspring. Then ensues the astonishing operation which gives the young pelican his first experience in fishing. Plunging his head and neck to the shoulders into the pouch of the long-suffering parent, he prods about there with so much violence and flapping of wings that one might well believe he was attempting to enter the old bird bodily. On emerging, the fulness of his crop shows where he has stored the results of his explorations; but occasionally he captures a fish too long to be completely encompassed, when he sits quietly with the tail projecting from his bill, waiting for the head to digest. I captured, too, a moving image of the inimitable pelican yawn, one of the most expressive actions in bird life. The bird, after almost everting its pouch, shoots its bill skyward by a succession of jerks until it attains a height of at least five feet, when the forks of the lower mandible are widely expanded, stretching their connecting membrane until it is as taut as a sail. The evolution suddenly transforms the squat, thick-set, big-headed pelican into a slender, elongated creature, all body and neck, which in another moment as quickly contracts to the form and proportions from which it so unexpectedly grew.

Cinematograph pictures are, of necessity, small, since, in order to produce the impression of continuous motion, it is essential that at least sixteen be made each second. The largest measures only one inch in width by three-fourths of an inch in height, and, at the minimum speed, one therefore uses a foot of film a second.

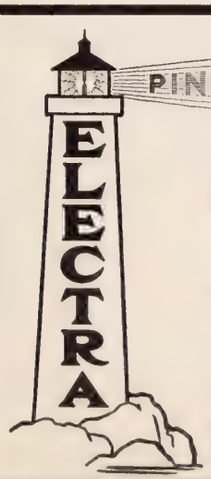
Both because of their small size and of the large number required to give a series of consecutive movements, these pictures do not lend themselves well to direct reproduction. With the projecting apparatus, however, the little print, no longer than a postage stamp, may be enlarged until it fills a space as much as ten by fifteen feet.

Furthermore, where the original exposure has not been made with sufficient rapidity, to make each picture sharp in outline, this lack of definition is not apparent when the series is projected, but evidently helps to create the illusion of motion.

No detailed study has as yet been made of the movement recorded in the nine thousand odd pictures contained in this unique series of the pelican, but one or two facts of interest are revealed by the few bits of film here reproduced, and they are substantiated by additional impressions. For example, it will be observed in the bird which is taking flight that the feet are used to aid it in getting under way. Projection proves that they are moved convulsively, with much force, as though they actually were of service in propelling the bird. When rising from the water this movement obviously assists the bird in taking wing; but it is seen to be continued when the bird is ten feet or more from the ground. While it is, no doubt, caused by the muscular exertion of launching so large a body in flight, it is not impossible that the broadly webbed toes may exert an appreciable purchase on the air.

The film also throws some light on that as yet little understood movement of the outer flight feathers, which, on the upward stroke of the wings, are apparantly so turned that they offer the least resistance to the air. In the bit of film reproduced they appear to be set fluttering by their passage through the air, and are then in strong contrast to their rigid stiffness on the downward stroke.

Evidently a prolonged examination of that portion of this pelican film which shows flying birds will yield data of no small value in the study of the mechanics of flight. The trophies of the cinematograph hunter, therefore, may not only bear witness to his prowess in outwitting bird or beast, but may be of the first importance in establishing the laws of animal motion.—Frank M. Chapman in "Collier's."



PINK LABEL

CARBONS

Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption

Insist on Getting th Genuine. Don't Accept Substitutes

All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

BIOGRAPH FILMS

Trade Mark

Trade Mark



THE MEDICINE BOTTLE

Released March 29th, 1909

THE MEDICINE BOTTLE

This is a thriller with a new twist, demonstrating two things; the efficacy of that time saving agent, the telephone, and the importance of a differential bottle in which to contain poisonous liquid. A child is left to give its grandma, who is ill, medicine at hourly intervals, and through the instrumentality of the telephone barely escapes administering poison instead.

Length 472 Feet

Released March 29th, 1909

JONES AND HIS NEW NEIGHBORS

Mr. Jones moves into one of a row of houses which are identically alike. On his return from business in the evening he enters the one next to his, and you may imagine the trouble he cooks up for himself.

Length 454 Feet

Released April 1st, 1909

A DRUNKARD'S REFORMATION

The most powerful temperance lecture ever depicted.

There is not the slightest question that in this subject the Biograph has produced the most powerful motion picture ever made. No stronger nor intensely moral sermon has ever been given; the superb acting bringing out the psychological importance so clearly that we may well say that "actions speak louder than words." In the beginning, we see a young married man, the husband of a trusting wife, and father of a pretty child, through association just starting on the downward path. His little one (who proves to be his ministering angel) persuades him to take her to the theatre. The play happens to be a dramatization of Emile Zola's L'Assommoir, "Drink." Here he sees the awful result of intemperance and resolves to abstain from intoxicants for the rest of his life. The subject is beautifully staged, and the photographic quality perfect. The theatre scenes are most novel.

Length 983 feet



A DRUNKARD'S REFORMATION

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted — Write for our Descriptive Circulars

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

S. LUBIN.

Subject and Class.	Date.	Length.
The Day of the Dog—D	Mar. 22	710 ft.
Our Ice Supply—E	Mar. 22	200 ft.
Mad Dog—C	Mar. 25	222 ft.
A Just Reward—D	Mar. 25	645 ft.
Cowboy Argument—D	Mar. 15	600 ft.
Talked to Death—C	Mar. 15	215 ft.
Reforming a Husband—C	Mar. 18	530 ft.
Uncle Reuben's Courtship—C	Mar. 18	350 ft.
The Stowaway—D	Mar. 8	820 ft.
The Little Rag Doll—D	Mar. 11	460 ft.
The New Mirror—C	Mar. 11	420 ft.
A Dime Noval Detective—C	Mar. 1	820 ft.
The Last Call—D	Mar. 4	485 ft.
I Will Only Marry a Sport—C	Mar. 4	395 ft.

VITAGRAPH CO.

Cohen at Coney Island—C	Mar. 23	660 ft.
Cohen's Dream of C. Island—C	Mar. 23	295 ft.
King Lear—D	Mar. 27	960 ft.
A Home at Last—D	Mar. 16	700 ft.
A Cure for Rheumatism—C	Mar. 16	275 ft.
A Friend in Enemy's Camp—D	Mar. 20	530 ft.
A Brave Irish Lass—D	Mar. 20	440 ft.
Adventures of a Drummer Boy—D	Mar. 9	620 ft.
Part'd, but United Again—D	Mar. 9	310 ft.
Kenilworth—D	Mar. 13	890 ft.
And His Coat Came Back—C	Mar. 2	600 ft.
Mogg Megone—D	Mar. 2	390 ft.
A Day in Washington—E	Mar. 6	350 ft.
Inauguration of Taft—E	Mar. 6	600 ft.

BIOGRAPH CO.

The Inspector—D	Mar. 22	653 ft.
A Little Child Shall Lead Them—D	Mar. 22	340 ft.
A Russian Musician—D	Mar. 25	959 ft.
The Voice of the Violin—D	Mar. 18	978 ft.
I did It, Mamma!—D	Mar. 18	342 ft.
The Lure of the Gown—D	Mar. 15	547 ft.
The Roue's Heart—D	Mar. 8	759 ft.
The Wooden Leg—C	Mar. 8	240 ft.
The Salvation Army Lass—D	Mar. 11	926 ft.
A Fool's Revenge—D	Mar. 4	1,000 ft.
The Russian Spy—D	Mar. 1	465 ft.
His Wife's Mother—C	Mar. 1	523 ft.

D, Dramatic. C, Comic. E, Educational. M, Magic.

PATHE FRERES.

Subject and Class.	Date.	Length.
Elixir of Dreams—M	Mar. 22	836 ft.
Chivalrous Beggar—D	Mar. 24	341 ft.
We Must Have a Butler—C	Mar. 24	276 ft.
New Cut Roads Up Mt. Blanc—E	Mar. 24	344 ft.
The Maid and the Millionaire—D	Mar. 26	597 ft.
Jolly Sports—C	Mar. 26	394 ft.
Life on a French Training Ship—E	Mar. 27	508 ft.
Warden's Nightmare—C	Mar. 27	390 ft.
Vampires of the Coast—D	Mar. 15	590 ft.
Unusual Elopement—C	Mar. 15	384 ft.
The Ring Leader—D	Mar. 17	594 ft.
Jealous Hubby—C	Mar. 17	341 ft.
Tommy's Own Invention—C	Mar. 19	442 ft.
Summer Home for School Children of Paris—E	Mar. 19	462 ft.
The Return of Ulysses—D	Mar. 20	925 ft.
All's Well that Ends Well—D	Mar. 8	479 ft.
When Love Will—M	Mar. 8	475 ft.
Little Cyril, the Runaway—D	Mar. 10	695 ft.
He Can't Lose Wifie's Ma—C	Mar. 10	295 ft.
Convict's Revenge—D	Mar. 12	436 ft.
Educating the Blind—E	Mar. 12	476 ft.
Sad Awakening—D	Mar. 13	656 ft.
Visit from the "Down Home Folks"—C	Mar. 13	302 ft.
The Test—D	Mar. 1	475 ft.
The Suffragette's Dream—C	Mar. 1	407 ft.
The Guilty Guardian—D	Mar. 3	466 ft.
The Man Monkey—C	Mar. 3	394 ft.
A Bad Shot—C	Mar. 5	590 ft.
Behind in His Rent—C	Mar. 5	358 ft.
Dr. Wright's Invention—C	Mar. 5	525 ft.
Forced to Play Cop—C	Mar. 5	358 ft.

EDISON CO.

Subject and Class.	Date.	Length.
Strolling Players—D	Mar. 23	900 ft.
A Cry from the Wilderness—E	Mar. 26	950 ft.
A Midnight Supper—C	Mar. 16	535 ft.
Love is Blind—C	Mar. 16	420 ft.
The Star of Bethlehem—E	Mar. 19	950 ft.
The Colored Stenographer—C	Mar. 9	600 ft.
Mary Jane's Lovers—C	Mar. 9	265 ft.
The Star of Bethlehem—E	Mar. 19	950 ft.
100 Per Cent. Jealousy—C	Mar. 2	405 ft.
Boyhood Dreams—C	Mar. 2	425 ft.

ESSANAY CO.

An Energetic Street Cleaner—C	Mar. 24	450 ft.
A Midnight Disturbance—C	Mar. 24	525 ft.
The Road Agents—D	Mar. 17	1,000 ft.
An Expensive Skypiece—C	Mar. 10	500 ft.
The Crazy Barber—C	Mar. 10	500 ft.
Shanghaied—D	Mar. 3	1,000 ft.

URBAN ECLIPSE.

(Geo. Kleine.)

Benevolent Employer—C	Apr. 3	561 ft.
Arabian Horsemen—S	Apr. 3	307 ft.
Master Goes Shopping—C	Mar. 17	331 ft.
Cremation on Ganges—E	Mar 17	176 ft.
Celebrated Mountain Climbers—C	Mar. 17	393 ft.
South American Indians—E	Mar. 10	288 ft.
Mother-in-Law in Country—C	Mar. 10	350 ft.
Rivalry—D	Mar. 10	367 ft.
Embarrasing Present—C	Mar. 3	410 ft.
Sailor's Belt—D	Mar. 3	483 ft.

GAUMONT.

(Geo. Kleine.)

The Policewoman—C	Apr. 3	562 ft.
The Politician—C	Apr. 3	361 ft.
Uncle's Palm Tree—E	Apr. 3	406 ft.
Innocent, But Found Guilty—D	Mar. 16	750 ft.
Musician's Dream—C	Mar. 16	225 ft.
Secretary's Revenge—D	Mar. 20	786 ft.
Survivor's Story—C	Mar. 20	195 ft.
The Postal Clerk—D	Mar. 9	292 ft.
Blackmith's Bride—D	Mar. 9	720 ft.
Smoking Lamp—C	Mar. 13	320 ft.
Irresolute Man—C	Mar. 13	387 ft.
Buttes Chaumont Snowstorm—E	Mar. 13	282 ft.
The Piano Teacher—D	Mar. 2	857 ft.
Walking on His Toes—C	Mar. 6	406 ft.
In Sore Straights—D	Mar. 6	522 ft.

SELIG CO.

Boots and Saddles—D	Mar. 18	1,000 ft.
The Iron Worker—D	Mar. 11	1,000 ft.
Mad Miner—D	Mar 4	870 ft.
Pastimes in Colorado—E	Mar. 4	125 ft.
The Skipper's Daughters—D	Feb. 25	1,000 ft.

KALEM CO.

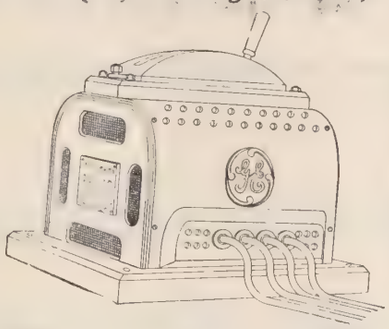
The Mysterious Double—D	Mar. 26	800 ft.
The Cracker's Bride—D	Mar. 19	915 ft.
Hungry Hank's Hallucination—C	Mar. 19	915 ft.
The Seminole's Vengeance—D	Mar. 12	920 ft.
The Old Soldier's Story—D	Mar. 5	825 ft.

EDISON KINETOSCOPES

TRANSFORMER

For Moving Picture Machines (Alternating Current)

Simple
Compact
Efficient



THIS TRANSFORMER, KNOWN AS "THE G. E. ECONOMY ARC," must of necessity be an invaluable adjunct to any alternating current moving picture installation. **THE ADVANTAGES OF A TRANSFORMER FOR THIS WORK WILL BE APPRECIATED** by both the theatre management and operator; **BY THE MANAGEMENT** in the reduction of light bills and in the better production of the pictures due to the steady light obtained, **AND BY THE OPERATOR** in the simplicity of the device, the absence of danger from shocks, and the added comfort in the lamp house due to the low heating.

THE SAVING IN POWER INSURED BY THEUSE OF A TRANSFORMER INSTEAD OF A RHEOSTAT VARIES FROM 65 TO 90 PER CENT., depending upon the voltage from the supply mains. Many lighting companies require the use of 220 volts for moving picture work in order to avoid heavily loading one side of a three wire system. This increases the loss considerably in circuits using a resistance or reactive device for reducing the voltage.

SEND FOR DESCRIPTIVE CIRCULARS

EDISON FILMS

NEW SUBJECTS:

Shipment, Mar. 23, 1909

STROLLING PLAYERS
DRAMATIC
No. 6436 Code, VENTICELLY Approx. Length, 900 feet

Shipment, March 26, 1909

A CRY FROM THE WILDERNESS
DESCRIPTIVE
No. 6437 Code, VENTIDIANO Approx. Length, 950 feet

NEXT WEEK'S SUBJECTS

Shipment, March 30, 1909

HARD TO BEAT
COMEDY
No. 6438 Code, VENTIDIUS Approx. Length, 500 feet

OH! RATS!
COMEDY
No. 6439 Code, VENTIDUCT Approx. Length, 500 feet

Shipment, April 2, 1909

ON THE WESTERN FRONTIER
DRAMATIC
No. 6440 Code, VENTIGENO Approx. Length, 900 feet

EDISON MANUFACTURING CO.

Main Office and Factory, 72 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 904 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England
Selling Agents: {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, including **adjustable Bicycle Steel Legs** to extend over five feet high. **$145**

Released Mar. 29th

HELP! POLICE!

Two young ladies go to a masquerade ball dressed as policemen. While going home they meet with many funny incidents.

Length, 450 feet

PHOTOGRAPH HABIT

A young man got the photograph habit. He photographs everything he sees, which causes him untold trouble. A very funny Film.

Length, 340 feet

Released April 1st

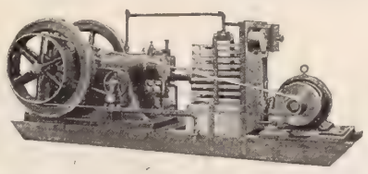
THE GUARDING ANGEL

A careless nurse girl let the baby coach, wherein her charge was, slip down a precipice. Gypsies find the girl, who is unhurt. They raise her. The guarding angel who protected her all this time brings her back to her parents.

Length, 750 feet

LUBIN MANUFACTURING COMPANY
Lubin Bldg., 926-928 Market St., Philadelphia, Pa.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogne of over 300 illustrated songs.

THE $10,000 SONG

"I Wish I Had a Girl"

Original and Only Slides.

Now Ready, at $5.00 a Set.
5 or More Sets at $4.00 per Set.

100 New Designs of Announcement Slides, $3.00 per Dozen.

LEWIS & De RAD, Makers
40 W. 23d St., New York City

ADVERTISEMENTS IN FILM INDEX BRING QUICK RESULTS

NEXT
Sand A
FILM ISSUE

ORDER QUICK OUR

DRAMATIC FEATURE SUBJECT

"For Love's Sake"

(Length Approx. 1000 Ft.)

READY
Wednesday, Mar. 31st

ESSANAY FILM MFG. CO.
501 WELLS ST. CHICAGO, ILLS.

MOTION PICTURE PATENTS COMPANY

license a hundred film exchanges and thousands of the principal pic= ture theatres in all parts of the United States, and the ten greatest film manufacturers of the world.

AMERICAN MUTOSCOPE & BIOGRAPH CO.
EDISON MANUFACTURING CO.
ESSANAY FILM MANUFACTURING CO.
KALEM CO.
GEORGE KLEINE
LUBIN MANUFACTURING CO.
PATHE FRERES
SELIG POLYSCOPE CO.
VITAGRAPH COMPANY OF AMERICA

All new films licensed by the Motion Picture Patents Company have been pronounced "perfect" by the Board of Censorship of the Company.

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, Mar. 30

CHILDREN OF THE PLAINS

An Episode of the Pioneer Days

A western drama in which two little girls, sisters, are the only survivors of an attack by Indians. One is brought up by the Indians, the other by soldiers. They grow to womanhood and meet under romantic circumstances in which their mutual identity is discovered. **Length 565 feet**

THE WOODEN INDIAN

Two hoboes come across a store about to be opened by a tobacconist. One dresses in Indian costume, while his confederate impersonates an agent and sells the Indian to the dealer for a display figure in front of the store. The deception is discovered and tramps landed in jail. **Length 428 feet**

Saturday, April 3

THE SHEPHERD'S DAUGHTER

A pretty drama of peasant life in the Scottish Highlands. **Length 675 feet**

AN AUTO MANIAC

Depicting the experiences of an escaped lunatic who appropriates a child's auto and dashes wildly through the streets, upsetting everybody and everything with which he comes in contact. **Length 295 feet**

Tuesday, April 6

The Life Drama of Napoleon Bonaparte and Empress Josephine of France

Saturday, April 10

NAPOLEON THE MAN OF DESTINY

A grand historical representation of the Napoleonic Era

Don't miss these Headliners. All previous efforts surpassed

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

PATHÉ FRÈRES FILMS

FILM D'ART

Special Feature for Holy Week

THE KISS OF JUDAS

Portrayed by

MESSRS. MOUNET-SULLY and ALBERT LAMBERT

Of the Comedie Francaise, Paris.

Length 676 Feet - - - - - Extra Charge $20.00

Release Day, Wednesday, April 7, 1909.

MONDAY, APRIL 5, 1909

Vercingetorix—Gaul's Hero

COLORED

Length - - - - - 640 Feet

FRIDAY, APRIL 9, 1909

CONTEMPTIBLE THEFT

Length - - - - - 518 Feet

SATURDAY, APRIL 10, 1909

Theadore Wants To Be a Tough

Length - - - - - 472 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

APRIL 10, 1909
WHOLE NUMBER 155



THEATRE SEATING

We have

20,000 CHAIRS

in stock and can ship your order in twenty-four hours

American Seating Company

90 Wabash Avenue, CHICAGO, ILL. — 19 W. Eighteenth St, NEW YORK, N. Y.
70 Franklin St., BOSTON, MASS. — 1235 Arch St., PHILADELPHIA, PA.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES

1401-1405 Locust St., St. Louis, Mo. — 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

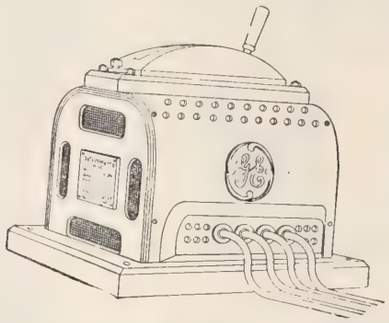
J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y.**

EDISON KINETOSCOPES

TRANSFORMER

For Moving Picture Machines (Alternating Current)

Simple
Compact
Efficient



THIS TRANSFORMER, KNOWN AS "THE G. E. ECONOMY ARC," must of necessity be an invaluable adjunct to any alternating current moving picture installation. **THE ADVANTAGES OF A TRANSFORMER FOR THIS WORK WILL BE APPRECIATED** by both the theatre management and operator; **BY THE MANAGEMENT** in the reduction of light bills and in the better production of the pictures due to the steady light obtained, **AND BY THE OPERATOR** in the simplicity of the device, the absence of danger from shocks, and the added comfort in the lamp house due to the low heating.

THE SAVING IN POWER INSURED BY THE USE OF A TRANSFORMER INSTEAD OF A RHEOSTAT VARIES FROM 65 TO 90 PER CENT., depending upon the voltage from the supply mains. Many lighting companies require the use of 220 volts for moving picture work in order to avoid heavily loading one side of a three wire system. This increases the loss considerably in circuits using a resistance or reactive device for reducing the voltage.

SEND FOR DESCRIPTIVE CIRCULARS

EDISON FILMS

NEW SUBJECTS:

Shipment, Mar. 30, 1909

HARD TO BEAT
COMEDY
No. 6438 Code, VENTIDIUS **Approx. Length, 445 feet**

OH! RATS!
COMEDY
No. 6439 Code, VENTIDUCT **Approx. Length, 485 feet**

Shipment, April 2, 1909

ON THE WESTERN FRONTIER
DRAMATIC
No. 6440 Code, VENTIGENO **Approx. Length, 900 feet**

NEXT WEEK'S SHIPMENTS

Shipment, April 6, 1909

FATHER'S FIRST HALF HOLIDAY
COMEDY
No. 6441 Code, VENTILABRO **Approx. Length, 700 feet**

UNAPPRECIATED GENIUS
COMEDY
No. 6442 Code, VENTILAMOS **Approx. Length, 200 feet**

Shipment, April 9, 1909

A CUP OF TEA AND SHE
DRAMATIC
No. 6443 Code, VENTILANDO **Approx. Length, 900 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 72 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England
Selling Agents: {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

Three Winners:

A FILM SERVICE

That satisfies the most exact Exhibitor.

OUR ECONOMY COIL

Which makes an Electric Light Bill look like a cancelled postage stamp.

OUR "CLARO" CONDENSERS

Practically unbreakable, and increase your light 25 per cent. $1.00 each.

Connect with "The Successful House"

CAN BE HAD FROM

PITTSBURG, PA.
WILKES-BARRE, PA.
ROCHESTER, N. Y.
CINCINNATI, O.
DES MOINES, IA.
LINCOLN, NEB.

PITTSBURG CALCIUM LIGHT & FILM CO.

Managers, Operators, Leaders, Ticket Sellers and Every Ambitious Attache of Moving Pictures Should have

Driben's Essential Reference Books

No. 1. How to Produce Your Own Talking Pictures.
Why pay hundreds weekly for what you can do under your own supervision?
GREAT. $1.00

No. 2. 20th Century Methods of Advertising. Extracts from the files of the greatest and most successful managers in the business. Increase your receipts 65 to 75% weekly if adopted. 75

No. 3. Systematic record of your own and your opposition's show. How to watch your opposition. How to work effects' which greatly increase the value of your picture. THIS BOOK MAKES A SHOW MAN. . .50

No. 4. How to defend yourself against the constant malicious attacks of the pulpit and other tyrants. 50

No. 5. How to Properly Care for Your Machine, and get the better effects therefrom. Coloring your film. Care of film. Where to secure the best orchestral music, reports, etc. This is a great book. CONTAINS EVERY HOUSE DETAIL. . . . $1.00

Special until March 31st, entire DRIBEN PUBLICATIONS, $2.00

Express or P. O. Order payable
DRIBEN PUBLISHING CO.
London, Ont., Canada
No Stamps. No Currency.
References: Bradstreet's or Dun



Kalem Films

Issue of April 16, 1909

THE ORANGE GROWER'S DAUGHTER



Length 860 Feet

The Orange Grower's Daughter

tells the story of the perfidy of an Overseer who seeks to gain possession of a beautiful estate by compelling the heiress to marry him. Magnificent in photography and stirring in action.

Complete Lecture Free to all Applicants

Kalem Co., Inc.

131 West 24th St.
NEW YORK CITY

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 15. April 10, 1909. Whole No. 155.

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:

INTERNATIONAL NEWS CO., Breams Building,

Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

NOTICE TO SUBSCRIBERS.

Since taking charge of The Film Index many complaints have been received from subscribers to the effect that they have not been receiving their copies of the paper regularly. Lack of proper records render the task of looking up these complaints and rectifying the errors almost impossible. We must ask all such subscribers to write us, either by letter or postal, giving the date when their subscription commenced and how many papers they have failed to receive. Missing copies will be supplied when possible and if desired. Otherwise the term of subscription will be extended to cover the numbers missed by the subscriber.

Kindly give this matter your attention.

JAMES L. HOFF, Editor.

VAUDEVILLE AND PICTURES.

In a recent number of THE FILM INDEX several letters from managers of picture theatres gave their testimony in favor of combining vaudeville acts with their picture shows. THE FILM INDEX has frequently expressed the opinion that this practice was good business. But there is also an opinion that the introduction of vaudeville will tend to crowd out the pictures, and thus hurt the picture business.

It will be remembered that the first moving pictures were shown in vaudeville houses, but it does not appear that vaudeville has been quite entirely crowded out. It is true that many houses that were once exclusively vaudeville houses have since become almost exclusively picture houses, and it is just possible that some picture houses will become vaudeville houses. Changes of this character are bound to happen, and represent the demand of the public.

A common expression among motion picture men is: "The picture business is in its infancy," which would indicate that great developments are expected in the future. It is expected that there will be material improvement in the pictures themselves—there will be made better pictures. Then, it is confidently expected that pictures will become as popular as the spoken play and have a place in the estimation of the public as important as any dramatic effort of merit.

To bring about such conditions means not only better pictures, but better picture theatres. No sane man would expect to entice the better classes into the ordinary picture house; it would not be good business to have them try it even once, for they would be more than likely to exclaim: "Never again!" But, as conditions improve the character of the audiences will improve. All this may seem to be away from the question. It is not, as will be shown.

To introduce vaudeville acts in picture theatres means additional expense to the proprietor of the theatre. He is compelled to charge ten cents instead of five. The additional cost may cut out some of his former patrons, but the varied performance brings him others of a little better class who can afford to pay and who make up the difference and more. As business improves the proprietor improves his vaudeville numbers, and before long the old "nickelodeon" becomes an eyesore to him. Instead of an ordinary "picture theatre man" he begins to feel that he is a regular manager, and he begins at the same time to make a noise like one by leasing a better house, fitting it up in better style than the old house and putting an ad. in the amusement column of the daily papers. This brings the local "dramatic critic" around to write up his show. (Notice that "write-up"? The daily papers write down your performance until you give them an ad.)

When the proprietor has read his write-ups for a week he knows that he is a "regular manager," for there has been a better class of people in his audiences. He thinks of putting on better acts and giving more pictures; incidentally he finds that he can raise the price to 15 cents and get away with it, and he does. From the butcher who, two years ago, turned his unprofitable market into a "5c. Picture House," he has become a proprietor of the "Bijou Dream," a real family theatre with comfortable chairs, good ventilation and all the other things necessary to attract the best people in his town. He is giving a continuous performance at 10c., 20c. and 30c., and is pointed out as a successful amusement promoter.

This is no fairy story; it has happened in hundreds of instances and is familiar to many, many M. P. men. But those same men who have developed from managers of "nickelodeons" to "theatre managers" might have remained as they were if they had not put in vaudeville and gradually, by that means, obtained better prices and better houses and better audiences. The evolution is not going to stop with "ten-twent-thirt," but it is certain to progress until we will be paying $1 for a seat in a first-class house with a varied program of moving and talking pictures, with the figures in life-like tints. The subjects will be written by the best dramatic writers of the day and performed by the best actors, and the best people will be glad to pay their "one dollar per" to spend an hour or two seeing them.

The conclusion is that the introduction of vaudeville in the picture theatre is but a step up the ladder of advancement. If, as some think, vaudeville will crowd out pictures from certain houses, let it crowd. The moment one house drops pictures for exclusive vaudeville someone is certain to step into the breach with another picture house. If the man who leans toward exclusive vaudeville is wise he will not permit anything like that to happen in his town. The chances are 100 to 1 that he will not.

There is one certain effect of the development of the larger and better picture theatre; the abandonment of the small and poorly lighted and badly ventilated "store show." Much of the odium that has been heaped on moving pictures has been aimed at the places in which pictures have been shown. "Store shows" have been found dangerous to health and life; fire-traps they have been termed, and many times the term fitted them. Exhibitors, themselves, are beginning to realize that "store rooms" are not proper places for picture theatres and are getting out of them as fast as possible.

That's part of the uplift.

Here's a letter from William Lloyd Emery (note the uplift), manager of the Comedy Theatre, Suffolk, Va. He says: "The Comedy Theatre has just installed a large stage, fully equipped with two sets of scenery, footlights, etc., and is now running vaudeville in connection with pictures of the higher class. (More uplift.) "Box office receipts more than doubled since presenting vaudeville."

Keep tabs on William Lloyd Emery; he will come along fast. It's dollars to doughnuts he has an ad. in the local paper and is being written up regularly.

KALEM STOCK COMPANY RETURNS.

The Kalem Company's stock company, which has been working in Florida for the past few months, returned to New York April 1. The Kalem photographer and an assistant remained in Jacksonville for the Ponce d'Leon celebration and carnival, of which they will take extensive pictures.

MOTION PICTURE ART.

In last week's issue of THE FILM INDEX attention was directed to a need for advancement in motion picture art in America. It was there observed that there was too great sameness in stage business; simple matters within the province of the stage manager to correct. Under this head comes, also, scenic effects and costuming; all details which make or mar an otherwise good production.

There are other and more important considerations demanding radically different treatment from that which is now given them by the American motion picture makers.

Under present methods, the theme or suggestion for a picture may come from almost any one of a dozen sources; the office boy may have a good idea, the proprietor may possess inventive genius of a high degree, and the stage manager may catch the picture-bug and evolve something creditable. Then, too, there is the great public, of whom many are sure they have the best picture idea ever conceived—better than any ever shown in their town; and lastly, there is the play and sketch writer, best fitted of all to invent and develop a motion picture theme.

From all these sources contributions are taken. Some are approved, some rejected. Sometimes as much as $20 is paid for a scenario, which must be developed, modified and otherwise adapted by a practical picture man. This work usually falls to the stage manager.

It stands to reason that when one man, or two men, attempt to work out the detail of from two to seven subjects every week, there is certain to be a marked similarity in the treatment of those subjects. After a long, steady grind at this kind of work one is developing a groove for himself and finds it difficult to get out of it even if he try. Once in the groove and running along smoothly one does the same thing over and over again unconsciously. Result: failure of pictures to attract.

In this respect motion pictures stand in exactly the same position as the dramatic production, with this difference: that the single picture does not have to stand alone. One good picture frequently carries several poor ones on the same program. Nevertheless, such individual picture does bear a share of the burden, and any continued run of poor subjects from one firm of makers gives rise to complaints from the public. But the fact that one good picture will carry several poor ones is no excuse for poor work.

To obviate the recurrence of poor pictures and to attain artistic excellence in the work of production there must be a greater division of labor. American manufacturers might profitably give some thought to this subject. Writers of known ability might be encouraged to turn their attention to motion pictures. Suitable remuneration would induce them to study and master the technique of the art, for there is a difference between the play that is explained by the lines put in the actor's mouth to suit his actions, and the play which depends upon pantomime alone.

By this course contributions might be obtained from the best dramatic writers of the day, and the overworked stage manager would be relieved of a portion of his task, which would give him more time to devote to his legitimate duties.

MARATHON DERBY PICTURES.

Vitagraph Company Secured Privilege and Gets Great Film.

On Saturday, April 3, the International Marathon Derby took place at the New York Polo Grounds. It proved to be one of the greatest of the numerous Marathon events which have taken place in America. All the celebrated runners participated, including Tom Longboat, of Canada; Dorando Pietri, Italy; Al Shrubb, England; Henri St. Yves, France; John J. Hayes, New York, and Matthew Maloney, Yonkers.

Realizing that the importance of this event would arouse almost worldwide interest, the Vitagraph Company of America made the necessary arrangements to provide moving pictures for the millions who could not be present, and an exorbitant price was paid for the exclusive picture privilege.

A corps of Vitagraph photographers with five cameras were on the grounds at an early hour, and caught all the interesting incidents connected with the event.

More than 10,000 feet of negative film was taken during the progress of the race. This was carefully cut down and all the dull moments eliminated. The result is between 800 and 1,000 feet of thrilling pictures. It is safe to say that nothing happened within the Polo Grounds that escaped the sharp eyed cameras.

The event was handled in the same manner as was the Inauguration ceremonies at Washington, when 8,000 feet of negative film was used to get 600 feet of pictures.

H. LIEBER CO. EXTENDS BUSINESS.

By the purchase of the film rental exchange known as The Kosmic Film Service, operated in Indianapolis, Ind., by George Kleine, H. Leiber Company, who have long operated in Indianapolis, have materially extended their exchange business. The purchase makes them sole representatives of combination makers and importers in that city and their service will be materially improved by the enlarged facilities.

Films of the Week

(See Advertisements for Release Dates.)

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"SCHNEIDER'S ANTI-NOISE CRUSADE."—Friend Schneider has been selected to respond to the toast "To the Ladies," at the annual banquet of the Liederkranz, the members feeling that they would hear something great, as Schneider was considered somewhat of a poet by his friends. Schneider goes home to prepare his poetic effusion, and is interrupted by the arrival of his sister Lena and her young son Fritz. Now the trouble begins. First Fritz teases the parrot until its squaking annoys Schneider, and he cannot write; next it is the phonograph, then a trombone, etc. However, night comes and all is still, when hark! our friend is startled by mysterious footfalls. Investigating, he finds burglars have entered the house, but they are musically inclined and have gathered together the abovementioned instruments of torture—phonograph, trombone, parrot, etc. Hence Schneider not only helps them on their way, but pays them for what he esteems a blessing.

"A RUDE HOSTESS."—The above sobriquet most aptly fits the principal lady of this Biograph comedy drama, and although rudeness is almost an unpardonable offense, still, we must not malign the lady, for she had just cause to be rude; and we must admit she was rude in the extreme, for anyone who would most entertainingly detain you only to hand you over to the police, is perpetrating the very acme of rudeness. It happened thus: Mrs. Leffingwell has been favored with a visit of some friends in the early evening, and they departing, one of the ladies forgot her muff. Mrs. Leffingwell runs after her with the pulse warmer, overtaking her at the street door. Their second meeting conjures up renewed thoughts of gossip and they spend quite a time, for this is woman's happiest moments, in this regalement. In the interim a gentleman burglar enters the apartment, and finding the coast clear, starts in to work at once. He, by skillful manipulation, manages to open a small safe in which Mrs. Leffingwell keeps her money and jewels. He has scarcely procured the booty, when the approach of some one startles him. Finding there is no means of escape, he puts the loot in his pocket and determines to brave the situation by subterfuge. To this end he reclines in an easy chair and feigns sleep. Mrs. Leffingwell is startled on her entrance at seeing this stranger, who appears to be the same when he sees her, pretending to have gotten into the wrong apartment. She is about to let him depart, when she discovers the safe open, and so, by enticing glances and invitations induces him to remain. She then engages his attention while she slyly pulls the bellcord which brings her butler, whom she dispatches for the police, and when our gentleman friend is confident he has made a tremendous hit with his hostess, two stalwart policemen enter and take him into custody, restoring, after a search her money and valuables. The subject is most cleverly acted and sumptuously staged.

"TRYING TO GET ARRESTED."—Strange as it may seem, the poor tramp, who is the hero of this Biograph comedy, finds it hard work indeed to get pinched. There is no doubt he could have gotten work, but it is against the rules of his order. The cold weather is pretty trying and he wishes to get under cover if it has to be in the "jug," so commits most ignoble and lawless deeds, but without success. The police simply ignore him, and often arrest an unoffending person in his stead. He becomes guilty of theft, assault, riot, disorderly conduct, and in fact everything but murder, but is still a bird of freedom. It's no use, so despondently, he makes his way to the woodyard, resolving to go to work, when a copper meets him at the gate and arrests him—just when he didn't want it.

EDISON CO.

"FATHER'S FIRST HALF HOLIDAY."—Father accepted "his first half holiday" with schoolboy enthusiasm. To make the occasion "memorable" he purchases theatre tickets for the afternoon's performance.

At home his plans for the day are heartily endorsed by his wife and son.

Mother, busy superintending the servant's removal of an unruly stove-pipe, is requested to dress at once, father volunteering to attend to the pipe.

The clumsy servant is quickly ordered to the kitchen, and father grapples with his self-appointed task. The pipe almost proves his master. Broken bric-a-brac and soot-covered clothing, bear witness to the measure of his success. Blinded with soot, he dumps the pipe into the box with mother's new hat, and starts with it for the cellar.

Stumbling through the kitchen he falls into and ruins a rack of clean clothes. The falling pipe showers soot over the floor. Brushing it up, he absently throws the soot into the flour barrel.

Eventually the pipe is unloaded in the cellar—here father is horrified to find mother's hat crushed and dirty. Hearing footsteps he guiltily forces the ruined hat into the furnace, and hides behind the barrel.

The janitor, entering to attend to the furnace, finds the hat. Father, fearful of further complications, rushes out so forcefully to regain it that the janitor, terror-stricken, rushes from the cellar.

Meanwhile, mother, dressing, uses sooty powder on her face. Little Robbie finds soot in his pockets, and smears himself from head to foot.

The servant in the kitchen is exasperated over a pan of black dough.

The janitor runs frantically through the house.

All meet in the dining room. Father's personal condition tells them the source of their misfortune. Explanations are useless—mother's anger at the loss of her new hat knows no bounds—father is roughly handled.

The first half holiday ends in disaster.

"UNAPPRECIATED GENIUS."—The poet is inspired. Stanza after stanza flows from his prolific pen. Reams of paper are consumed, covering the floor in a veritable white-capped sea of manuscript. The poem is nearly finished. Alas! an interruption. The world loses a masterpiece.

Miss Gush of the "Gaiety" has a new act. For a "Try Out" she selects the poet as her victim. Her interruption and voluble discussion of her probable "hit" causes him much annoyance. The further acrobatic delineation of her histrionic art forces him to "cover up" for self protection.

Finally, after much tactful endeavor, he succeeds in forcing his strenuous visitor outside the door. Returning, the poet finds his poem gradually disappearing through the transom.

A paper-hanger next door, short of material, is using it to finish out a border. Grasping a pistol, the frenzied poet forces an entrance and finds the poem decorating the wall. The workman flees in alarm—the poet hastens to recover his own—his efforts are of little avail. As bit by bit is torn from the wall it sticks to his person. Despondent he sinks into a chair. During his absence the chore boy uses part of the poem to kindle the fire in the poet's room.

The landlady, noticing the thinness of the poor poet's bed tick—with ready sympathy fills the tick with the balance of the poem.

Recovering from his stupor, the poet returns and finds the masterpiece missing. To him the charred bits on the grate tell the unhappy story. He succumbs to despair—the pistol suggests suicide—prepared for the end, he sits on the poem-filled tick. The unusual softness temporarily diverts his mind. The strain has been too much—Nature claims her own. Sinking into its depths, the poet sleeps.

"A CUP OF TEA AND SHE."—Andres and his father, visiting the studio of a famous artist to inspect a new painting, is introduced to the beautiful model, who entertains and brews for him a cup of tea. It is a case of love at first sight. Afterward, they meet frequently, and in a month's time their engagement is announced. It proves a shock to his parents, who are of the "Four Hundred" and who have higher hopes for their son.

His mother pleads with him to give up the girl, but without avail. In desperation she determines to see the girl and ask her to renounce the man she loves. The mother sends the model a letter and follows it herself to further plead.

During the visit the girl is firm in her refusal, as she sincerely loves Andres and knows that it will break his heart if they are separated. When his mother leaves, however, she breaks down, overcome with the conviction that if they marry it will alter his social position.

She writes to his mother, acquiescing to her demands and determines on a plan which must cause him to cast her off. At the Bohemian supper in the studio, which they both attend, her actions are so extreme, and her treatment of him so harsh, that he retires perplexed and nearly broken-hearted.

Andres' mother is gratified with the outcome of her "diplomacy," but fails to console her son. The girl is lost sight of. Andres never marries, but turns to business, and, it is believed, has forgotten entirely his only love affair.

Five years later they meet again, for the last time, under entirely different conditions. The girl, a broken-hearted woman, has drifted indifferently—and we find her at work in Andres' office as a scrubwoman. She accidently opens the doors of a private cabinet to find enshrined within the painting of herself that caused their first meeting—Andres returns to lock the cabinet—is recognized—but the scrubwoman in tears only bends the lower over her brush, and then—he is gone forever.

GAUMONT

(GEO. KLEINE)

"PRODIGAL DAUGHTER."—In a peaceful little villa on the coast of an inland sea is located the home of a sturdy fisherman, whose hopes and joys are centered upon his daughter and only companion. All is happiness until one day tourists from the city meet the young lady and inveigle her into deserting her home for the allurements of city life.

City life causes a complete transformation of the lady and she can scarcely be recognized as the same individual. At home, however, the father is bereft of reason and wanders aimlessly about, an object of pity.

The novelty of city life soon wears off and, overcome with remorse, the woman seeks her old home only to find the building deserted. She learns the condition of her father and soon finds him in the village inn. When the poor man see his daughter his reason returns and the daughter, as also her husband, unite with him for the happiness of all concerned.

"THE RIVIERA."—All the thrills and delights of weeks of travel are experienced in a few moments.

Scenes depicted are: Express train crossing frontier—Road—Frontier Post—River—Italian Custom House—Customs Officials at Work—French Custom House—Menton Sea Waves—Of excellent photographic quality and most interesting in every detail.

"HE ADVERTISED FOR HIS DOG."—Pet dogs have ever been the source of endless amusement and in the present instance a canine of rare variety, through his absence, gives rise to one of the best comedies yet produced.

A connoisseur, having lost his prize dog, advertises a liberal reward for its return. People seeing the notice look up dogs of every description, known and unknown pedigree, and bring them to claim the reward. At the apartment house where the notice is posted, several tenants are overcome by consternation when the claimants file in upon them.

When the advertiser is finally located and he examines all the dogs brought in for his inspection, but does not identify any one of them, he is proclaimed an impostor and set upon by the disappointed throng. He seeks safety in flight and a lively chase results. An automobile is pressed into service, but to no avail, and the poor fellow takes refuge in a tree. Efforts to follow are most successfully combatted and will not fail to cause vociferous applause. Here he roosts all night. When he awakens the next morning he finds his pursuers encamped at the foot of the tree. Refreshed by his night's rest he climbs from his perch and makes a successful dash for liberty.

"THE TRAMP AT THE MASQUERADE."—Walking along the street, a young lord loses his invitation to a fancy dress ball, at which only the nobility is to be present. A tramp seated near the walk perceives the lord drop the envelope and promptly appropriates it. His quick wit serves him well and he sees an opportunity for a good time without cost.

Without making the least change in his appearance he presents himself at the address indicated in the invitation. He is received courteously and as his invitation is valid, he is taken for the lord in disguise.

Everybody is having a good time and our friend becomes decidedly popular, when the young lord makes his appearance upon the scene. The tramp is upbraided, but the guests all plead for him, as he has ingratiated himself with them and he is permitted to remain throughout the ball.

Excellent comedy and perfect photography.

URBAN-ECLIPSE

GEO KLEINE)

"ON THE BRINK OF THE PRECIPICE."—This subject very agreeably combines the delights of an Alpine tour and the thrills of a romance enacted under the most favorable and natural conditions. The principal characters are: Mr. and Mrs. Arnold, their daughter, Jeanne, a Mr. Rogers and Mr. Marcel, a cavalry officer.

The Arnolds are spending their vacation in the Alps when Mr. Rogers visits them with the intention of pressing his suit for the hand of Jeanne. At the same time a telegram from Marcel announces the latter's intentions to spend a holiday with his friends.

The two young men are in love with Jeanne, but Jeanne has a decided preference for the suave young officer and does not lose an opportunity to display her wishes—whereas the parents look very kindly upon Mr. Rogers.

The following day the entire party arrange for an excursion to the mountain peaks. Mr. Rogers in vain endeavors to conceal his chagrin over the fact that Jeanne and the Lieutenant find opportunity for exchange of meaning glances.

Arrived at the summit of the mountain, all are in ecstacies over the beauty of the panorama. Jeanne sees a wild flower she would like to have and Marcel does not hesitate to attempt to secure it for her. Unfortunately, he slips and falls over the ledge. Guides promptly come to the rescue and find Marcel caught in a fissure not far below, a rope is lowered and fastened about him, but when he is near the top a jealous passion overcomes Rogers and he makes an effort to cut the rope on which Marcel is supported over the gulf. His rash act is prevented by the quick interception of Jeanne.

Rogers folly causes his disgrace. The young officer wins the approval of the Arnolds and his engagement to pretty Jeanne is soon announced.

"INVITING THE BOSS FOR DINNER."—The chief clerk of a mercantile establishment has been honored by the acceptance of his invitation to his superior to dinner. Upon arriving at his home he causes consternation to his wife and the maid in his efforts to assist to tidy up the home and the dinner a success. The cook is criticized in her work and receives many jolts as to requirements in the culinary art. The latter dignitary is to receive the guest and needs some considerable training which

provokes an encounter between herself and madam. The maid threatens to quit and it requires profound apologies from the mistress and an extra five dollars from the head of the house before she consents to resume her work. The sound of the bell calls the maid to the door and the host and hostess assume their respective positions with a feigned ease to receive their guest, but instead a telegram arrives expressing regrets, etc., but the boss will be unable to be present.

S. LUBIN.

"THE MASTER OF BLACK ROCK."—An Italian heiress is courted by a nobleman with name Arthur. At the ball given in his honor a Count is introduced who makes such a deep impression upon Amalia, that she consents to be his wife. It apparently was love at first sight. Arthur discovered that Amalia's intended is a villain. He warns her in a last interview and begs her not to marry that man, as she surely will be unhappy. Amalia has been married. Her husband is a charming lover and a good provider. While receiving two strangers the Count accidentally drops a note which is handed to him by one of the visitors. Amalia picks up the note while the Count leaves the room with the strangers and is horrified to read:



"The English Lord and his wife, accompanied by a few friends will pass 'The Black Rock' at about midnight. It will be a rich booty. Be there, well armed and masked as usual. "B. F. xx."

Hearing the steps of her husband she drops the note and busies herself with a book. The Count enters looking for the note. He drops his handkerchief and picks up the note. It is midnight. The Count and his accomplices are waiting for the party to come. They hold up the carriage and relieve the travelers of all their valuables. Just then Amalia dressed in the garb of an Italian country girl appears on the scene, tears the mask from the Count's face and denounces him as a scoundrel. He coolly tells one of his accomplices to bring Amalia away to a safe place. Amalia is brought to a lonely room in an old building where her husband locks her up. He throws the key out of the window, but not before he assures himself that neither water nor bread is in the room, just a broken empty pitcher. Satisfied that his secret will be well preserved he leaves the house. Amalia is desperate. There is no chance for escape. The windows are



barred with heavy irons. Suddenly she sees a last hope. She breaks the pitcher and with a piece of it she breaks the window. From a book she tears a page and with the blood drawn from her wrist she writes a note as follows:

"Whoever may be the finder of this, take it at once to Mr. Arthur Field, at Pine Hall, Cambridge. Any reward you may demand, will be given.

"Arthur: I am a prisoner in Old Lake Tower, for God's sake, save me. AMALIA."

She wraps the note around a piece of the broken pitcher and throws it out of the window. It accidentally hits a passing countryman, who reads the note and quickly runs off. The countryman quickly runs to the address designated on the note and hands it to Amalia's rejected suitor. He at once leaves with the countryman for the tower. After many vain searches they find the room and rescue Amalia. The Count gives a party at his home. Suddenly Arthur enters with a lady in black heavily veiled. He accuses the Count of being a highway robber and having tried to starve his wife to death. When the Count denies this the Countess throws back the veil. For a minute the County is stupefied. Then he tries to leave the room. Two gendarmes' however, stationed at the door, take hold of him and lead him away.

"FORECASTLE TOM."—Tom and Helen are engaged to be married. An innocent flirtation with Tom's friend Jack, leads to a quarrel and Tom leaves in anger. When Tom is gone, Jack tells Helen that he loves her. Helen angrily shows him the door. Helen writes Tom a note: "Forgive my rudeness. I love you dearly. Come tomorrow." She hands the note to the maid who in turn gives it to a street urchin to take it to the address. The boy loses the note which by a street cleaner is swept into the sewer. Tom in vain waits for a word from Helen in explanation of her behavior, and as the



note never reached him he enlists in the Navy to forget his love. A man-of-war is gliding down the waves proudly flying the American flag. Next Tom is seen in his sleeping quarters. In his dream appears Helen. The next vision shows his Helen being married to Jack. Tom awakes. He goes to his drawer, takes out Helen's picture to tear it up but reconsiders this and writes a note to her: "Helen, you are the only one I ever loved and will love till my dying breath." He puts the letter in an envelope, writes the address, seals it up in a bottle and throws it overboard leaving it to the waves to carry the letter to its destination. Jack is making good use of the absence of Tom. He courts Helen most fervently, but receives very little encouragement. Fishermen returning from a catch find the bottle floating on the water. They fish it out and mail the letter to the addressee. A fire broke out in the forecastle. There is great excitement on board the ship. Tom volunteers to go to the magazine, but as he puts his foot on the first step an explosion occurs and kills him. Helen never married. Twenty years have passed. She sits before the fireplace. In her hand the picture of Tom. There appears the vision of her lover just as he was in days of yore and kisses her upon the forehead. With a smile upon her face she awakes.

"THE LOST MELODY."—The composer standing at the piano is writing a new song. He is disturbed and lost his melody. Angrily he goes out



to find the lost melody, btu he finds nothing but trouble. At last the birds in the air bring the melody back to his memory.

ESSANAY MFG. CO.

"A TALE OF THE WEST."—The above title proclaims the atmosphere and settings which surround this remarkable subject. Dealing as it does with the elementary West and its whole-souled people, it claims for itself a place in the picture world second to none. The story is full of heart interest, and shows the love of a son for his mother; a sweetheart for her mate; human sacrifice, and stern justice tempered with mercy and forgiveness.

A young man of Eastern parentage is located on a small cattle ranch in the West, and in a short time becomes a typical cowboy, living their ways, enjoying their amusements, and being weaned away entirely from the far East, for a time forgets even his parents.

He is rudely brought to a realization of his obligations by receiving from the post office a letter addressed in his mother's handwriting. The contents inform him of the death of his father some time previous, and of the very straightened circumstances in which the calamity placed his mother.

The mortgage on the old home is about to be fore closed. Unless her only son comes to the rescue with the required amount, his mother will be without shelter.

Having been free-handed and improvident, he attempts to borrow the money from friends, but to no avail. His horse, gun and trappings can not be sold for enough to merely satisfy the judgment, and in his despondency he sees the vision of his dear old mother being ejected by the heartless usurer.

In his remorse and anguish he acts upon the only plan that suggests itself, regardless of the consequences to himself, although well aware that his life is in jeopardy. Dropping the fatal letter, he straps on his gun, rushes from the cabin and rides to a corral some distance away. He gathers together a bunch of ponies, and leading the string to a well-known horse trader, secures for their sale the amount necessary to save his surviving parent.

In the meantime his sweetheart, learning from others his urgent need of money, rides to his cabin to help and comfort him. She is met at the door by an old darkey, who hands her the letter her lover dropped when he left, goaded to desperation.

The girl, fearing her lover's rashness, hurriedly follows him and learns that a posse is organizing to pursue and capture the horse thief.

After receiving the money, the young man returns to his cabin, hastily writes a letter to his mother, placing therein the money obtained by his rash crime. He has just time to address and seal the letter and place it within his bosom as the leader of the posse rides up and demands his surrender.

The unfortunate young man throws down his gun, a rope is placed around his neck and he is made to mount his horse, and hurried to the scene of his reparation.

He hands the letter, containing the money addressed to his mother, to the leader, asking him to post it immediately after the execution. As the rope is being drawn taut over a high limb, his sweetheart gallops in upon the scene, dismounts and throws her arms about her sweetheart's neck, handing to the leader the letter wherein the mother in her dire necessity had appealed for money.

The leader, after reading it, pulls forth the letter containing the money, and finding it intact, the posse forgets its vengeance, and generously makes up a purse to be sent to pay the mortgage.

The story is graphically told, and action and photography being of the highest order.

SELIG CO.

"BROTHER AGAINST BROTHER."—At the opening of our story the United States of America were just entering upon that fateful period of internecine struggle, which we of the present day look back upon as the Civil War, a period that was to pit father against son and brother against brother. It is with this phase of the memorable conflict that our story deals.

John and Allen Grigsby, brothers, own and operate a general store at Hopkinsville, Ky., and our opening scene occurs on the wedding day of Allen, the younger brother. The wedding party are gathered at the home of Judge Hopkins, whose pretty daughter is the prospective bride. Word has been received that the first shot has been fired at Fort Sumter, and even in the midst of the wedding festivities the conversation of the excited guests turns to the talk of war and its possibilities. The judge has drawn up a document which he is going to ask his neighbors to sign, declaring their allegiance to the Southern cause. All the men are asked to meet at Grigsby Brothers' store two week after the wedding, prepared to declare their principles and to sign or refuse to sign the oath of allegiance. The guests then depart for the village church to witness the wedding ceremony.

Our second scene occurs two weeks later, showing in a faithful manner the interior of a village store in Kentucky in 1861. Young Allen signs the oath of allegiance and calls his brother to do the same. John Grigsby is a man of quiet mien and stern principles. For months he has pondered over the outsome of the political strife that has torn the country, and now that war is inevitable he has made up his mind. When his brother offers him the paper he takes it, reads it slowly, and in the presence of his neighbors and the brother that he loves hands it back again, saying: "I am sorry, Allen, but I cannot sign that paper." The hot-headed boy can scarcely believe what he hears. "Do you mean you are going against me? Against our people?" "I am going to do what I think is right, Allen." With an oath the younger brother springs at John's throat, but the neighbors separate

(Continued on page 8.)

THE KISS OF JUDAS.

Film d'Art Subject by Pathe Freres.

PATHE FRERES announces another of their justly famous Films d'Art subjects, "The Kiss of Judas," which will be released for use during Holy Week. In this connection it must be observed that Pathe Freres have set the pace for world's film makers that will be hard to excel. The subjects of their films d'art are drawn from the highest sources, and some of the best dramatic talent of France has been drawn upon in the delineation thereof. Among the company of artists who appeared before the camera in the production of "The Kiss of Judas" was Albert Lambert and Paul Mounet-Sully, actors of distinction. With talent of this character and the well-known perfection of the Pathe pictures we have a combination of undoubted strength. The result proves the wisdom of this course.

The opening scene of "The Kiss of Judas" shows the interior of the house of the disciple Mark, where Christ has come with his disciples to partake of the Last Supper—the sacred feast of the Passover. M. Lambert was selected to depict the role of the Man of Sorrows, and his is an impressive portrayal. Great painters have given us conceptions of the Christ, the gentle man of love, weighted with the sorrows of the world, but no effects of paint and canvas can possibly equal the character study of M. Lambert. It is doubtful if Pathe Freres could have made a better selection. The artist has approached his subject with evident sympathy and veneration.

Having gathered His disciples about him, Jesus speaks words of comfort, to which they give earnest and reverent attention. Then comes the ceremonial of washing the feet. Christ submits first thereto, but as John the Beloved is about to retire with the salver, he is detained by the Savior, who signifies His intention of performing a like service for his faithful followers. It is the lesson in humility. Judas, alone, submits with bad grace.

M. Mounet-Sully has been selected for the character of Judas and gives something different from the common conception of the betrayer. This Judas is a well-fed, contented fellow, inclined to be bored with the proceedings, while common conception has been that Judas was a vindictive, quarrelsome man of sullen mien and irritable disposition.

After the preliminary ceremony Christ and the disciples are seated and bread is broken and passed. Wine is also served, then Jesus, deeply wrung with the agony of the moment, pronounces the words: "Verily, verily, I say unto you; that one of you is about to betray me." This throws the sacred assemblage into the great confusion each asking "Is it I?" When Judas puts the question to Jesus, the answer is "Yes; it is you who shall betray me." The others start in anger toward Judas, but are stilled by the





raising of a hand as Jesus commands them to let him depart in peace, and Judas flings himself angrily and defiantly from the house.

Judas goes immediately about his work of betrayal and in the next scene he is found at the garden of Gethsemene on the Mount of Olives. High priests and Roman guards approach, the latter concealing themselves. The bargaining between Judas and the priests is of fascinating interest and is a scene that has been worked out with infinite art. The priests then conceal themselves to await the signal from Judas. Soon Christ and his little company approach. Judas joins them and, stepping close to his Master, greets him with the kiss of betrayal, whereupon the soldiers rush in and seize Christ and bind Him. Peter snatches a sword from one of the soldiers and all rush away.

Left alone with the thought of his treachery, Judas is overcome with remorse and falls to the ground in the agony of repentance. In his fancy he sees a vision of Christ approaching him, His countenance expressing compassion and forgiveness. Unable to bear longer the pangs of remorse, Judas hangs himself and thus ends his shameful career.

In scenic and costume effects every detail has been worked out with the customary exactness which characterizes the productions of Pathe Freres. The posing throughout is most reverential as is due a subject of such sacred moment. As a picture it is splendid; but it is more than a picture; it is a sermon, and one cannot see it without feeling that they have gained a deeper knowledge of a most holy event.

The length of this subject is 676 feet. It might well have been longer, for the public will appreciate the excellence of both subject and picture.

VIEWS OF THE WOMAN CENSOR.

On the committee appointed by the People's Institute of New York to constitute a Board of Censors for motion pictures there is one woman, Mrs. Joseph Redding. In many ways Mrs. Redding is a remarkable woman; she is highly cultured and, possessing a bent for political topics, has taken the trouble to master the many difficult questions of municipal government. Her knowledge of this subject and her lively interest in municipal affairs of New York city, led her to become a member of the Woman's Municipal League and earned for her the office of secretary of that organization, which she held for several terms.

Mrs. Redding was present at the first session of the Board of Censors and took a deep interest in the proceedings, enduring with fortitude the five-hour session required to vise some three miles of film. The ordeal did not lessen in the least Mrs. Redding's belief in motion pictures, for this is what she told one of the New York newspaper men about pictures and the work of the censors:

"The moving-picture shows are of tremendous value both educationally and recreationally—my, yes! It would be a terrible calamity if they should be abolished or even materially abridged. There is nothing that can take their place.

"But just because they influence so many people, particularly children, it's going to be very difficult to decide as to individual ones. They cannot all be historical or religious or educational; they must have a wide margin of amusement. And to know just how far to let them go—

"One thing I can tell you. The penny arcade pictures should be wiped out of existence. Their promoters say an instantaneously dramatic effect must be obtained, because the 'show' only lasts a minute. To produce such an effect, therefore, pictures of fights, pictures of crimes, salacious pictures are all employed. And, of course, the effect on the 'audience' must be extremely detrimental.

"I think in the end that the moving picture shows themselves will drive the objectionable penny arcades out of the business or nearly so. Because, you see, with the latter five pennies mean only five one-minute peeps; while in the case of the real shows for five pennies you can have fifteen minutes' enjoyment and sit down comfortably during the performance, too. People are finding this out.

"Any picture showing scenes of violence or crime should not be shown before children. Pictures in which animals are being hurt should not be allowed. And, of course, pictures in which young men and women are unduly fondling each other and where that's the whole story—those are quite unnecessary."

The five members of the executive committee will all go together on their tours of censorship.

"In the second place, we shall go to the factories where the films are being turned out, not—or at least very rarely—to the show places. You can see how much simpler it will be to nip affairs in the bud, so to speak. There are about twenty-eight factories, the output of which we must inspect every week; but there'd be at least 350 shows.

"We have a stamp of our own. It is in the form of a rectangle and says, 'Approved—Board of Censorship.' Besides these words is a four-pointed star, with a pair of shears in the centre and in each corner one of our initials, 'B. M. P. C.'—Board of Moving Picture Censorship. Just below the two lower points of the star appear the words 'New York.' This will be flashed on the scene before the appearance of all the pictures which we have approved.

"Besides criticising the pictures for their moral value we shall see to it that the places in which the pictures are shown are properly lighted and policed. They can be made light enough to distinguish individuals in any part of the room and still permit perfect view of the pictures.

"Between 75,000 and 100,000 children attending

these shows regularly? Over 70 per cent. of the children in one of the big east side schools were found to be going at least as often as once a week.

"I wish every woman in New York City would make it her business to visit personally the moving picture shows in her own neighborhood. She should not go in a carping, holier-than-thou spirit, but be calmly and receptively ready to see everything as it is. Then if she has any complaints or suggestions she should forward them to John Collier, of the People's Institute, and chairman of the board."

There's the opinion of a woman whose words should have weight with the "high-brow" element which is so antagonistic to the picture show. It should be good reading for the prating preachers and teachers who can see only the bad side of everything which is not of their special designing or within the line of their particular work.

Here is a woman who has taken the trouble to study the influence of the motion picture show upon the public and declares, without hesitation: "The moving picture shows are of tremendous value, both educationally and recreationally. It would be a terrible calamity if they should be abolished or even materially abridged."

Get the editor of your home paper to print the words of Mrs. Redding. Take a copy of this paper and show those words to your home preachers. The information might help them some.

AMERICAN VS. FOREIGN FILMS.

A contemporary, offering a few words of advice to American motion picture manufacturers, sums up the situation in the following paragraph:

> There is, therefore, one lesson which we hope will not be lost upon the American manufacturers—namely, that they have entered on a real battle of quality. There is no sentiment about this matter. The continental European manufacturers are ahead of their American competitors at all points of the game. We know this from actual personal experience and observation of the working conditions. There is probably no moving picture factory in the United States of America so well equipped, technically and otherwise, as several foreign factories that we know of. This fact admits of no dispute at all. It is proved by the quality of the pictures turned out. We conclude this article, which is written in the best interests of American manufacturers, by quoting from the Moving Picture World of February 13, "Capital is not everything in the moving picture field where a severe competition of quality has set in. Quality, gents, I repeat."

Speaking idiomatically, THE FILM INDEX wishes to observe that the foreign film maker "has nothing on us." By "us" the American film maker is designated. There are few foreign films received in America recently that excel the general run of Amrican productions. It is granted that if the worst American film is placed alongside the best foreign film a wide difference will be noticed; the same will be found to apply by reverse action. But let 100 examples of American manufacture be placed alongside 100 of foreign make and the American subjects will not only score the most points on photographic and technical quality, but they will be found best suited to the demands of the American audiences.

Herein lies the weakness of the so-called "independent movement." Exhibitors, depending upon "independent" supply have to depend almost entirely upon foreign subjects. Still more unfortunate are they in this, that the best foreign makers are allied with the American manufacturers in the Motion Picture Patents Company. This is not a supposition, or a gratuitous statement, but an actual condition. Long before the present alliance of American manufacturers was formed the product of the various European studios was carefully scrutinized by competent critics who knew what class of subjects would be acceptable to American audiences. The result is generally known. The superiority of Pathe, Gaumont and Urban-Eclipse is undisputed. In point of quality and variety, the work of these firms is unequaled by other foreign makers.

But with all the points of technique of which the foreign maker boasts, there is a limit to the amount of foreign subjects for which American audiences will stand, so that American manufacturers have but little to fear from that source, even though they should fail to make very material improvements in their factory equipment.

There are certain features of foreign films which are superior to our home product and, in some instances, European manufacturers have attained a higher degree of excellence than those in America. On some points no one can dispute Pathe Freres, yet it is the experience of that excellent firm to find subjects which have been the rage in Europe, utterly unsuited to the American demand. There are phases of French comedy that an American audience cannot grasp, and it is almost impossible for the Frenchman or the German or the Italian to successfully depict the comedy of American life. So, in these points the American maker need have no fear of foreign competition. In fact, he is in undisputed possession of everything that is American.

THE FILM INDEX insists upon the conclusion that the American product does not suffer in comparison with that of foreign studios, and the fear expressed by The Moving Picture World that the "independent" movement is strengthened by its variety of foreign supply, is needless. The danger does not lie in that direction.

BIOGRAPH SUBJECT—ADDED.

"THE ROAD TO THE HEART."—It has ever been an undisputed theory that the road to the heart was through the stomach, but it remained for the latter-day scientists to discover the reason. This was without doubt cleared in the discovery of the pneumogastric nerve, that highly sensitive fibrous cord that leads from the brain to the stomach. It is sometimes termed the Par Vagum, or wandering, as it in its course touches the pneumo and cardiac organs—the lungs and heart. In this Biograph subject we have a verification of the theory in a most pronounced form. Miguel, an old wealthy ranchero, disapproves of his daughter's marriage to Jose, a poor Mexican, and drives them from his house. Vinuella, Miguel's wife, resents his action by leaving with them. This sends Miguel into a fury, but still obdurate, allows them to go, saying that he can get along without them. Now comes the crucial condition. He must have a housekeeper, and so sends his servant to engage one. The first is a Chinaman, and to eat the food served by him is impossible. Next an Irish girl—she burns his chops. Finally a cow-puncher. He cooks a steak you couldn't cut with a chisel, and Miguel refuses to eat it. This incenses the cowboy, who becomes a veritable tornado of uproarious, volcanic, ferocious exacerbation, that the poor ranchero is anxious for his life. This cyclonic fire-eating Bombastes Furioso pulls a couple of guns and puts bullet holes in everything, besides otherwise wrecking the place, and leaves the trembling ranchero more dead than alive from fright. Miguel makes his way disconsolately and sheepishly to his daughter's and son-in-law's cabin, where he finds them seated enjoying a peaceful repast. The savory aroma from the well-cooked viands is too alluring and he at once relents for the sake of a hearty meal.

AMONG THE EXHIBITORS.

Rowe & Cutler, of Bellingham, Wash., will establish a picture theatre at Eleventh and Harris avenues.

Grant & Burns, proprietors of the Graphic Picture Theatre, Bangor, Me., with a capacity of 900, are doing a capacity business.

J. S. Pushinsky, exhibitor at Allentown, Pa., has closed his "bijou dream" and left the city. Other better houses took all the business. He was "pushed-outsky."

Owing to defective wiring the Fire Marshal of Philadelphia, Pa., has closed several picture theatres in that city.

The Globe Amusement Company, of Philadelphia, Pa., are erecting a picture theatre at the corner of 59th and Market streets, at a cost of $15,000.

Col. William Small has renewed the lease of his picture theatre at 16 East Market street, York, Pa., and will make extensive improvements.

Paragould, Ark., is to have two new picture theatres. James Workman will establish a straight picture theatre on South Pruet street. J. H. Douglas has located in the Stroud Building and will run a combination of vaudeville and pictures.

Phaneuf & Boucher have opened a picture theatre in Quaboag Hall, River street, Warren, Mass.

John Convey, of South Manchester, Mass., has arranged to give picture shows in the Armory at that place.

C. A. W. Dimmock, of the Happy Hour Theatre, Deposit, N. Y., was in Port Jervis and Middletown, N. Y., recently in the interest of the New York Amusement Company, which seeks to establish a chain of picture theatres, of which the Happy Hour will be one.

P. E. Hayes, proprietor of the Star Theatre, Malone, N. Y., has rented the store adjoining his present place, and will fit it up with stage and other equipment for more elaborate productions. The new theatre will seat 250 people and will be handsomely decorated.

The Larned Theatre Company, with a capital of $5,000, will conduct a picture theatre in the Larned Building, Syracuse, N. Y. B. A. Gibbons, William Cahill and W. G. Lapham are interested.

As an extra precaution against fire Samuel Ungerleider, picture theatre manager of Wheeling, W. Va., has placed his projecting machine in a fireproof vault, which hapened to be conveniently located in his building.

Christie Zelle is the new manager of the Broadway picture theatre, Salem, Ohio, succeeding F. Y. Allen. He has remodeled the house and will continue vaudeville in connection with pictures.

Jackson & Canan announce their Royal theatre at Muncie, Ind., as the "finest 5c. theatre in Indiana." Its capacity is 300, with everything up to date. First-class acts only are booked and program is changed three times each week with two first-run reels of film each change. The company was recently incorporated for $20,000. Looks good for pictures in Muncie.

Carr & Schad, of Reading, Pa., have just opened the New Victor Theatre at 748 Penn street, which is pronounced to be the most artistic and commodious in Reading. It seats 399 people and comfortable upholstered leather chairs have been provided. Marble, glass and all the latest curves in decorative effects, inside and out, with 300 tungsten lights in the arcade, go to form a veritable palace of motion pictures. Fifty minute shows will be the rule and the latest film will be used. The place is well ventilated and amply protected against fire.

NO SETTLEMENT IN 'FRISCO.

Out in San Francisco the Board of Supervisors has not yet satisfied itself of the new law governing the construction of nickelodeons and making them safe for the crowds that patronize them. The law has again been passed to print amended to exempt existing theatres from some of the strict requirements of the law that will be required of all such places of amusement to be erected in the future.

A hot fight was waged in the board, at a recent meeting. Attorney Davis, representing the theatres, who contend that they would be injured if a loss of life occurred in a nickelodeon, urged that a uniform law be passed to apply to all nickelodeons, and not only those in the future. He declared that if the restrictive clauses reached only such places as came into existence after the law went into effect fifty or sixty nickelodeons might spring up in the intervening thirty days that would be a menace to life.

Supervisor Murphy introduced a bill calling for a censorship of the pictures displayed in nickelodeons and prohibiting, under a penalty of fine and imprisonment, any immoral pictures of such as picture crimes and deeds of violence.

VITAGRAPH SMITH IS HOME AGAIN.

Mr. A. E. Smith, of the Vitagraph Company of America, returned last Saturday from his latest visit to the European branch of the company at Paris, looking fine and feeling very much benefited by his little vacation and the ocean voyage. A little family reunion of the Vitagraph staff attended a complimentary dinner to Mr. Smith at Edgett's Cafe, Brooklyn, on Saturday evening, April 3. It was a stag affair, and everybody had a most enjoyable time.

ROYAL REACTOR
A current saver that puts money into your pocket —that's all
HERMAN E. ROYS
(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail.
"From a Needle to a Battleship"

A LIVE SERVICE FOR LIVE MANAGERS
FILMS HOWARD MOVING PICTURE CO. FILMS
MEMBERS FILM SERVICE ASSOCIATION
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc.

Increase Your Business By Using the . . . ACME ANNOUNCEMENT SLIDES
THE BEST SLIDES IN THE MARKET
Price, 35c. each
Highest Grade Work. One Trial Will Convince. Send for List of over 100 Subjects.
Now Ready—Slide for Remick's $10,000 Beauty Songs "GEE! I WISH I HAD A GIRL," and "WHEN I MARRY YOU"
Beautifully Colored. Price $1.00 per Set Including Music
ACME ANNOUNCEMENT SLIDES Gaiety Theatre Bldg. Tel., 184 Bryant 46th St. & Broadway

SELIG POLYSCOPE CO.

(Continued from page 5.)

them and lead Allen from the place. As John stands buried in thought, he feels a friendly hand laid upon his shoulder and turns to face an old school chum, Warren Noble. "John, you and I are going to be mighty lonesome in this town—give me your hand. Let's stick to the old U. S. A."

Four Years Later—On the Rappahannock.—The Confederate regiment with which Allen Grigsby is serving as a captain has been trapped—the Federals have closed in on all sides of them. The Union troops, sure of their prey and anticipating an attack from the redoubtable Jackson, are playing a waiting game. The Confederate colonel, knowing that Jackson is but five miles away, calls for a volunteer to get through the enemy's lines and apprise Jackson of his predicament. Allen is selected, and disguised as a Union officer starts on his dangerous mission. Becoming confused he ventures to inquire his way at a farm house. This proves to be a fatal error, as the supposed rustic who directs him is a Union spy, who for days past has been watching Allen's regiment with his field glasses from a commanding hill, and who recognizes Allen as an aide to the Confederate colonel. He directs Allen to take a road leading towards the Federal's main camp, and then hastily notifies Colonel John Grigsby, who sends a lieutenant with a squad of cavalry to capture the spy.

An exciting scene follows, for Allen puts up a brave fight, but overwhelmed by numbers, he is marched off to the temporary stockade prison, where our next scene occurs.

Colonel John Grigsby is in command of the regiment which is stationed at the prison, and receiving an order from the brigade commander he enters and calls the number Allen is known by. He then reads to him the fateful order, "execute at sunrise." As Allen stands up to hear his sentence, John sees his prisoner for the first time. With a cry of horror he recognizes his own brother. John Grigsby now stands face to face with one of the strangest of all war possibilities. He as the commanding officer must punish with death the spy captured within his own lines, and that spy is his own brother. The stricken man offers his hand to Allen. "A man does not shake hands with his executioner," is Allen's reply to his offer. John stunned by the horror of the situation orders the guard to remove the prisoner to the death chamber, a rough room, hurriedly thrown up with a bolted and barred door at the end of the stockade.

The Soldier's Dream.—During the night, which Allens feels to be his last on earth, a vision comes to him. He sees the girl wife he left behind in old Kentucky. She is sitting by the fireside weeping, while she gently rocks the cradle containing the son whom he has never seen. He awakes with a cry of anguish, and as a full realization of his present position comes to him he falls to his knees, sobbing. In this condition John finds him. It is four o'clock, one hour before the time appointed for the execution. John has walked up and down the narrow confines of his tent all night, striving to think of some way to save his brother's life and still keep his own self-respect and honor. Allen, shaken by the vision of his wife and boy, relates the dream to John and pleads for his liberty that he may go to them.

A Brother's Sacrifice.—Suddenly a plan forms itself in John's mind. "I can't and won't let him die like a dog." He acts at once, and unbuckling his sabre and revolver belt, strips off his uniform coat and quickly puts them on Allen, gives him the password, and then, with quiet intensity says: "My horse is outside. Ride straight ahead until you reach the river, then keep the Shell road to Warrensburg. It's only five miles. Jackson is encamped there. Stop, give me that revolver; I may need it. I'll give you five minutes' start, any way." The brothers clasp hands, and Allen, disguised, darts out of the door. John listens until the clatter of the horse's feet dies out, then deliberately shoots himself in the shoulder.The report of the revolver shot brings the guard, who, seeing his commander wounded, and the prisoner gone, rushes to the officers' quarters for help. When they arrive John feigns unconsciousness and thus gains a few precious moments for Allen. Finally, he tells the anxious officers, that being unable to sleep, he called to get the address of the condemned man's friends so that he might write them of his fate. That he was met by a stern refusal, and that as he turned to leave the man sprang upon him, and in the struggle he was shot and lost consciousness. The camp is aroused, but Allen, mounted on Colonel Grigsby's big bay, leaves all pursuit behind and makes good his escape.

Our next four scenes are thrilling reproductions of grim visaged war during the campaign of '64 on the Rappahannock.

Three Months Later.—During the action Colonel John Grigsby leads a charge against the infantry massed at the enemy's end of the bridge. A young Confederate officer, with his regiment's colors in his left hand, leaps out in front of his kneeling men to steady them against the Federal attack. Colonel Grigsby gives the order, "Draw sabres! Charge!" The gray line breaks and gives way in spite of the young officer's pleading. The boys in blue with a yell of triumph dash for the captured end of the bridge firing as they come. Colonel John sees the brave Confederate flag bearer stagger. He orders his men to cease firing and goes himself to the officer's assistance. As he lowers the wounded man to the ground he is horrified to find that he is looking into the face of his own brother. "Its the fortune of war, John. Good-bye, take care of Laura and my boy." And young Allen Grigsby dies in his brother's arms.

Two Years Later.—We are again looking at the interior of Grigsby Brothers' store, but years of cruel war have cast their blight and gloom over this once happy scene, and everywhere we see evidences of poverty and decay. Little Willie, the five-year-old son of Allen, is playing at his grandmother's feet, when the figure of a soldier clad in the simple garb of a G. A. R. veteran appears at their door. He carries a small bundle hung on a stick over his shoulder. Shifting this to the floor he raises his old army hat with his free hand, for he has only one. He politely requests a glass of water. The child has noticed the empty sleeve and at once makes friends. "You were a soldier like my papa. I never saw my papa. Maybe you did. His name was Allen Grigsby." The soldier asks permission to rest a minute. This is readily granted and he takes the little fellow on his knee. At this moment a young and comely woman in somber widow's weeds enters. "See, mamma, here is a soldier. Maybe he knew my papa." The mother advances, then, with a cry of anguish sinks on a chair, while her frighteend child buries his head in her lap. She has recognized her husband's brother. Her heart is bitter towards him at first, but his worn face and the sorrow in his voice softens her anger. "Laura, the war is ended. Can't we be friends. It was his wish, for he died in my arms. Fell fighting for the cause he thought was right." She gives him her hand. The breach is healed. Then as John resumes his seat and several of his old neighbors gather about him, he gives the little widow her husband's last message, and with bowed and reverent head the sorrow-stricken woman murmurs, "Father in Heaven, Thy will be done."

A picture story full of the pathos that grips the heart. The kind of a picture story that will live always.

VITAGRAPH CO. OF AMERICA.

"THE LIFE DRAMA OF NAPOLEON BONAPARTE AND EMPRESS JOSEPHINE OF FRANCE."—Scene 1.—The Prophecy.—Josephine, while walking in the gardens on the island of Martinique is told that "she will be more than Queen and yet outlive her dignity."

Scene 2.—Napoleon Meets Josephine at Madam Tallien's Salon and Falls in Love With Her.—Josephine with other ladies are seated about as Napoleon enters and is introduced. It is a case of love at first sight. As Napoleon makes ardent love to Josephine, the others thoughtfully withdraw.

Scene 3.—Napoleon's Departure to take Command of the Army of Italy Three Days After His Marriage to Josephine.—Napoleon bids good-bye to Josephine, mounts his horse and rides away, his staff and the troops following.

Scene 4.—Napoleon Having Been Crowned Emperor of France, Longs for a Son to Perpetuate His Name and Contemplates Divorce from Josephine.—Napoleon



enters the throne room, walks restlessly up and down and at last calls his valet whom he directs to summon Josephine. She enters with her attendants. Napoleon dismisses the ladies, tells Josephine that he must have a son. She, having expected this, is resigned and turns away in a swoon.

Scene 5.—The Public Proclamation of Divorce Between Napoleon and Josephine in the Grand Salon of the Tuilleries.—The members of Napoleon's family, the Imperial Council of State are assembled as Josephine enters, signs the paper and leaves the room.

Scene 6.—The Parting of Napoleon and Josephine After the Divorce.—In his bed-chamber, Napoleon is discovered in great grief. His valet is endeavoring to calm him. The door opens and Josephine enters. After a pathetic farewell, she staggers from the room.

Scene 7.—Josephine at Malmaison After the Divorce—Memories of Napoleon.—Josephine seated on a chair, sees a vision of Napoleon. She crosses to the mantel, caresses the bust, sits down and plays the harp. As the vision vanishes, she stretches out her arms in despair and falls to the ground.

"NAPOLEON, THE MAN OF DESTINTY."—The picture opens with Napoleon at Malmaison after the battle of Waterloo. He visits the room where Josephine died, enters slowly, walks sadly around,



looks at her portrait, then sits in a chair and falls asleep. In successive visions he sees:

Marengo—The Austrian's charge. Napoleon with his generals pass. The "wall of granite" is impregnable.

Napoleon, Emperor.—The Coronation scene. Court assembled in Noter Dame. The Pope blesses Napoleon. He places the crown on his own head, then crowns Josephine.

Austerlitz.—Picturing Napoleon and his staff in the centre. The Austrian generals approaching and surrendering their swords in token of defeat.

Jena.—Napoleon mounted on his famous white charger in the thick of battle.

Friedland.—The charge of the Cuirasseurs. Napoleon watching the battle through a telescope.

Marriage with Marie Louise of Austria.—Ceremony being performed by an Archbishop in the Grand Gallery of Louvre. Napoleon's mother, brothers and relations in attendance.

Birth of King of Rome.—The court assembled in an ante-chamber as Napoleon enters carrying the infant.

Education of the King of Rome.—Napoleon's son playing with his toys, the Cardinals, Bishops, Generals and Soldiers watching.

Moscow.—The retreat with the dead and wounded in the blinding snow. The city of Moscow burning in the distance.

Abdication.—Farewell to the Old Guard. Napoleon embraces the general and kisses the flag as the soldiers weep.

Waterloo.—The dying soldiers cheering their leader. Napoleon on his horse seeing defeat. Marshall Soult leads the general's horse away.

Saint Helena.—The exiled emperor standing on a rock meditating, looking sadly out to sea.

KALEM CO.

Complete Lecture on Feature Subject.

By Col. Edward Justus Parker.

"A TRIP TO THE WONDERLAND OF AMERICA, YELLOWSTONE NATIONAL PARK."—In all the world there is no more interesting resort for the tourist than the Yellowstone National Park. It is unique among the scenic regions of the world. It is the most wonderful natural phenomena known to scientists. Its streams and valleys are not surpassed in beauty by any in the Old World. Words of description are trivial and weak compared with the overwhelming sensation produced by a first glimpse of this wonderland of the world.

Yellowstone National Park is in the State of Wyoming, overlapping into Montana and Idaho, one thousand miles west of St. Paul and Minneapolis, amid the giant peaks of the American Rockies.

It was first seen by a white man in 1807. John Colter, a member of the Lewis and Clark expedition found it.

This fascinating region was set apart as a Government Reservation, to be known as Yellowstone Park, in 1872. The park proper is about 62 miles long, from north to south, and 54 miles wide.

While the tourist may reach the park entrance by rail, it has been decreed by Uncle Sam that beyond the Great Lava Arch Gateway the iron horse shall not trespass. So here, leaving the pathway of steel, we take our place on one of the six-horse coaches that run from Gardiner up to Mammoth Hot Springs.

(START PICTURE ON SCREEN: LIGHTS OUT.)

Coaching.—But all who come to the park do not travel in six-horse coaches. These picturesque old vehicles that remind us of the Wild West days, are operated in connection with the Park Hotel system. Many travel in the small two-horse coaches, parties doing the entire trip throughout the park in them, spending happy days traveling over the excellent Government-made roads. Perhaps nowhere in all the world is there a finer example of road building than the Government road of Golden Gate, through which we next pass. Golden Gate is a rugged pass between lofty elevations of Bunser Peak and Terrace Mountain. The sides of these rocky walls rise more than 200 feet above the roadway, being covered

with a golden moss, which suggested the appropriate name of Golden Gate.

In order to make this pass passable it was necessary to build a portion of the road of concrete. Less than one mile of the road over which we now journey cost the Government $10,000.

Some travelers prefer to travel by the Old Prairie Schooner. The Old Prairie Schooner that played such an important part in the development of the great West is often seen on the roads of Yellowstone, recalling the words of Bishop Berkley, "Westward the star of empire takes its way."

Troops.—There are four troops of the United States cavalry quartered in the park during the year. These carefully patrol the roads and other parts of the park, both summer and winter, preserving the phenomena from spoliation. Our National Department of the Interior has direct control of the Park, while the superintendent is a United States Army officer.

Much credit is due to the military forces for their efficient efforts. Upon entering the park all firearms must be left at the military post or be sealed by them. Should these soldiers chance to find a broken seal or a weapon the owner would promptly be taken away to Yellowstone for trial.

Morris Basin.—We now reach Morris Basin. Before us spreads a great area of white field of limestone, while from the tread of our horses comes the echo of hollow earth. We are driving over a crust beneath which growl and roar the underworkings of Nature. On every side are boiling pools giving off volumes of steam that drift across the road, almost shutting off our view ahead. This rising steam is accompanied with obnoxious odors and a terrible rumbling that causes a feeling of fear in the traveler who passes over this road for the first time. It is a weird, interesting place, with steaming columns that rise from hundreds of hot-water pools. We drive on over the hill and out of the enveloping steam into the bracing atmosphere of the Gibbon Canyon. Reaching the junction of the Madison and Firehole Rivers we follow along the bank of the latter to the wide valley known as the Lower Geyser Basin. Over this valley basin are scattered 693 hot springs and 17 geysers.

Great Fountain.—In a shallow ravine, about two miles from the hotel, is the Great Fountain Geyser. It is a favorite with the tourists, though it is not to be compared with the larger and more inspiring geysers that await us in the Upper Basin. This Great Fountain plays at intervals of 10 to 12 hours, the display lasting 30 minutes.

On our journey we pause by the roadside to watch the passing of Uncle Sam's burden bearers, the Government pack mules.

Pack Mules.—These little bearers of burdens do their duty well. So accustomed are they to their daily task and so familiar are they with the park roads, that they jog along mile after mile, laying down their burdens at night at a Government encampment, to answer the call of the bugle the next morning, taking their places beside their packs and await the command of forward, march, for another day's jaunt.

We next center our camera on one of the most picturesque of the 26 geysers that play in the Upper Basin.

Riverside Geyser.—Consulting our geyser time table we find that the Riverside plays once in eight hours. Great crowds from the hotel gather to witness this magnificent spectacle. The guide looks down into the crater and announces that she is to play in a moment. The cone of this geyser is on the bank of the Fire Hole River, at the water's edge. It consists of two chimney-like craters. From the lower opening great volumes of water shoot forth in an arching column to the height of 80 to 90 feet, the entire contents of each discharge falling into the river. Of all the wonders of this great National playground none is more wonderful and startling than these geysers. We do not care to have the scientist explain them; it is enough that they are here, each one different and beautiful in its own way. Once seen, the memory and mystery of them will linger to the end of the longest life. The most popular geyser is naturally the one all travelers see. It is known as Old Faithful, so-called on account of the regularity with which it plays. As regular as the clock, Old Faithful sends skyward her great column of boiling water every 63 minutes.

Old Faithful.—This spectacular performance takes place day and night, winter and summer. The eruption begins with a few spasmodic spurts. These are followed by a great column of water that shoots up 150 feet. There it remains apparently stationary for about three minutes. There stands a great white pillow of 250,000 gallons of water. Through it filter dancing rainbows. This is without question the most wonderful geyser in all the world. In one day Old Faithful furnishes more water than would be used for the needs of a city of 300,000 people, and it is but one of a hundred geysers that go on with their mysterious work here in Yellowstone Park. The crater is an oblong opening 2 by 6 feet on the inside and 4 by 8 feet outside. The position and direction of the sun and wind vary the appearance of this geyser. But no matter what the weather, in storm and sunshine, morning, noon or midnight, there are always crowds waiting and admiring Old Faithful. Those who see it never go away disappointed. Like the great geyser they have admired they go away overflowing with effervescent happiness. But let us now turn to another of the attractions of this fascinating region, the animals. No sound of gun or bark of dog is heard in the park and animals, though wild, have become tame. Deer, elk and bear roam through the wilds unterrified.

Deer and Bear.—Here is really the only place where the public can freely see the animals of the forest in their natural state. While the deer are timid and hard to photograph with the motion camera with its clicking crank, they pay little attention to the passing coaches and go on unconcernedly feeding in the woods. There are between 1,000 and 2,000 antelopes and 100 to 200 mountain sheep in the park. Most of them living high up in the mountain, out of sight of the tourist. During the long winter the animals of the park make their way down to Mammoth Hot Springs where they are fed by the authorities of the park. These beautiful deer are increasing in number. Elk are found in almost countless numbers. The bears are easily found, for they come down to the feeding grounds near the hotel for their evening meal, affording an after-dinner entertainment to the guests. Many of us would be glad to possess one of these great robes worn by these shaggy fellows. All this has been accomplished by robbing man of firearms within the park boundary.

Upper Falls.—As we near the end of the coaching trip of the park we come to the beautiful Canyon of the Yellowstone. A turn in the road brings us in full view of an immense volume of water plunging over a rocky precipice and we know it is the Upper Falls, while back from the depth comes a dull roar. Below, the river rushes on to the Great or Lower Falls.

CANYON.—We follow along the cliff looking down into the great Canyon, it is the most inspiring sight of all. It impresses us as one of the most magnificent of all the mighty works of God. It is a masterpiece of color.

Field Glasses.—Standing on a balcony at Artist's Point we take up the field glass to have a tele-photo panorama of these weird walls with their clinging pine trees, we look down the Great Gorge. On either side walls of exquisite color rise here and there pinnacle-like church spires. Above our heads fly eagles who build their nests and raise their young on the top of these lofty peaks. The scene is a powerful one and beyond words, but the Great Falls add force and quality of action which tempers and dignifies the whole scene. This enormous volume of water that looks like a curtain of lace, tumbles over a cliff of volcanic rock 310 feet. Here the traveler finds himself standing spellbound, held by the pure beauty of the scene. In turning away he pauses to marvel at the wonders of Nature and the beauties of our Great National Playground.

"ANY PORT IN A STORM."—The comic adventure of the crew of the "Dill Pickle," who raided a farmer's chicken yard and who only escaped the wrath of the "rube" by a marvelous and mysterious feat in compression. I will let the picture tell its own story and I beg of you not to choke yourselves to death a' laughing.

PATHÉ FRÈRES.

VERCINGETORIX-GAUL'S HERO.—The subject of this beautifully colored picture is the great Gaulish chieftain, Vercingetorix, of the tribe of Arverni. He was a powerful adversary of Caesar and was continually perpetrating hostilities against the mighty monarch. In the first view Gaul's hero is seen among his own people, who honor and respect him for his valiant deeds. Many times has he led them in battle against the Romans, and each time has he come out victorious. Now, however, after a long siege, we see the brave Gaul shut up in



Alesia, where Caesar's army, after a prolonged battle, eventually capture the powerful fortress and take Vercinetorix a prisoner. The latter is led before his hated enemy, Caesar, where he surrenders and, instead of being extended the usual courtesy that is due to the vanquished, Caesar has his prisoner bound in chains and keeps him a captive in the camp, where Vercingetorix is compelled to witness many ghastly deeds perpetrated against his own people. In one scene he is led into the great arena, where he is forced to witness Caesar enter in triumph and in full power, while he is thrown to the ground like an animal and made to bear the jeers of the vast multitude.

Finally, when Caesar feels that he has tortured his prisoner quite enough and, wishing to be rid of him, he sends two powerful men to the cell where Vercingetorix is confined, and, in the presence of his wife, who is fighting for his liberty, the great chieftain is strangled to death.

SCHOOLBOYS' REVENGE."—Two little boys engage in a fist fight in the school yard and right in the heat of the fracas the old schoolmaster appears on the scene and puts a stop to the altercation, giving the victorious youngster a black mark on his report card as a punishment for his unbecoming conduct. When school hours are over and the little fellow is leaving for home he meets his mother, who is waiting for him; then along comes the teacher, who gives a very bad report of the little fighter's deportment. Upon hearing the news the mother becomes enraged and gives the youngster a thrashing, after which she hurries him home to his father, who also severely punishes the boy. Then taking him to his grandparents, they, too, have their opportunity to give vent to their injured pride and each one gets in a few slaps at the unfortunate youngster. The neighbors then hold a council at the door and talk over the disgraceful conduct of the miscreant, and when he comes along with his mother, every one present pounces upon him and give him another beating.

It is getting a little strenuous for the boy, so he resolves to have revenge on his enemies. Finding a pot of glue in his father's shop he goes around to the homes of all those who interfered in his affairs, and, after smearing their chairs with the glue, he gives an alarm and all start out in pursuit with the chairs sticking to them. They rush down the street, causing a terrible furore in the town, but the little rascal gives them the slip and hides while he enjoys seeing each one trying to extricate himself from the throes of the sticky stuff.

"CONTEMPTIBLE THEFT."—A young man who has the advantages of a good home seems to lack the ambition to raise himself above the level of indolence, and when he demands spending money from his good mother and is refused, he goes from the house in a rage and makes straightway for a saloon, where he joins his worthless associates. Among the crowd is one fellow with wanton proclivities who seems to possess a bad influence over the young man. The two go out together for a stroll along the road where the bad companion conjures up a scheme whereby they can realize some money. The latter leads the young man to a church, where they enter by the means of a skeleton key and proceed to rob the sacred edifice of its articles of value. While they are collecting their booty the old sexton discovers them and rushes off to inform the police, who come post-haste and confront the



thief in his act. The worthless fellow makes a dash for liberty, but the officers are close on his heels and, after a long chase through the church, they finally capture him. In the meantime the amateur thief is off in some other part of the structure collecting some things, and when he returns with a handful of booty to the spot where he left his bad companion, he is confronted by the priest. The latter, recognizing the burglar, and being a friend of his family, takes a gentle way out of the trying situation by demanding the young man to turn over everything in his possession, which the latter does with his head bowed in shame. The officers come back, but the priest hides the culprit until they have gone and then turning to the young man, the kind-hearted priest gives him a well-deserved lecture, pointing out to him the enormity of his grave deed. The priest then leads the youth out of the edifice where the officers are waiting with the other fellow in their grasp, and after giving orders to the officers to lock the culprit up, the priest accompanies the young man down to the seashore, where he secures a position for him on an outgoing boat, and sends him away to earn an honest living, with the effects of good advice deeply imprinted on the penitent young man's heart.

"MOSCOW CLAD IN SNOW."—This is another one of our famous scenic films which is a revelation of the beauties of the historic Russian city, showing it clad in a blanket of snow and giving us a good view of the many points of interest in and about the place. We get a good view of the famous old Kremlin from different angles, then a view of the city taken from one of the high towers. Next we see Petrovsky Park and some of the main thoroughfares during a heavy blizzard in which the inhabit-

ants go about well muffled up and seemingly undaunted by the severe cold atmosphere.

"HONESTY IS THE BEST POLICY."—Not satisfied with the monotony of making an honest living in a carpenter shop. Theadore decides to try his luck in other lines, so gives up his position and starts out to become a real "tough guy." He meets a couple of experienced crooks and they volunteer to teach him the tricks of a thief if he will follow their instructions, which he consents to do. Going to a grocery they line up in front and put Theadore on the job of robbing the display stands, and while thus engaged a woman comes along with a basket on her arm. Theadore puts his hand into the basket when the woman turns her back, but he soon regrets his act, for a large lobster catches on to his finger and he is compelled to make his escape with the claws imbedded in his flesh. Next his pals show him how to hold up a man, and then leave him to his fate. Soon a fellow comes walking down the street and the amateur footpad attacks him, whereupon the victim turns and gives the would-be thief a thrashing.

The trio then go to a house, where they manage to gain access by the means of a skeleton key. Theadore goes in while the two pals wait outside to keep watch and incidentally share in the booty. The culprit goes up to a room and seeing a large bundle on the floor, picks it up and throws it out of the window to his friends below. He proceeds to gather up some more booty, but hears an approaching step, whereupon he rolls himself up in a sheet and crouches on the floor. Soon a woman enters with a laundry man, and, thinking that it is a bundle of clothes, the later picks up the bundle and throws it out of the window. Poor Theadore comes down to the pavement with a severe bump, and when his pals realize his predicament they run away. Theadore by this time feels that he has had quite enough of the dishonest game, so returns to his old job, vowing to live an exemplary life in the future.

"PONTO RUNS AWAY WITH THE MILK CART."—A woman who is delivering milk enters the house of one of her customers, leaving her little cart, to which she has a dog attached, at the curb. Presently a fellow comes along and, after spilling the contents of the cans all over the street, he gets into the rig and away goes the dog down the street, dragging his car containing the unwelcome burden. Coming out of the place, the woman misses her wagon, so starts in pursuit of the outfit. The dog rushes madly on, cutting through everything that is in his path and causing no end of excitement in the very tranquil town where all the inhabitants, seemingly wishing for a little diversion, start in pursuit and are the witnesses to many miraculous escapes on the part of the dog and his driver. Finally, after a long and expensive chase the outfits run into the arms of a police officer, who puts an abrupt stop to the fracas, and holds the mischievous fellow for the pursuing crowd, who take him in hand and mete out to him a thorough chastisement for his reckless pranks.

"CLARENCE AND HIS CIGARETTE."—Mr. Clarence is a cigarette fiend and his carelessness in the manner of using the little nerve soothers eventually causes him much embarrassment, which is the means of making a lasting impression upon his mind. We see him in the office where he is employed, and every spare moment available he indulges in a cigarette. Leaving the office at lunch time he goes to his home and there, instead of partaking of his frugal meal immediately, he provokes his good wife by waiting to have his usual amount of cigarettes. After returning to business again he



is enjoying a smoke while busily engaged over his books, when his employer sends for him to step into his private office. Getting up to do as he is bid, the careless fellow lays his cigarette on his desk among a lot of valuable papers. He is not gone long when the papers catch fire and there is quite a blaze gushing up when discovered by a fellow employee, who hurriedly extinguishes the fire. The news soon reaches the head of the firm, and, he coming out, questions Clarence, who is compelled to admit his guilt, whereupon his employer becomes enraged over the careless act and throws the unfortunate fellow out of the place, and he is compelled to seek employment elsewhere.

FIRE RISKS

Insurance on Moving Picture Films and Picture Theatres Discussed by Edward O. Torbohm, of the Home Insurance Co., of New York City.

(From Insurance Engineering.)

By EDWIN O. TORBOHM,

Inspector, Home Insurance Company of New York, in Insurance Engineering.

The business of exhibiting moving pictures (also known as motion or animated pictures) has long since passed the experimental stage, and is today firmly established as one of the most popular forms of legitimate amusement for the masses, not only in this country, but abroad. The stereopticon with its hand-changed glass slides, have given way to the cinematograph and the cameragraph, excepting upon the lecture platform, and even here the newer mechanism is widely used. Perfection in the appliance and manner of use has so stimulated popular interest that entirely new methods are necessary. The public has become critical, and it judges a moving picture establishment by the character and quality of the films presented quite in the same manner as it would a theatre or vaudeville house, by the ability of the actors introduced from time to time. No more will crude effects or scratched or worn-out films be tolerated. A division of the exhibition halls into two or three classes results naturally, but, while the status of any particular house depends largely upon the character of the performance, it becomes a logical sequence that the better-grade establishment will also be the better equipped for the convenience and comfort of its relatively higher-grade patrons, which is tantamount to saying that the entire outfit will be more elaborate and more expensive.

Formerly the photographer of animation was content to portray an actual event, a train in motion, for instance, or a street scene, perhaps. The pictures of those days occurred; those of today are made. Miniature playhouses are erected and the desired sketch or play staged carefully, and, after frequent rehearsing, photographed; or the entire outfit proceeds to the country or to a well traveled thoroughfare, and if a limited amount of interference by the curious or by the authorities occurs, so much the better for the snap and "go" of the picture. The great expenses of these made-to-order pictures, as compared to the older type, will be at once apparent. Indeed, the rivalry to make novel and perfect pictures, not infrequently results in the expenditure of thousands of dollars, $5,000 having been recently spent by one firm in the production of a single play.

The business as here conducted (and no doubt universally) is separated into three parts or divisions:

(1) The film manufacturers, i. e., the makers or photographers of the original film negatives and the positives therefrom.

(2) Film renters, technically known as exchanges.

(3) Exhibitors or public show operators.

To the above may be added the dealer in second-hand films and two classes of operators, viz., the one-night or one-show exhibitor, and the private or institutional operator.

The principal manufacturers were formerly combined in an association which agreed to sell films only on contract to renters who were members of the Film Service Association, the latter in turn supplying the exhibitor with one or more films daily or weekly, as the show business may warrant, but also nominally under contract. A number of so-called independent manufacturers and independent renters have entered into a new trade combination with the above for the purpose of improving certain features of the business that have been permitted to magnify into abuses through lack of proper co-operation. Chief of these abuses is the sale and use of scratched, torn and generally worn out film. While this trash goes, of course, only to the poorest shows and to small towns and regions of the country remote from the large centres of population, it is regarded among the trade as tending finally to lower the general tone and standing of the business through the cheapening of the prices of standard goods in competition with the "scrap," this lowering in price being impossible without a noticeable decrease in the care and attention to details in staging the original productions, as well as in the after manipulation of the negative and positive films.

The life of the moving picture film depends largely upon the care exercised by the various machine operators through whose hands it passes. Many reels of film, through careful handling, last a year or more; others are spoiled after a few performances. Film which has been stored in a hot, dry place is finally rendered quite brittle and is readily torn while in this condition. On the whole, six months may be accepted as the average life of the average film, which is used more or less continuously. One of the objects sought by the new combination of manufacturers and renters of films is the return, after six months' use, of all films to the manufacturer thereof, for destruction.

FILM MANUFACTURERS.

Division 1. The manufacturers of film pictures are not film manufacturers in a literal sense. They purchase their stock of celluloid ribbon from the manufacturers of photographic dry plates, usually in length of 200 feet by 1¾ inches in width. This blank film, one side of which is coated with an emulsion of bromide of silver in gelatine, is shipped and stored, tightly rolled, in small, round metal boxes, each containing one length (200 feet) and representing about one pound of celluoid. A special camera, fitted with an automatic shutter and film moving device, is used in taking the picture, and the process of development and subsequent manipulation of the negative film is similar to that employed in all dry plate photography. Owing to the unusual length of the film, however, it becomes necessary to resort to the use of large metal or wooden drums or reels upon which the material is wound, and it is usual to cause these reels, particularly in the drying room, to slowly revolve by the use of electric motors. Excepting as to the unusual means employed therefor, the hazard should be judged exactly the same as for ordinary dry plate photography.

The positive films (those that are used in the moving picture machines) are printed by contact with the negative films in a specially constructed device, and usually with the aid of an incandescent electric lamp. Their manipulation after printing is similar to that for the negative and calls for no additional safeguards, the safety test for both negative and positive development relating to the common hazards of lighting and heating.

The staging of the picture is not always done in the same building as is the photographic developing. This constitutes a separate hazard, and if it is attended with special lighting, scenery and the storage and use and repair of theatrical properties, it partakes of the theatrical hazard and must be judged strictly from that standpoint. The larger film picture makers have a studio and work rooms in buildings separated from each other at one location, usually in the suburbs, and an office and shipping depot for positive film in a city building. Negative film which is not required for present use is generally stored with the regular storage warehouse concerns for greater safety.

Film perforating machines, for punching holes along the edges of the film to engage with the sprocket wheels attached to the moving picture machines whereby the films are moved, are also found in some establishments, but add little, if any, hazard.

A full reel contains usually about 1,000 feet of film, but a complete picture film may be only 300 or 400 feet in length, although often 800, 900 or 1,000 feet in length. Connecting the ends of the negative films becomes necessary, therefore, and is accomplished by brushing them over with a thin layer of a special cement made by dissolving celluloid in amyl acetate. A very little of this suffices for a long time, and as it is usual to find it in half-ounce glass bottles, and only one or two bottles in use, little additional hazard is created thereby.

Storage of blank film, of negative film needed for present use, and of surplus positive film is usually in steel safes. The business of the manufacturer being on order, there is seldom on hand new positive film in excess of that required for the next or succeeding days' shipments. Some establishments may at times, however, have on storage a considerable quantity of old and practically worthless films, and this feature should have careful consideration, as respecting the increase in the total amount of celluloid carried. As this old film is of value only for the metallic silver it contains, it should be segregated from important values. The negative film is usually very safely stored, as there is rarely more than one negative of a subject. From this negative, however, any number of positives may be made. Large numbers of valuable negatives are deposited in the safety deposit vaults of storage warehouses in the large cities for safekeeping, as has already been noted.

FILM RENTERS.

Division 2. The film exchanges are depots where the various exhibitors may procure new films for those already exhibited. The average price of a new first-class "play," by which term a reel filled with picture film is usually designated, is $115, and the play is purchased by the renter, who immediately routes it to his customers, but on a declining scale of rental charges. The first exhibitor of a new subject may pay $20 per week for the use of the reel, the next $15, and so on down the line, a good reel paying for itself in a short time. Extra good or especially new, novel or topical subjects may and do earn as much per day as the average film does per week, but the decline in rental value is relatively much more rapid in such cases. Film which cannot be profitably rented is a rarity, as the demands of the public in that direction are carefully studied and catered to.

Blank film and negative film have no place in the rental agency, but there are two classes of positive picture film in practically all these establishments, viz., active film for which there is a constant and steady demand, and inactive or dead film. The latter, being unproductive, is, for all practical purposes, valueless, unless, as sometimes happens, it be in good condition, but of a nature not suited to the particular locality. A careful renter will see to it, however, that unsuitable film is sold, or exchanged for better stock before it becomes stale, and will usually sell to the second-hand dealer such film as is considerably worn or damaged, or which is too old for active demand.

Each time a film is returned to the exchange it passes through the hands of the examiners, who

reel it off rapidly (by hand power) and re-spool it on another reel. Spots or sections in which the sprocket holes have become worn or torn, or the film otherwise damaged, if detected, are cut out and the ends of the perfect film cemented together. Unless the section affected is of considerable length, no serious interruption to the continuity of the picture upon the film results, and a film may in this manner undergo several amputations each successive time it is returned to the exchange. The cement is the amyl acetate compound described under Division 1, and is used in a similar manner. After examination and correction, unless called for immediately, the reel of film, properly tagged, is placed in storage until required.

There is no uniform method of film storage by the various exchanges. Some keep all films, excepting such as are actually in use or awaiting inspection, in steel safes—so-called fireproof safes. Some have wooden or glass-doored closets for their reception, but the greater number of films are placed without enclosure upon wooden shelving quite devoid of door, curtain or other protection. This last is an economic blunder. Thoughtful renters not only keep film in closets or safes, but maintain a humid condition therein, either by placing a shallow tray or two of water in the bottom, or by the use of dampened sponges. The moist atmosphere renders the film more pliable and adds to its life. The number of reels of film in the exchanges varies according to the magnitude of the business transacted and also somewhat with the time of day. The forenoon in a large exchange is usually devoted to the local trade, while express shipments to out-of-town customers follow later.

The forenoon represents probably the most dangerous period, as respecting the fire hazard. During the morning hours daily there is a constant stream of messengers from the various show houses delivering and receiving films. For the most part, they are young men of eighteen or twenty years of age, of a readily recognizable type, and with greatly exaggerated notions of their own peculiar ability and importance. Practically all of them smoke cigarettes and smoke most of the time while they are in the exchange. Nominally they are supposed to remain outside of the counter. As a matter of fact, most of them do, but some wander freely among the examiners and repairers smoking their cigarettes, quite unmindful of the quantities of reeled and unreeled film, also scrap film, on the tables and on the floors. It is the general practice among exchanges to sweep up scrap celluoid along with paper and rubbish, and deposit the same in wooden bins for removal, sometimes daily, sometimes less frequently. In one instance, this refuse was stored regularly in the public hallway leading to the film exchange.

In addition to the comparatively light machine repairs, the sale of moving picture machines and accessories, also tickets and other supplies for the trade, is the usual adjunct to the exchange, as is the operation of at least one machine, either to demonstrate the machine or to show film. The safeguards required by law on all moving picture machines operated for the amusement of the public are here, for the most part, disregarded. Machines are operated by motor power instead of by hand, are without safety shutters, or are without film magazines. Even where other precautions are adhere to, it is the common practice to discharge film into large wood boxes located under the machines. Added to these undesirable conditions is usually the absence of reliable fire-extinguishing means. Pails of water are relied on in some places, while others have no fire-fighting equipment whatsoever.

The quantity of film in any given place varies, as has been stated. A careful examination shows, however, that estimating merely upon the average minimum stock, none of the successful exchanges but are a serious factor of fire hazard in the building they occupy, while some of the larger houses are a positive menace to the surrounding neighborhood, as the business is, for the most part, conducted. This is unfortunate and reflects somewhat more unfavorably upon the fire insurance inspectors and upon the municipal authorities than upon the film renters themselves. The growth of the moving picture business has been remarkable, and so many new show places have been opened within the past year or two that the facilities of the renters have been taxed to the utmost. They have been attending strictly to business, quite unconscious of the fire hazard attendant upon the rapid multiplication of film pictures upon their shelves. It is so obviously to the advantage of the renter to more carefully protect his very valuable and very inflammable stock that it is quite reasonable to anticipate a marked improvement in the conditions attendant upon the storage of film wherever the matter is intelligently brought to his attention.

The usual reel contains about 1,000 feet of picture film or about five pounds of celluoid. A small concern will carry over each night, say forty reels, or 40,000 feet of film, equivalent to 200 pounds of celluoid, while the large exchanges carry 500,000 to 1,000,000 feet of film, or 2,500 to 5,000 pounds of celluloid! One concern in New York City modestly lays claim to an average of 3,000,000 feet of film, or 15,000 pounds of celluoid! The Municipal Explosive Commission of the City of New York forbids the storage of more than 500 pounds of celluloid (i. e., compounds having a nitrate of cellulose base) without a permit from the Fire Commissioner, and yet some of these exchanges are located in large office buildings with a floating population of thousands.

EXHIBITION HALLS.

Division 3. The public halls for the display of moving pictures vary in importance and in the value of their appointments with their location. In the larger cities, the cheap show or the "nickelodeon" is quite often on the ground floor of an ordinary store and tenement building, which comparatively trifling and inexpensive changes have made it adaptable for. Between this type and the full-fledged theatre which has been converted into a moving picture house, there are halls of varying degrees of pretentiousness. All of them, however, are made to conform to certain regulations of the municipality in which they are located, looking to the safety of their patrons from the effect of fire or panic. The City of New York is especially severe in its requirements regarding a sufficiency of ample exits, as well as to private fire-extinguishing means and the proper housing of the moving picture machine. The machine must be located in a fireproof booth, or one made of sheet metal or lined with asbestos. Approved metal magazines must be provided for film, an automatic shutter must be attached to the machine, and hand power only employed in its operation. In addition, severe restrictions are imposed as to the electrical equipment. Finally, the operator receives a license after a careful examination, and forfeits this license for infraction of the rules prescribed. Where under restrain merely approximating the conditions above cited, the hazard of the moving picture show business is comparatively mild, the chief concern being in the character of the operators, now largely young men of unsettled habits and little discretion. In the ordinary course of events, a fire should not, however, extend beyond the operating booth in a well-regulated house.

Concerning the requirement for a non-combustible booth for the moving picture machine, there may be, and is, honest difference of opinion. Some hold, and logically, that where advanced modern safeguards are attached to the machine, little, if any, additional safety is secured by its enclosure in a booth. The regulation has adherents, however, among those who believe that panic in an audience may be avoided, in case of accident to the machine, by thus screening it from their view.

The upper and lower film magazines are merely sheet metal boxes of a size to take one full reel of film, with slit apertures of very small size to receive the ribbon of film. These are a wise precaution; as is the rule regarding hand power.

With hand power, the attention of the operator is required continuously while showing film, and, an accident occurring, the machine may be instantly stopped, in which event the automatic shutter drops in front of the picture opening, shutting off the intense heat of the rays of light from the lamp house which are concentrated upon this spot. Without the shutter, practically the same conditions are created here as by the familiar "burning glass" of our boyhood days, but in increased degree, and the celluoid film under these circumstances burst into flame in from five to ten seconds, depending somewhat upon the age of the film.

With motor-driven film, the operator is more at liberty to give his attention to other matters outside of the booth, or perhaps attempts to re-reel exhibited film while showing a new one. If this inattention occurs at a critical moment, a few seconds' time is lost before the motor switch is reached. Even after power has been shut off, an electric motor usually makes a few additional revolutions. In the case of a break in the film, or buckling from whatever cause, there is, therefore, a continuance of the film delivery without a corresponding withdrawal to the receiving reel. A large loop of exposed film is created and this may come in contact with the hot rheostat and ignite if it has not been already fired by the concentration of the light rays upon the film at the aperture for picture reproduction. Underwriters' models of the projecting machines now have the further protection of upper and lower film guards which consist of shields of sheet metal extending to the magazine in both directions from the shutter, thus entirely enclosing the film.

The foregoing remarks may be epitomized into the following recommendations:

Division 1. The equipment of film picture manufacturers may be accepted for insurance (under similar conditions) with the same freedom as would be ordinary dry plate photographers provided, (1) There be no theatrical hazard present; (2) The quantity of celluloid film and handling of same do not transcend the limits of ordinary prudence; (3) Negative film be very carefully stored in metal boxes placed in non-combustible closets or in steel safes. The value of a negative film is undoubtedly the cost of the production of the play it portrays and may be a very considerable amount.

Division 2. Film exchanges should conform to the following requirements:

Tight wooden closets lined with lock-jointed tin over asbestos should be provided for all film in reels (not already enclosed in heavy metal boxes) in excess of, say, 10,000 feet. The amount stored in each closet should be limited to 50,000 feet; and if more than one closet is required, a space of at least fifteen feet should intervene between closets. Storage of film in special steel safes, or in properly insulated steel document safes, will, in the long run, prove more efficient and more economical. Where the total amount of film does not exceed 30,000 feet, the same may be stored in ordinary wooden closets, if first enclosed in solderless metal boxes.

Projecting machines should be operated under the same safety requirements as are those in moving picture shows. The booth may very properly be excepted.

Sand and water in pails should be installed and one or more reliable chemical extinguishers provided as well.

Rubbish should be kept only in standard metal cans, for daily removal; and only approved heating and electric lighting (incandescent or enclosed arcs) permitted.

Smoking should be absolutely prohibited.

Division 3. Moving picture shows may be considered of relatively low hazard provided the equipment is in conformity with the requirements of the National Board of Fire Underwriters.

One or more chemical extinguishers should be insisted upon (close to the operating booth); and rubbish, heating and lighting have the same treatment as recommended for film renters.

Smoking in or about the machine or film store room, if not elsewhere, should be prohibited at all times and not merely while pictures are being shown.

Non-heating rheostat should be used in preference to the usual rheostats which not infrequently become red hot.

The matter of proper and sufficient exits in places of amusement is not usually considered seriously by the fire insurance inspector, but it has a direct bearing upon the business, nevertheless. Since the first duty of the Fire Department is to save life, a building faulty in exits may suffer undue exposure to fire, while the firemen devote their attention to the human element.

NOTE.—So-called talking pictures are a combination of motion pictures upon a screen, projected in the usual way, with sound from a phonograph synchronized to the moving picture machine.

Practically all modern moving picture machines have stereopticon attachment for showing glass slides, illustrated songs or making announcements.

No hazard is introduced by these devices.

SIZES IT UP RIGHT.

Owego, N. Y., Mar. 28, 1909.

Editor THE FILM INDEX:

Dear Sir—Nowadays every exhibition is receiving dozens of circulars from the different Independent houses, and each exchange is eager to inform him that his wants can be fully supplied, as each one has secured "the cream of the world's output of films," and then generally follows a long list of European manufacturers, but one can look in vain to find indications of the brand of goods that a really wise manager wants, and that is the American film. We all know that the manufacturers from the other side of the "big pond" make some mighty good subjects—the photography is good, the pictures are steady—but getting away from all that, every exhibitor knows that where he has packed his house once with a foreign film (outside of Pathe) he has packed 'em in twenty times with the goods that are made right here in the land of Uncle Sam.

I have lists in front of me as I write, one from the Independents, the other from the Patents Company; let's compare them: I find among the Independents the following: "Comic Serenade," "Brown's Holiday," "That Nasty Sticky Stuff," "Smoker's Joke," "Little Bites of Sugar," "Leap Year Proposals."

Anything there that looks big on your bulletin board?

Now a few from the Patents Company, leaving out Pathe, Urban and Gaumond: "The Voice of the Violin," "C. Q. D.," "Boots and Saddles," "On the Western Frontier," "The Road Agents," "The Salvation Army Lass."

Some class to those names on the board, eh?

What sane manager wants to use that alleged comedy stuff turned out in England? The American comedy strikes home; everybody enjoys it.

It is true that one or two American firms occasionally turn out a film almost as bad as some of this rot from the other side, but it is exceptional. All of us would like to see the Independents be in a position to compete, and after a time they undoubtedly will, but at the present time if they imagine that they are going to cut into the business of the Patents Company by featuring this European junk, they will certainly find out their mistake. We can get all the foreign stuff we want from the Pathe, Gaumont and Urban companies, but I would like to find a truly wise manager who cares to run ninety per cent. of his program from the old country. Mr. Independent dealer, "You are (perhaps) in the right church but in the wrong pew." For your "Uncle Dudley," give him the majority of his pictures those that are made right here under the "Grand Old Flag."

Sincerely,

C. H. THOMAS
Mgr. Theatre Unique,
(Twelve years in the Biz) Owego, N. Y.

PREACHERS ARE OPPOSED.

When the question of Sunday shows was presented at a meeting of 600 New York clergymen at a meeting held in Marble Collegiate Church on March 29 resolutions were adopted stating that the Methodist, Presbyterian, Baptist and Reformed Ministers' Associations were opposed to Sunday shows. These resolutions were sent to Albany in protest against the passage of the bill now before the State Legislature to permit the giving of shows on Sunday.



PINK LABEL

CARBONS

Have no equal for producing

BRILLIANT, STEADY LIGHT

Absolutely smooth and even consumption

Insist on Getting th Genuine. Don't Accept Substitutes

All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

CHANGING SERVICE

is the order of the day.

But not with our customers.

Our film service, once tried, ALWAYS proves satisfactory.

No statements made that are not adhered to.

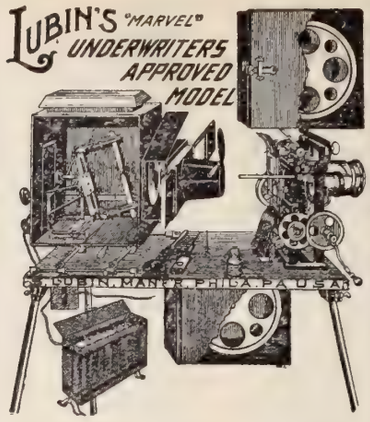
If we cannot supply you with what you want—we'll tell you so

Let us quote you.

GEORGE K. SPOOR CO. (Inc.)

62 North Clark Street, CHICAGO

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs** to extend over five feet high. **$150**

Released April 5th

Master of Black Rock

The introduction. The last appeal. The wedding morning. The strangers. The mysterious note. At the Black Rock. Doomed to starve to death. The prisoner's last word. The note is found. Amalia's rejected suitor. The rescue. Avenged.

Length, 875 feet

Released April 8th

Forecastle Tom

After a lovers' quarrel, Tom leaves his sweetheart and joins the navy. A letter which she writes never reaches him. He dies a hero, while the girl remains true to his memory.

Length, 650 feet

The Escaped Melody

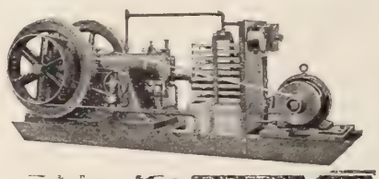
A composer has been interrupted in his work by his little son, and lost the melody. He goes out to find the melody, but all he finds is troubles.

Length, 245 feet

LUBIN MANUFACTURING COMPANY

926-928 Market St., Philadelphia, Pa.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.

KILLSDALE, MICHIGAN

ADVERTISEMENTS IN FILM INDEX BRING QUICK RESULTS

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower of Liberty.
That's Why I Never Married.
Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There's Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to be Afraid to Come Home in the Dark.
To the End of the World With You.
Honeyland.
Say, Do You Love Me, Dear?

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweetheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking for a Girl Like You.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
Rosy Lips and Eyes of Sunshine.
Twilight.
If Every Girl Was a Girl Like You.
Those Good Old Happy Days.
Good-bye, Girlie Mine.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

GLOBE ILLUSTRATED BUREAU.

I Wish I Had a Girl.
Just a Little Word Called "Welcome."
Rainbow.
Ain't Alabama Good Enough for You Sue?
When Jack Comes Sailing Home.
All I Want Is One Loving Smile.
Uncle Sam and Stars and Stripes for Me.
I Want a Girl to Love Like You.
If You've Won the Only One in the World You Want to Win.
Let's Play House.
It's the Pretty Things Yous Say.
In the Good Old United States.
Will You Always Call Me Honey?

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler INC.

120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

THE $10,000 SONG

"I Wish I Had a Girl"

Original and Only Slides.

Now Ready, at $5.00 a Set.

5 or More Sets at $4.00 per Set.

100 New Designs of Announcement Slides, $3.00 per Dozen.

LEWIS & De RAD, Makers

40 W. 23d St., New York City

NEXT S and A FILM ISSUE

ORDER QUICK OUR WESTERN FEATURE SUBJECT

A Tale of the West

(Length, 1000 feet)

READY Wednesday, April 7th

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

PATHÉ FRÈRES



FILMS



SPECIAL FEATURES

VERCINGETORIX—Gaul's Hero

A Historic Drama **Beautifully Colored**

Release Day, April 5th, 1909 **Length, 639 feet**

FILM D'ART

THE KISS OF JUDAS

Special for Holy Week

Length 676 Feet - - - - - - Extra Charge $5.00

Release Day, Wednesday, April 7, 1909.

SATURDAY, APRIL 10, 1909

Ponto Runs Away with the Milk Cart

Length - - - - - - 253 Feet

OUR NEXT BIG HEADLINER

OLIVER CROMWELL

COLORED

Release Day, April 14 **Length, 804 feet**

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue

VITAGRAPH HIGH-ART PRODUCTION.

Surpasses All Previous Efforts of American Manufacturers.

Close upon the heels of the elaborate "films d'art" of Pathe Freres comes the announcement of an equally elaborate production by the Vitagraph Company of America, entitled "Napoleon," which, in point of technique, dramatic treatment and original conception, is entitled to the highest place in American motion photography. It is probably the most pretentious effort yet made in America in the motion picture line, and is by far the biggest, as well as the most artistic undertaking yet attempted by the Vitagraph Company. As a careful description of this film is given in another column, mention will be here made only of the extensive research and painstaking efforts of the Vitagraph staff in making this production.

The first steps in obtaining the material for the subject, "Napoleon," was taken in the fall of 1908. At that time Mr. J. Stuart Blackton, accompanied by Mrs. Blackton, who assisted him in the work, made a visit to France for the express purpose of studying the scenes and relics which have become historic by association with the career of the Great Commander. Among the places visited were the Palace of the Louvre, the Tuileries, the Grand Trianon, the Petite Trianon at Versailles, where Napoleon lived while married to Josephine; also, the chateau at Malmaison, Josephine's home after the divorce, and to the palace at Fontainbleau. Careful sketches and photographs of the rooms, wherein the



relics of Napoleon and Josephine are reverently preserved by the French Government, were made. Every detail of furniture and decoration was noted and elaborate data relating to the customs and manners of Napoleon's time were secured. Not the least detail obtainable bearing upon the work in mind was left to the imagination.

Prior to this Mr. Blackton had made a wide study of Napoleonic literature; some dozen or more of the most authentic biographical works on Napoleon were digested, including "The Memoirs of Napoleon," by Madam Junot, a companion of Josephine; "Personal Reminiscences of Napoleon," by Constant, his valet; Ida Tarbel's "Lives of Napoleon and Josephine," and works by Thiers, Bourrienne and other contemporaries of the Emperor.

In arranging this mass of material for a picture Mr. Blackton divided it into two periods. The first deals with the love of Napoleon and Josephine from their first meeting to a time just before her death. The second opens upon the occasion of Napoleon's last visit to the scenes of his greatness just after the Battle of Waterloo. He is first seen at the Malmaison in the room where Josephine died. Deeply moved by the memories of the past, crushed and wearied by recent defeat, he falls asleep and visions of his former triumphs pass before him, concluding with his defeat and fall. By this division of the subject two reels of film have been obtained, each approximating 1,000 feet in length.

Out of the remarkable career of Napoleon were created a number of famous works of art, painted by the world's greatest artists. These were carefully studied by Mr. Blackton and, at the proper point, have been reproduced in the film. So exact are these



reproductions that anyone at all familiar with art will recognize them at once.

While the gathering all his mass of data and material for so important a subject required infinite labor, Mr. Blackton realized that it was a still greater problem to obtain an actor equal to the part of Napoleon. Fortunately he was able to secure the services of Mr. William Humphreys, who carried the role of "Napoleon" in Julia Arthur's great dramatic production, entitled "More Than Queen." In the play Mr. Humphreys was credited with having given the best character study of Napoleon ever seen on the American stage. In stature and personal appearance he bears a noticeable resemblance to the pictures of Napoleon with which the public are most familiar.

Mr. Humphreys entered into the spirit of the task with enthusiasm giving, as the pictures show, as careful a rendition as though he were before a Broadway audience.

In point of costuming the picture is superb throughout, and historically correct. Here again, Mr. Blackton was fortunate in being able to secure the entire wardrobe used by Miss Arthur and her company in "More Than Queen," easily the most



elaborate ever used in a motion picture.

All of the scenery and much of the furniture and properties employed, were constructed after photographs and designs of those relics of Napoleon and Josephine now to be seen in the palaces occupied by them during life. The Empire furniture was obtained from a loan exhibition of reproduction of Napoleonic furniture which were made in France expressly for the furniture department of the firm of Frederick Loeser & Company, of Brooklyn, N. Y. So exactly were the scenes and furniture reproduced that it was difficult to detect the least variation in detail from the photographs of the originals in Paris taken by Mr. Blackton.

Mr. Humphreys was supported by the Vitagraph's entire corps of accomplished artists, and in some of the scenes an entire company of cavalry appears, no pains or expense being spared to gain the desired result. Competent critics declare that the production compares favorably, in point of acting, costuming and setting with the standard Broadway dramatic production.

In speaking of the methods employed in the production of this subject, Mr. Blackton said: "We have gotten away from the old style of motion picture acting in this production, and have followed the most approved dramatic style. Formerly, when a motion picture actor wanted to indicate "impatience" he would pace the floor and tear his hair. The identical condition of mind is more impressively portrayed by comparative repose—an actor seated at a table nervously handling whatever may be within his reach will, by his attitude, convey the impres-



sion more certainly and convincingly. Not in this picture alone, but in all our later productions, we have sought to improve the style. The old method approximated that of the melodramatic actor. We hope to bring our future productions up to the standard of legitimate drama.

"In this particular picture, when Mr. Humphreys began rehearsals, he said: 'I am going to act this character naturally; just as I believe a human being would act under the circumstances.' We agreed at once that there was to be no exaggerated effort, and I doubt if Mr. Humphreys ever gave the character of Napoleon more careful treatment than he has in this instance. Experience has shown us that the natural method is the best and our pictures show improvement along that line."

Students of motion picture photography will find much in the Vitagraph's Napoleon production to praise. The pictures are clear and sharp and have depth. In the vision scenes a new tone has been used approximating a deep purple, which is especially effective in that it softens the lines and produces the illusory effect of a dream scene. The composition and posing of the various scenes is also very pleasing, being not only artistically but historically correct, or as nearly so as such a thing is possible.

Much more might be said, but this, and the further description in another column, is sufficient to convey the fact that the first high-art film of the Vitagraph Company is truly "high-art."

PATENTS COMPANY GETTING BUSY.

The farsightedness of the Captains of the Motion Picture industry was shown in unmistakable fashion when the Motion Picture Patents Company of New York commenced its radical movement of picture reform last week. Acting on an unmistakable public demand for decent pictures, the Patents Company determined to put an end to the offensive subjects, and to so regulate the theatres under its license that the Motion Picture Show would be put on a par with its next higher form of theatrical endeavor.

Accordingly, the company organized and put into immediate operation, three special departments. The first was a Board of Censorship, which met for the first time on March 25th, and examined eighteen thousand feet of film. The total licensed output for the week. This Board sat simultaneously with a board appointed by the People's Institute of New York, which included such representative public bodies as the Board of Education, Society for the Prevention of Crime, Ethical Culture League, Church Societies, Civic Society, People's Institute, etc. These two boards will work in harmony, and will criticize and correct the eighteen new reels received each week. The Civic Board and the Company's Board are confident that censorship will not long be necessary, as the old rule of demand and supply is already in application, and the manufacturers will produce no objectionable pictures.

The second remedial department has as its sole object the compelling of all its licensed theatres to comply strictly with the fire laws, and receives its instructions from the third department, known as the Bureau of Inspection, whose duty it is to see that the licensed theatres in every State in the Union are made light, clean, sanitary and well ventilated. Any theatre that fails to live up to the conditions thus laid down will immediately lose its license.

The Motion Picture Patents Company has proceeded diligently with its policy of seizing licensed films shown in unlicensed theatres. The most notable action with this regard during the week was taken on the night of Thursday, March 20, when Marshall Jacobs, a policeman and a representative of the Patents Company, swooped down upon an unlicensed place at No. 352 Eighth avenue, New York City, and served a writ of replevin on the proprietors, Andrew and Lawrence Baligiano. A licensed film of the Edison Company, "A Bird in the Gilded Cage," had been run and was seized.

BOARD OF CENSORS HEADQUARTERS.

The Board of Censors for New York have taken permanent offices at 96 Fifth avenue, New York City, which will be in charge of N. Joseph Slicklen, secretary.

Trade Mark

BIOGRAPH FILMS

Trade Mark



THE ROAD TO THE HEART

Released April 5th, 1909

THE ROAD TO THE HEART

This is a most emphatic demonstration that the road to the heart is through the stomach. It shows a Mexican father who objects to his daughter's marriage and drives her out. The mother follows, hence he has to depend upon hired cooks to dress his table, but, oh, the result is awful and he is glad o be reunited with his own.

Length 618 Feet

TRYING TO GET ARRESTED

A tramp, down and out, hungry and cold, endeavors to get pinched with poor success. He longs for the shelter of the "cooler," but no matter what deed he commits, he is still a bird of freedom.

Length 344 Feet

SCHNEIDER'S ANTI-NOISE CRUSADE

Schneider has been appointed to respond to the toast "To the Ladies," and sits to compose his effusion. He is annoyed by first the boy teasing the parrot, then the phonograph, a trombone, etc. Burglars break in and steal these instruments of torture, and although caught by Schneider are allowed to depart with their loot and pay besides.

Length 556 Feet

Released April 8th, 1909

A RUDE HOSTESS

This is a clever subject, with subtle action. A gentleman burglar who has entered a lady's apartment is surprised by the lady, who cleverly detains him entertainingly until the police arrive and take him into custody.

Length 439 Feet



A RUDE HOSTESS

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

S. LUBIN.

Subject and Class.	Date.	Length.
The Day of the Dog—D	Mar. 22	710 ft.
Our Ice Supply—E	Mar. 22	200 ft.
Mad Dog—C	Mar. 25	222 ft.
A Just Reward—D	Mar. 25	645 ft.
Cowboy Argument—D	Mar. 15	600 ft.
Talked to Death—C	Mar. 15	215 ft.
Reforming a Husband—C	Mar. 18	530 ft.
Uncle Reuben's Courtship—C	Mar. 18	350 ft.
The Stowaway—D	Mar. 8	820 ft.
The Little Rag Doll—D	Mar. 11	460 ft.
The New Mirror—C	Mar. 11	420 ft.
A Dime Noval Detective—C	Mar. 1	820 ft.
The Last Call—D	Mar. 4	485 ft.
I Will Only Marry a Sport—C	Mar. 4	395 ft.

VITAGRAPH CO.

Cohen at Coney Island—C	Mar. 23	660 ft.
Cohen's Dream of C. Island—C	Mar. 23	295 ft.
King Lear—D	Mar. 27	960 ft.
A Home at Last—D	Mar. 16	700 ft.
A Cure for Rheumatism—C	Mar. 16	275 ft.
A Friend in Enemy's Camp—D	Mar. 20	530 ft.
A Brave Irish Lass—D	Mar. 20	440 ft.
Adventures of a Drummer Boy—D	Mar. 9	620 ft.
Part d, but United Again—D	Mar. 9	310 ft.
Kenilworth—D	Mar. 13	890 ft.
And His Coat Came Back—C	Mar. 2	600 ft.
Mogg Megone—D	Mar. 2	390 ft.
A Day in Washington—E	Mar. 6	350 ft.
Inauguration of Taft—E	Mar. 6	600 ft.

BIOGRAPH CO.

The Deception—D	Mar. 22	653 ft.
A Little Child Shall Lead Them—D	Mar. 22	340 ft.
A Burglar's Mistake—D	Mar. 25	959 ft.
The Voice of the Violin—D	Mar 18	978 ft.
I did It, Mamma!—D	Mar. 18	342 ft.
The Lure of the Gown—D	Mar. 15	547 ft.
The Roue's Heart—D	Mar. 8	759 ft.
The Wooden Leg—C	Mar. 8	240 ft.
The Salvation Army Lass—D	Mar. 11	926 ft.
A Fool's Revenge—D	Mar. 4	1,000 ft.
The Russian Spy—D	Mar. 1	465 ft.
His Wife's Mother—C	Mar. 1	523 ft.

D, Dramatic. C, Comic. E, Educational. M, Magic.

PATHE FRERES.

Subject and Class.	Date.	Length.
Elixir of Dreams—M	Mar. 22	836 ft.
Chivalrous Beggar—D	Mar. 24	341 ft.
We Must Have a Butler—C	Mar. 24	276 ft.
New Cut Roads Up Mt. Blanc—E	Mar. 24	344 ft.
The Maid and the Millionaire—D	Mar. 26	597 ft.
Jolly Sports—C	Mar. 26	394 ft.
Life on a French Training Ship—E	Mar. 27	508 ft.
Warden's Nightmare—C	Mar. 27	390 ft.
Vampires of the Coast—D	Mar. 15	590 ft.
Unusual Elopement—C	Mar. 15	384 ft.
The Ring Leader—D	Mar. 17	594 ft.
Jealous Hubby—C	Mar. 17	341 ft.
Tommy's Own Invention—C	Mar. 19	442 ft.
Summer Home for School Children of Paris—E	Mar. 19	462 ft.
The Return of Ulysses—D	Mar. 20	925 ft.
All's Well that Ends Well—D	Mar. 8	479 ft.
When Love Will—M	Mar. 8	475 ft.
Little Cyril, the Runaway—D	Mar. 10	695 ft.
He Can't Lose Wifie's Ma—C	Mar. 10	295 ft.
Convict's Revenge—D	Mar. 12	436 ft.
Educating the Blind—E	Mar. 12	476 ft.
Sad Awakening—D	Mar. 13	656 ft.
Visit from the "Down Home Folks"—C	Mar. 13	302 ft.
The Test—D	Mar. 1	475 ft.
The Suffragette's Dream—C	Mar. 1	407 ft.
The Guilty Guardian—D	Mar. 3	466 ft.
The Man Monkey—C	Mar. 3	394 ft.
A Bad Shot—C	Mar. 5	590 ft.
Behind in His Rent—C	Mar. 5	358 ft.
Dr. Wright's Invention—C	Mar. 5	525 ft.
Forced to Play Cop—C	Mar. 5	358 ft.

EDISON CO.

Subject and Class.	Date.	Length.
Strolling Players—D	Mar. 23	900 ft.
A Cry from the Wilderness—E	Mar. 26	950 ft.
A Midnight Supper—C	Mar. 16	535 ft.
Love is Blind—C	Mar. 16	420 ft.
The Star of Bethlehem—E	Mar. 19	950 ft.
The Colored Stenographer—C	Mar. 9	600 ft.
Mary Jane's Lovers—C	Mar. 9	265 ft.
The Star of Bethlehem—E	Mar. 19	950 ft.
100 Per Cent. Jealousy—C	Mar. 2	405 ft.
Boyhood Dreams—C	Mar. 2	425 ft.

ESSANAY CO.

An Energetic Street Cleaner—C	Mar. 24	450 ft.
A Midnight Disturbance—C	Mar. 24	525 ft.
The Road Agents—D	Mar. 17	1,000 ft.
An Expensive Skypiece—C	Mar. 10	500 ft.
The Crazy Barber—C	Mar. 10	500 ft.
Shanghaied—D	Mar. 3	1,000 ft.

URBAN ECLIPSE.

(Geo. Kleine.)

Benevolent Employer—C	Apr. 3	561 ft.
Arabian Horsemen—S	Apr. 3	307 ft.
Master Goes Shopping—C	Mar. 17	331 ft.
Cremation on Ganges—E	Mar 17	176 ft.
Celebrated Mountain Climbers—C	Mar. 17	393 ft.
South American Indians—E	Mar. 10	288 ft.
Mother-in-Law in Country—C	Mar. 10	350 ft.
Rivalry—D	Mar. 10	367 ft.
Embarrasing Present—C	Mar. 3	410 ft.
Sailor's Belt—D	Mar. 3	483 ft.

GAUMONT.

(Geo. Kleine.)

The Policewoman—C	Apr. 3	562 ft.
The Politician—C	Apr. 3	361 ft.
Uncle's Palm Tree—E	Apr. 3	406 ft.
Innocent, But Found Guilty—D	Mar. 16	750 ft.
Musician's Dream—C	Mar. 16	225 ft.
Secretary's Revenge—D	Mar. 20	786 ft.
Survivor's Story—C	Mar. 20	195 ft.
The Postal Clerk—D	Mar. 9	292 ft.
Blackmith's Bride—D	Mar. 9	720 ft.
Smoking Lamp—C	Mar. 13	320 ft.
Irresolute Man—C	Mar. 13	387 ft.
Buttes Chaumont Snowstorm—E	Mar. 13	282 ft.
The Piano Teacher—D	Mar. 2	857 ft.
Walking on His Toes—C	Mar. 6	406 ft.
In Sore Straights—D	Mar. 6	522 ft.

SELIG CO.

Boots and Saddles—D	Mar. 18	1,000 ft.
The Iron Worker—D	Mar. 11	1,000 ft.
Mad Miner—D	Mar 4	870 ft.
Pastimes in Colorado—E	Mar. 4	125 ft.
The Skipper's Daughters—D	Feb. 25	1,000 ft.

KALEM CO.

The Mysterious Double—D	Mar. 26	800 ft.
The Cracker's Bride—D	Mar. 19	915 ft.
Hungry Hank's Hallucination—C	Mar. 19	915 ft.
The Seminole's Vengeance—D	Mar. 12	920 ft.
The Old Soldier's Story—D	Mar. 5	825 ft.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



THE FIRST OF OUR HIGH ART PRODUCTIONS

Tuesday, April 6. **The Life Drama of**

NAPOLEON BONAPARTE AND EMPRESS JOSEPHINE OF FRANCE

The Prophecy; Napoleon's Meeting with Josephine; His Departure for Italy; His Contemplation of Divorce; Public Proclamation of the Divorce; Parting of the Decree; Josephine at Malmaison. **Length 875 feet**

Saturday, April 10

NAPOLEON: THE MAN OF DESTINY

Visions of Marengo; Napoleon Emperor; Austerlitz; Jena; Friedland; Marriage with Marie Louise of Austria; Birth of the King of Rome; His Education; Moscow; Abdication; Waterloo; St. Helena. **Length 990 feet**

Magnificent productions with wondrous staging and accurate reproduction of the costumes and manners of a past age

SPECIAL: The great $10,000.00

INTERNATIONAL MARATHON DERBY

at the Polo Grounds, New York, Saturday, April 3rd, will be pictured exclusively by the **VITAGRAPH COMPANY OF AMERICA.**

Six of the World's Champion Long Distance Runners will compete: **TOM LONGBOAT, Canada; DORANDO PIETRI, Italy; AL. SHRUBB, England; HENRI ST. YVES, France; JOHN J. HAYES, New York; MATTHEW MALONEY, Yonkers.** Thousands will see the real race,—Millions will want to see the pictures. Ready for release Monday, April 5th.

Special Film, price 13 cents per foot. **Length, about 900 feet.**

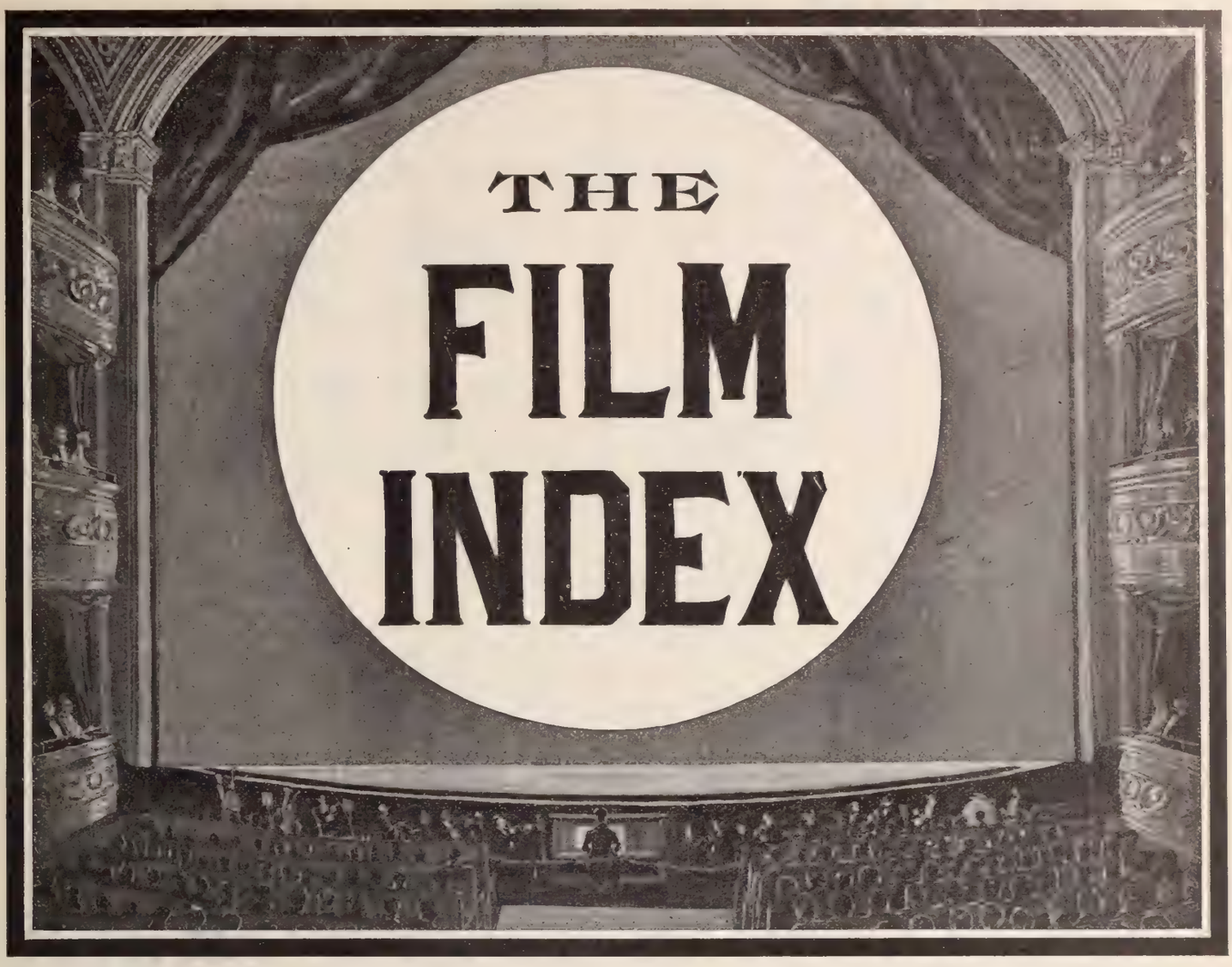
THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

APRIL 17, 1909
WHOLE NUMBER 156



Settees and Opera Chairs

especially for

Amusement Parks



3000 of these Chairs and 10,000 feet of Settees furnished to White City, Chicago.

If you want chairs quickly at lowest prices, write to the manufacturers making most of the chairs.

Ask for Catalog T16.

AMERICAN SEATING COMPANY
Not in any Trust or Combination

CHICAGO 215 Wabash Avenue
CINCINNATI Mitchell Building
NEW YORK 19 West 18th Street
BOSTON 70 Franklin Street
PHILADELPHIA 1235 Arch Street

Branches in all parts of the United States.

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES
1401-1405 Locust St., St. Louis, Mo.
421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.
231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

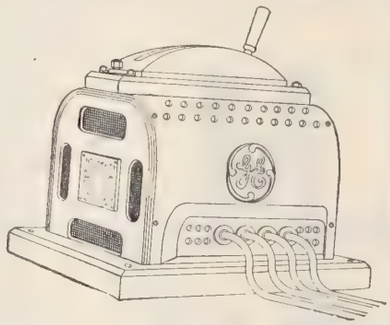
J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y.**

EDISON KINETOSCOPES

TRANSFORMER

For Moving Picture Machines (Alternating Current)

Simple
Compact
Efficient



THIS TRANSFORMER, KNOWN AS "THE G. E. ECONOMY ARC," must of necessity be an invaluable adjunct to any alternating current moving picture installation. **THE ADVANTAGES OF A TRANSFORMER FOR THIS WORK WILL BE APPRECIATED** by both the theatre management and operator; **BY THE MANAGEMENT** in the reduction of light bills and in the better production of the pictures due to the steady light obtained, **AND BY THE OPERATOR** in the simplicity of the device, the absence of danger from shocks, and the added comfort in the lamp house due to the low heating.

THE SAVING IN POWER INSURED BY THE USE OF A TRANSFORMER INSTEAD OF A RHEOSTAT VARIES FROM 65 TO 90 PER CENT., depending upon the voltage from the supply mains. Many lighting companies require the use of 220 volts for moving picture work in order to avoid heavily loading one side of a three wire system. This increases the loss considerably in circuits using a resistance or reactive device for reducing the voltage.

SEND FOR DESCRIPTIVE CIRCULARS

EDISON FILMS

NEW SUBJECTS:

Shipment, April 6, 1909

FATHER'S FIRST HALF HOLIDAY
COMEDY
No. 6441 Code, VENTILABRO Approx. Length, 700 feet

UNAPPRECIATED GENIUS
COMEDY
No. 6442 Code, VENTILAMOS Approx. Length, 200 feet

Shipment, April 9, 1909

A CUP OF TEA AND SHE
DRAMATIC
No. 6443 Code, VENTILANDO Approx. Length, 900 feet

NEXT WEEK'S SUBJECTS

Shipment, April 13, 1909

THE INTERRUPTED JOY RIDE
COMEDY
No. 6444 Code, VENTRILHO Approx. Length, 505 feet

THE OTHER FELLOW, or A FIGHT FOR LOVE
COMEDY
No. 6445 Code, VENTRILOCO Approx. Length, 475 feet

Shipment, April 16, 1909

IN THE DAYS OF WITCHCRAFT
DRAMATIC
No. 6446 Code, VENTRIOSOS Approx. Length, 1000 feet

EDISON MANUFACTURING CO.

Main Office and Factory, 72 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England
Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

Three Winners:

A FILM SERVICE

That satisfies the most exact Exhibitor.

OUR ECONOMY COIL

Which makes an Electric Light Bill look like a cancelled postage stamp.

OUR "CLARO" CONDENSERS

Practically unbreakable, and increase your light 25 per cent. $1.00 each.

Connect with "The Successful House"

CAN BE HAD FROM

PITTSBURG, PA. CINCINNATI, O.
WILKES-BARRE, PA. DES MOINES, IA.
ROCHESTER, N. Y. LINCOLN, NEB.

PITTSBURG CALCIUM LIGHT & FILM CO.

Managers, Operators, Leaders, Ticket Sellers and Every Ambitious Attache of Moving Pictures Should have

Driben's Essential Reference Books

No. 1. How to Produce Your Own Talking Pictures.
Why pay hundreds weekly for what you can do under your own supervision ?
GREAT, - - - - $1.00
No. 2. 20th Century Methods of Advertising. Extracts from the files of the greatest and most successful managers in the business. Increase your receipts 65 to 75% weekly if adopted. 75
No. 3. Systematic record of your own and your opposition's show. How to watch your opposition. How to work effects' which greatly increase the value of your picture. THIS BOOK MAKES A SHOW MAN. . . .50
No. 4. How to defend yourself against the constant malicious attacks of the pulpit and other tyrants. 50
No. 5. How to Properly Care for Your Machine, and get the better effects therefrom. Coloring your film. Care of film. Where to secure the best orchestral music, reports, etc. This is a great book. CONTAINS EVERY HOUSE DETAIL. . . . $1.00

Special until March 31st, entire DRIBEN PUBLICATIONS, $2.00
Express or P. O. Order payable
DRIBEN PUBLISHING CO.
London, Ont., Canada
No Stamps. No Currency.
References : Bradstreet's or Dun



Kalem Films

Issue of April 16, 1909



Length 865 Feet

"The Northern Schoolmaster"

is a powerful story of Ku Klux days in the South, just after the great war, and it embodies one of the most remarkable fire rescue scenes ever shown in moving pictures.

NOTE: We are now in our new quarters in the Eastman Kodak Building, where we will be pleased to see our friends.

KALEM COMPANY, Inc.
235-239 West 23d St.
NEW YORK CITY

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 16. April 17, 1909. Whole No. 156.

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11⅛ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:

INTERNATIONAL NEWS CO., Breams Building,

Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

NOTICE TO SUBSCRIBERS.

Since taking charge of The Film Index many complaints have been received from subscribers to the effect that they have not been receiving their copies of the paper regularly. Lack of proper records render the task of looking up these complaints and rectifying the errors almost impossible. We must ask all such subscribers to write us, either by letter or postal, giving the date when their subscription commenced and how many papers they have failed to receive. Missing copies will be supplied when possible and if desired. Otherwise the term of subscription will be extended to cover the numbers missed by the subscriber.

Kindly give this matter your attention.

JAMES L. HOFF, Editor.

"WANTS ONLY ONE-THIRD."

With becoming modesty, Mr. J. J. Murdock, the figure head of the so-called "independent movement," proclaims in capital letters in The Show World that "The International Company will not, no matter what the conditions and the demands may be, furnish more than one-third of the trade."

Isn't that rather mild, coming from the president of the much-touted "trust busting combine" of Chicago? Is it possible that Mr. Murdock is beginning to realize that after all that has been told him about the inexhaustible supply of European film that could be obtained for independent uses, there is really a limit to the amount that can be actually delivered, and that that is still further curtailed, as much of it is unsuited for exhibition in American picture theatres?

Mr. Murdock is an old showman, and has been engaged in the amusement business nearly all his life, but there are some things about the moving picture business which he is not altogether familiar with, and his sources of information have not been of the best.

What does it signify if Swanson is able to talk for an hour or two hours about all the things that the "independents" are going to do to the "wicked trust"? Swanson has been known to talk for ten hours (that old "Come on, boys," you know), and after all, there was really nothing back of what he said.

It is quite possible that Mr. Murdock was influenced by a similar line of talk and really believed that it was possible to conduct the picture business in this country without the supply to be obtained only from the American manufacturers. It is evident now that he has awakened and sees the weakness of the "independent" movement. He confesses to as much by admitting that the "independent company" is not able to take care of more than one-third of the business of the country.

Where, O, where, is the hope of the down-trodden exhibitor, to whom the emissaries of the "independents" have been crying, "Don't tie yourself, hand and foot, to the wicked, avaricious trust when we can supply you with an abundance of the best film in the world"?

What rot!

But Mr. Murdock, president of the "independents," has let the cat out of the bag. All the boasting and page advertisements and long-winded speeches by hot-air merchants lacks real backing.

They haven't got the goods.

Exhibitors who have been hoodwinked by the claims of the "independents," or allowed themselves to be in the least influenced against those interests represented by the Motion Picture Patents Co. should take due notice of the warning issued by Mr. Murdock that it will be impossible for his company to provide an adequate supply of subjects. No exhibitor can afford to take chances in the matter of regularity and efficiency of service. The life of the exhibition business depends upon a regular and sufficient supply of suitable subjects and at all times. By the statement that they cannot take care of more than one-third of the trade, the "independents" admit that they have not a dependable supply and that they cannot be relied upon to serve all those whose patronage they are seeking so actively.

This is a matter, Mr. Exhibitor, that you cannot afford to ignore. Fortunately, it is a matter that need give you but little concern. Pin your faith to the American manufacturers and their select foreign affiliations and you will never have cause to guess whether you are to be among the favored (?) one-third who will have to accept an assorted lot of European junk—when there is enough to go around—or among the great majority of those who will receive the finest subjects ever produced.

Be wise and don't get "stung."

"CONCERNING PICTURE SHOWS."

Under the foregoing title the Appeal, of Petersburg, Va., publishes editorially the strongest endorsement of the picture show that has appeared in the public press. It is so strong and so comprehensive, and argues the cause of the motion picture with such rare intelligence, that it is entitled to wider circulation among the members of the trade than it is likely to obtain except in the columns of THE FILM INDEX; hence, its reproduction here. Picture men, who are having trouble with objectors to the motion picture, or with their local newspapers, should have a copy of this article to show their friends, the enemy. At least, it should be pasted in your scrap books for future reference. The Appeal's editorial follows in full:

> Because things seen are mightier than things heard, the moving picture has become one of the most potent educational forces of modern times. It presents to the popular eye, in the most realistic and impressive form, not only contemporaneous occurrences and personages, but it opens the vast and precious storehouses of the historic and literary treasures of past and modern times, and endows them with the vitality and interest of real life. Books and lectures cannot convey these events to the popular mind with the vividness and individuality that the moving picture imparts, and through that medium they reach a class that would not seek culture through the better quality of books and the lecture platform. This does not imply that the moving picture appeals only to an inferior order of intelligence, for nothing could be further from the truth, as the fine audiences of intellectual and cultivated people in this and other cities abundantly testify. Every class of society, especially the educated and higher classes, find entertainment and instruction in these chaste, refined and eminently moral exhibitions, and they always go away with wholesome impressions and with food for reflection. Primarily, it is the purpose of these entertainments to furnish relaxation and amusement alike to young and old. But that is only a part of the good accomplished. They furnish information on a great variety of subjects that have been only as a sealed book even to many well-read people, and in so doing have stimulated a spirit of inquiry and research for more extended knowledge. Hence, they are powerful educational influences for things seen are mightier than things heard.
>
> But it is not only in the moral and educational sphere that the influence of moving pictures is felt. They are no less potential in the business activities of life. Wherever the picture shows are, there will be found increased interest and activity on the streets. The streaming light reveals the hustling action and crowded movement of a stirring life. Dull monotony is metamorphosed into energy and interest, and spirit and cheerfulness replace care and ennui. Contrast the brilliant lights and surging crowds on Sycamore street for the past year or so with its dull, dark and deserted appearance before the picture show became a part of our local life, and the inference is irresistible that those clean and innocent entertainments have wrought a great good for this city. The change gives the stranger within our gates clearer and better conceptions of the city and its people, and a more favorable impression in all respects of what we really are as a community, and it has certainly made life far more enjoyable here.

MORE LEGISLATION AT ALBANY.

Another bill to regulate the moving picture theatre was introduced in the State Legislature at Albany, N. Y., last week, by Assemblyman Baumann.

It provides that in all cities of the first and second class they must be licensed by the local licensing authority, and violation is made a misdemeanor. The licenses are to be issued for the same periods as theatre licenses and the fee is to be determined by the local authority empowered to appropriate public moneys, but be not less than $25 nor more than $150. No license is to be issued unless the place for which it is issued complies with all the building laws applicable, nor until the licensing authority receives a written report of an inspector and of the building department that the place complies with the building laws. Places must be reinspected by the licensing authority before renewing licenses.

The license is to be operative daily for seven days in the week unless otherwise provided by local legislative authority. The bill prohibits the admission of children under the age of 14 to any moving picture show unless accompanied by parent or guardian after 7.30 in the evening or during school hours. The licensing authority is empowered to make additional inspections and to revoke licenses for cause after hearing given upon notice. Revocation of license is made reviewable by certiorari.

WHO'S 'E GETTING AT NOW?

Again J. J. Murdock, president of the "independent movement," comes out in The Show World of Chicago, with an offer of $1,000 reward, immunity and a good job to the man who will lead him to a "duping" plant. He affirms, or his press agent afirms for him, that he does not want to get one or two dupers, but he wants to wipe out the whole demnition crowd of dupers at one swoop. To accomplish this he is willing to part with $1,000—real simoleons—and make a place for the poor slave who squeals, where he can grow up to be a real honest citizen and a credit to the community, and thus escape the accusing "finger of scorn," which is pointed at him at each corner grocery.

Mr. Murdock also cries out against the "cut-rate" exchange, which is deceiving the exhibitor, and the cheap exhibitor who runs a disreputable place.

This and a lot of other stuff about the exchange men who are trying to palm off inferior film on the exhibitor because it's cheap, is printed under his signature in The Show World. It is a regular "trust" dope. Mr. Murdock ought either to lock up his rubber name stamp or get a new press agent.

NEWSPAPER OFFERS KIND WORDS.

Up in Buffalo, N. Y., where the picture theatre men are having a particularly strenuous time with the Mayor and the police force, the following bit of encouragement from the editor of the Buffalo Courier should be very helpful:

> The moving picture theatre is the poor man's show, and it is also tolerably democratic when you study the people that patronize it. The pictures are the triumphs of the allied magic of two or three leading inventors and of the best play-writing talent of the day.
>
> Attend any of them on an average evening, and as likely as not you will meet there your best friend and his wife.
>
> Certainly you will not fail of meeting hundreds of people whose slim purses bar them from the regular theatres, but whose thirst for clean amusement is just as impelling as that which drives you to pay a dollar or two for a second-rate show.
>
> And, in addition to being the amusement of the masses, the electric theatre is a silent partner of education and instruction. Scenes the world over are reproduced frequently, and people absorb knowledge of other peoples by the most retentive route—that which is sugar-coated.
>
> Above all these considerations, the moving pictures are definite promoters of health and efficiency. They bring the laugh and they temporarily chase away gloom.

Insurance for Picture Theatres

Motion Picture Patents Company Opens the Way for Fire and Accident Indemnity

WHILE the so-called "independents" in the motion picture business have been going about the country endeavoring to poison the minds of the picture theatre men against the Motion Picture Patents Company and its allied interests, that organization has been quietly at work on a plan that promises to be of the greatest benefit to exhibitors. Owing to the supposed extreme danger of fire and panic in moving picture theatres it has, heretofore, been impossible to obtain fire insurance except at an almost prohibitory rate. Careful investigation by expert insurance men has revealed the fact that a picture show equipment, properly installed and maintained, is not an unusual risk and is entitled to a comparatively low rate of insurance.

With this assurance the Motion Picture Patents Company sought and found a company that would assume that risk and, on April 3, a blanket policy amounting to the large sum of $5,000,000 was issued to the Motion Picture Patents Company by the New Amsterdam Casualty Company of New York city, to be apportioned by that company for the benefit of its licensees.

This is the largest policy of the kind that has ever been issued by any insurance company. It will cover all furnishings, fittings, machines and films at a rate less than half that which has heretofore been asked. It will be broader in scope than any available insurance before obtainable.

A further form of insurance successfully negotiated by the Motion Picture Patents Company is a liability insurance, which, for the first time in the history of the picture exhibition business, is available to picture theatre men. Under this arrangement the Motion Picture Patents Company will secure for its licensees policies as high as $10,000, insuring them against loss by accidents in their theatres from fire, panic or other causes. Heretofore there were no companies issuing liability insurance to picture theatres; but, by this arrangement policies are now within reach of even the smallest theatre, provided it is duly inspected and licensed by the Motion Picture Patents Company.

To facilitate the placing of this insurance the Patents Company has organized a Department of Inspection and its corps of inspectors are already at work in a number of the larger cities. It is the duty of these inspectors to certify as to the condition of all licensed houses and those for which applications for licenses have been filed. The general condition of the building or premises occupied will be passed upon; the system of wiring used, the lighting and ventilation and the special appiances used in connection with the picture business will be carefully inspected to ascertain if all local rules and regulations concerning them are complied with, as well as the general requirements of the Board of Underwriters.

Picture theatres, or store rooms in which motion picture shows are given that do not come up to the requirements specified by the Motion Picture Patents Company will first be given an opportunity to comply with the regulations, upon which licenses will be issued and applications for the different forms of insurance will be received. Special attention will be paid to the possibility of keeping picture theatres comparatively light during the performance. Devices have been tried that enable a greater degree of illumination to be carried in the body of the house without interfering with the projection of the picture. This will be a welcome improvement over the old-style pitch-dark auditorium and managers generally will be urged to make the change.

It is not unlikely, in fact, it may be announced as a certainty, that there will be a considerable number of places now occupied by picture shows which will be refused licenses for the reason that they are wholly unfit to be so used. Under this head will come such places as do not afford sufficient exits in case of fire; that cannot be properly lighted and ventilated, and which are generally unsanitary or for other reasons, unsuited for the business.

Much of the odium attaching to picture theatres has come from the existence of places of low character and operated by irresponsible persons. It has long been realized by the leading men in the M. P. business that the undesirable places would have to be suppressed before the public outcry could be silenced. Until the formation of the Motion Picture Patents Company there seemed to be no way for the men most interested to control general conditions. The exchanges, which were nearest to the exhibitor, either could not, or would not, attempt to compel better conditions; so the manufacturers were forced to take the necessary steps to prevent the business from utter demoralization.

While their efforts have been roundly denounced by those men who were largely responsible for the deplorable conditions of the past, the men back of the Motion Picture Patents Company has not lost faith in the possibilities of their organization and are, to a man, loyally backing it up.

The first practical fruits of their efforts are apparent. Nothing of such great importance to the Motion Picture exhibitor has been brought about since the first motion picture was shown that is equal to the insurance features available to licensees of the Motion Picture Patents Company. As the strength of that company is the chief guarantee that the conditions upon which insurance will be issued will be enforced, no great amount of persuasion should be required to convince all intelligent exhibitors that their future success in business lies in their allegiance to that concern.

A further evidence that the Motion Picture Patents Company is working for the interests of its licensees is its position with regard to the temporary summer picture show. In many instances owners of permanent picture theatres find their business cut to pieces during the summer months by the installment of pictures in the dramatic and vaudeville houses, closed to that class of entertainment during that period. In this matter the Patents Company has taken the position that it owes more to the permanent picture theatre than would be gained by licensing a temporary house, and has decided that it will not issue licenses to summer houses unless it can be shown to an absolute certainty that such house will not hurt the business of the smaller houses devoted permanently to motion pictures.

This decision will be received with general satisfaction by owners of picture theatres who have, in many instances, been compelled to close during the summer because the local dramatic house has put in pictures.

Picture theatre men throughout the country may confidently expect that the efforts of the Motion Picture Patents Company to establish the business generally on a higher plane; to improve its moral aspects and insure the safety of patrons of theatres from danger of fire, will result in a decided change in public opinion and relief from oppressive state and municipal legislation which has grown out of past unfavorable conditions.

Note.—The question has been asked if the cost of insurance is covered by the weekly royalty now being paid to the Patents Company by its licensees. THE FILM INDEX is authorized to say that it is not, but that the gain to exhibitors in the cost of their insurance will more than equal those charges. In fact, the Patents Company has opened a way for protection heretofore closed to the picture man.

(Continued on page 10.)

WELCOME DINNER TO VITAGRAPH SMITH.

The "welcome dinner" tendered to Mr. Albert E. Smith at Edgett's Cafe, Brooklyn, by the employees of the Vitagraph Company, came off as per schedule, Saturday evening, April 3. The company assembled in the Venetian room about 9 o'clock, about 75 in number, and sat down to an exceptionally sumptuous banquet. As many of the company had spent the afternoon taking pictures of the Marathon Derby at the Polo Grounds, they appeared at the dinner with full-grown appetites and did ample justice to the menu.

Seated at the guest table was the guest of honor, with his partners, W. T. Rock and J. Stuart Blackton, who also acted as toastmaster of the occasion; W. J. Rannous, director of the Vitagraph Stock Company, Charles Kent and Mr. Brooks, also members of the stock company. At the other tables were the various members of the office and studio forces, composing as fine and intelligent a body of skilled artisans as ever got together on a similar occasion.

At the conclusion of the dinner Toastmaster Blackton opened the talkfest with a few pleasant references to the object of the gathering, and called upon several of his associates for remarks. It became quickly apparent that the Vitagraph men were really men of action, but of few words. Nevertheless, there were some good stories told and many congratulations for the guest upon his safe return. One thing was revealed: it is that the Vitagraph family is about as happy and harmonious and devoted to their duties as could possibly be hoped for under the most ideal conditions. There exists a kindly feeling for each other and every man of them feels that he has a strong personal friend in each of his employers. Among those who spoke were: Walter Arthur, C. A. Wilatowski, W. J. Rannouns, J. B. French, William Watson, C. A. Burton, George Hedden, Victor Smith, Charles Chapman, Charles Hartigan, Walter Ackerman, Charles Kent, Elmer McIntosh, Edward Phillips and John Adolphi. Some excellent songs were rendered by Paul Panzar, originally of the first Florodora company, but now one of the Vitagraph actors.

The affair closed with "Auld Lang Syne" sung by the company, and many present hurried to the studios to develop the negatives of the Marathon race taken in the afternoon. Another evidence of the devotion to duty that seems to prevail among the Vitagraph forces.

STRIKE BILLS.

It could not be expected that so important an interest as the motion picture business could long escape the notice of the predatory legislator with his "strike bill." It is one of the penalties of success, and there is always some legislator who wants to make up the expenses of his previous campaign.

In several states legislation aimed at motion pictures, has been proposed. Some of these measures are aimed at the exhibition end of the business, such as prohibiting children attending M. P. theatres and prohibiting Sunday shows. One has been offered in the Missouri legislature attacking the rule of the Motion Picture Patents Company, which forbids its licensees from using any other than licensed film on their projecting machines.

The most remarkable act proposed is one introduced in the New York State legislature at Albany prohibiting the use of celluloid film in motion pictures in the State of New York, under penalty of fine and imprisonment, or both, for a violation of the act. As such a law would be almost confiscatory, and as there is no special necessity for it, the probability of its passing is remote.

WHY IS THE MAYOR?

The recent activity of Mayor McClellan of New York city, in opposition to the Sunday picture show is likely to cause considerable trouble to picture men before it subsides. Acting under ordinances and sections of the penal code the Mayor has issued six-day licenses to all picture men who have recently applied, and they have had to accept what was given them or nothing.

Brill & Fox, operating a chain of picture theatres, were the first to attack the action of the Mayor when they endeavored to mandamus the Mayor and compel him to issue a seven-day license to them. In this they were defeated. The next effort to circumvent the Mayor was made by the same interests through Gustavus A. Rogers, who secured an injunction through Justice Gaynor, of the Appellate Division, on April 3, restraining Mayor McClellan from interfering with the operation of one of the Brill & Fox houses until the decision of Justice Thomas, upholding the Mayor's action could be reviewed. A hearing on the injunction was held last Friday, April 9, and the outcome is awaited with great interest.

Those who know Mayor McClellan say that, so far as he is personally concerned, they do not believe that he is opposed to Sunday shows of any legitimate character, least of all the picture shows. His action against the picture shows is explained by purely political reasons. There is great lack of harmony between the Mayor and Big Tim Sulivan, who is interested in many picture shows in Greater New York, and is believed to be behind the Fox Amusement Company. Neither is there any love lost between the Mayor and Senator McCarren, of Brooklyn. So, by attacking the Sunday picture show the Mayor has found a way of hitting his political enemies by annoying their friends or clippling interests with which they are connected. In this course the Mayor is not likely to increase his popularity to any appreciable extent.

BAR KIDNAPPING PICTURES.

The authorities in several cities have issued orders to exhibitors that pictures illustrating the crime of kidnapping must not be shown in the picture theatres. The position of the authorities is that the effect of such pictures is to suggest to weak-minded persons that the crime is an easy one to commit and to influence them to commit it. This is probably true in the same measure that a detailed story of a kidnapping published in the daily papers will exert a similar influence over weak-minded persons. By the same sign the papers should be prevented from publishing such details.

On the other hand there is the equally just and valid claim that publicity warns the public of danger from kidnappers. It is quite as likely that fathers and mothers and their children, seeing the portrayal of the crime of kidnapping at a picture theatre, will be warned to guard against the crime. Such a picture should be especially instructive to children who, unable to read and comprehend the printed warnings, can understand the warning in the picture and will avoid any semblance of an attempt on the part of strangers to entice them away.

But the average police mind is not subtle enough to see that far.

PATHE'S NEW MACHINE CATALOGUE.

A gem of the printer's art and a little mine of information regarding the Pathe M. P. machines and accessories, is the new catalogue issued by that firm and now ready for distribution. It contains the last word on the projecting machine question. Have you received one?

PICTURE MEN STIRRED UP.

Authorities in Philadelphia Discover Many Instances of Carelessness and Neglect of Fire Regulations.

Moving picture men in Philadelphia are being subjected to a grilling from the press of that city because of what would seem to be almost criminal carelessness on their part because of the manner in which they have ignored or neglected to comply with the regulations of the city in the matter of fire precautions and electric wiring. While allowance must be made for the zeal of a newspaper with the lust of crusade, there is no doubt sufficient cause for complaint, and surely no good reason why some of the things complained of should exist.

Among the defects found by the inspectors are enumerated as follows:

> The main switch was broken and fused with copper wire, which was uninsulated. (This is botch work and exceedingly dangerous.) The main running from the meter to the switch had been broken, and the loose ends twisted together, with no insulation. Copper wire was used for fuses on the switchboard. In the rear of the basement the circuit comes down through the floor without insulation and feeds five 110-volt lamps. Where the leads are connected to the mains they are not soldered nor tapped.
>
> There are several switches located on the walls and connected to 220-volt mains; these wires are hanging at random and the only reason that no accident has occurred is that fortunately the double pole knife blade switches have been left open.
>
> The wires come through the floor without insulation and run closely over a work bench to a receptacle on the wall. In the center of the third floor are two No. 12 galvanized iron wires, coming up from the second floor ceiling. In the rear of the third floor magnet wires are tapped loosely to gas pipe.
>
> They have been adding motors and lights to the building from time to time with any old scrap wire they had, regardless of any rules or regulations of the fire underwriters. The condition of the electric wiring at the above premises are in fact the worst I have ever seen in my eighteen years' experience in this line, and I must confess that fire is liable to happen there any minute, day or night, until these defective wires are taken out of the basement, second, third and fourth floors and installed in proper manner.

There are 185 picture theatres in Philadelphia, all of which must suffer from the odium cast upon them by the findings of the inspectors in this one case. There are others, not so flagrant, but sufficiently bad to lay the offenders open to severe criticism and even to the inconvenience of having to close for repairs.

Picture men must learn that it does not pay to attempt to evade the fire regulations and other rules of a city intended for the protection of the public against disaster. When they do disregard those rules, not only the offender is made to suffer, but the entire business is brought under suspicion. As a result of the awful disaster which happened in a Mexican city recently, a license has been imposed on picture theatres in that city that has compelled the complete abandonment of the business there.

A warning should be taken from that state of affairs by picture theatre men in the United States. Keep your theatres in a safe condition at all times.

"INDEPENDENTS" GET DESPERATE.

One of the best evidences of the desperate condition of the "independent movement" is shown in one of its recent advertisements. Its sponsors warn the exhibitors to beware of the wild-cat film exchange and the duper of films in these words:

> "It has come to our knowledge that certain so-called Independent Film Exchanges have imposed upon exhibitors, placing the International Projecting and Producing Company in a false position. This savors of a trick of the trust and is a condition we aim to eliminate."

This looks bad for the "independents," when they take to warning the trade against each other. If Mr. Murdock and his associates keep on the "independent movement" will shortly be shown up in its true light.

TROUBLE IN BUFFALO.

Motion picture exhibitors of Buffalo, N. Y., are having considerable trouble with the local authorities over the question of Sunday closing. On the strength of the decision of Justice Gaynor they are attempting to keep open, but the Mayor and the police are making a desperate effort to override that decision. Albert W. Schlagter, of the United Vaudeville Company, was arrested a week or so ago and committed to jail. He was released on a writ of habeas corpus, obtained for the purpose of bringing the matter to the attention of the Supreme Court. Upon hearing the arguments the decision of Justice Gaynor was upheld and Schlagter released from custody. A recent letter from Mr. Schlagter says that "it is now up to the Buffalo Mayor to see what he intends to do."

ENTERPRISING PICTURE MEN.

Out in Belvidere, Ill., Tabor & Babcock, proprietors of the Majestic Picture Theatre, held a big reopening event on the evening of March 24. Several days before the date scheduled for the opening they placed good sized advertisements in the Belvidere papers, announcing the subjects of the pictures and the illustrated songs. When the event came off the house was crowded at two performances, and the papers gave the event marked attention. It is doubtful if any usual theatrical engagement in Belvidere ever received more space in notices than did Tabor & Babcock on their opening.

Regarding the appearance of the remodeled theatre the Belvidere Republican printed the following:

> Expressions of admiration were general as the beautifully adorned interior of the pretty theatre was viewed. The work has been done by the firm of Clark & Munn, who employed for a part of it Aaron Lawson, of Rockford, who is an especially clever artist in his line. The color scheme of the auditorium is brown and cream, the shades very harmoniously blended. The lobby is in white and green. The work of Artist Lawson is in water colors and oil and roses are the floral centres for the different pieces. In the lobby are floral wreaths and a harp and flute in panels and these are duplicated in the audience room. The stage opening border is a Moorish design.

A WORD OF CAUTION.

Editor THE FILM INDEX.

Dear Sir: I notice in your columns a few words about vaudeville acts in moving picture houses, and take the liberty in saying that the picture business is still good and can be kept good for a long time to come. But vaudeville is bound to be put on with the pictures just as sure as you are born.

You will also find that the manner in which the film manufacturers are juggling with the business at the present time is hurting the whole country in this line. Making all the picture houses pay royalties on something they have already bought and paid for is forcing them into the vaudeville business exclusively.

Everything has its day, and pictures will have the same end if the manufacturers are not very careful with the handling of the business.

While it may be the means of improving the character of the pictures, the plans of the manufacturers have been the means of putting lots of theatres out of business that were doing well. This alone hurts the picture business, because it is talked about in the different cities where theatres have closed.

Please don't think I am a kicker, because I am not. I have a big house and can play vaudeville alone and do well. Please accept this as it is meant, and not as from a kicker. When I go East next trip I will call on you. I am,

Very truly yours,

San Bernardino, Cal. J. W. Leonard.

FINDS VAUDEVILLE HELPS BUSINESS.

Editor of THE FILM INDEX:

Dear Sir: I read your editorial in a recent issue of your valuable edition relating to the introduction of vaudeville acts in conjunction with moving picture theatres with much interest, and I am in a position to state that I have added one good turn to my pictures and I am positive that it has increased my business very much.

Of course, any intelligent manager knows that he can never gain anything by running a place that plays the "cheap" class of performers, and I have found it to my advantage to play the best class of vaudeville only. I have been in the moving picture business ever since its infancy and I can safely say that the majority of the people like a good novelty act occasionally, therefore, I am always on the look out for them.

I also notice that if at any time I should not have a very good bill of pictures my vaudeville usually holds me up.

I am using association service and am proud to say that it is entirely satisfactory in every respect,

With best wishes for your success and thanking you for the opportunity of discussing this interesting topic, I am, Yours very truly,

Joseph St. Peter,

Olympia, Wash. Prop and Mgr. Acme Theatre.

MUNICIPAL REGULATION OF PICTURE THEATRES.

A recent issue of Insurance Engineering describes the methods in vogue in the cities of Schenectady, N. Y., and Newark, N. J., for the protection against fire in picture theatres, which will be of interest to M. P. men everywhere.

> Chief Engineer Henry R. Yates of the Bureau of Fire, Schenectady, N. Y., has advised Insurance Engineering that the bureau exercises great care "in seeing that each and every moving picture machine is properly installed and properly cared for, for the safeguarding of life and property." "In all places where these machines are to be placed," Chief Engineer Yates says, "we demand a separate room built of galvanized iron with proper improved shutters and flues to be connected to the outside, so that if a film should catch fire, no harm can be done. The machines are of the protective type, and inspections are made by me of each and every moving picture theatre twice every week." Picture films are only allowed to be stored in the protected room mentioned, which can be used for no other purpose than the one for which it was built.
>
> The regulation of moving picture shows in Newark, N. J., was described as follows by C. Albert Gasser, Inspector of Combustibles and Fire Risks: "When the moving pictures first came to town no license was issued by the Aldermanic Committee on Licenses until the building department and the chief engineer of the fire department had first approved the application, and such approval was never granted until both these departments had satisfied themselves that all fire precautions had been observed. To this was later added the approval of the inspector of combustibles and fire risks. And, in addition, it was decided that all operators of these picture machines must be licensed by the city. Before issuing licenses to operators, I examined the latter as to their fitness and capability. Applicants under legal age were rejected incontinently, and so the worst evil—machines operated by irresponsible boys—was immediately removed. If an applicant didn't seem possessed of enough common sense to stop a panic, he was rejected; if he was a chronic cigarette smoker, he was turned down; and, of all the many applicants, only the most proficient, careful, intelligent men were licensed. And on each license was written (they may be seen in any booth in the city) 'machine must be kept in first-class condition and must not be operated except in fireproof booth, equipped with sand, water and fire extinguisher—faulty films not to be used—extra films to be kept in metal boxes—absolutely no smoking.' To these written instructions were added the following verbal cautions, as any operator may testify: 'You are held personally responsible by the City of Newark for the safety of the establishment where you are employed and also for the safety of the people who attend the performances. Even on your meal trick, when relieved by your assistant (unlicensed) you are still responsible: therefore, give him strict instructions what to do in your absence. Do not permit boys to operate the machine or re-wind films. Do not allow boys or friends or strangers in your booth. Do not re-wind one film while showing another. In case of accident throw over your lamp house, then throw on the house lights. If you have a fire, use sand, water, or your extinguisher—anything to put out the fire. If you cannot handle the fire use every effort to prevent a panic. Never read while cranking your machine. Before showing a machine publicly, examine it. If sprocket holes are torn or worn, mend the film; if the film is in poor condition, discard it altogether. Keep loose pieces of celluloid film in a tin box; throw carbons in the sand pail. If you are caught smoking or have a fire or an accident, due to carelessness, your license will be immediately revoked. If exits fail to work or exit lights are not burning, or the house management neglects any fire precautions, notify this bureau. Rheostats or "rheostasticides" must rest on asbestos or stone or brick at least six inches above the floor. Keep wires from the switch to the lamp house covered with serviceable asbestos. Under no circumstances use more than 35 amperes of electricity, and never use fuses heavier than 50 amperes. And now, Mr. Operator, if you have a fire or a panic, you are apt to go to jail.' "

CHEAP TRICKS OF THE "INDEPENDENTS."

One of the several so-called "independent" concerns located in Chicago issues a weekly "con" letter to exhibitors. The latest epistle contains the following admonition:

"DON'T SIGN ANYTHING NOW BY ANY MEANS.

"Why should you when, by remaining independent, you can exhibit both independent and 'licensed' film, but if you sign any contract whatever you will have to exhibit 'licensed' film only for one year. Write for more information about this and have no fear of the combine preventing you from operating your machine. It can't prove it controls a single patent, and besides, the government is investigating its methods to the extent that the enclosed resolution has been passed in the House of Representatives."

The "resolution" referred to is the one that died in the last session of Congress. If adopted then, or at any other time, it would have no bearing upon the M. P. situation. To say to the exhibitors that the Moving Picture Patents Company cannot prove that it controls a single patent and that the government is investigating the methods of the company is uttering a deliberate falsehood for the purpose of misleading the exhibitor.

EXTRA CHARGE REDUCED ON PATHE FILM D'ART.

On cable advices from Mr. J. A. Berst, now in Paris, the extra charge of $20 heretofore announced for that company's latest Film d'Art subject, The Kiss of Judas has been reduced to $5.00.

Films of the Week

(See Advertisements for Release Dates.)

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"THE WINNING COAT."—It is said that the coat does not make the man, but it must be admitted that it goes a long way toward working out his destiny. So it was that the aforementioned article of wearing apparel brought about justice on the one hand and future happiness on the other for the young courtier upon whose shoulders it hung. This gallant youth, handsome, ambitious and brave, mild in manner, but quick to resent an insult, engages in a duel with another of the Court, and is surprised by the King, who has issued a strong edict against duelling. For the offense he is arrested but paroled. Now, the young fellow is deeply enamored of one of the ladies of the Court, to meet who he breaks his parole. He is caught, stripped of his regalia and banished from Court. There is among the courtiers a party of conspiritors who have plotted to abduct the Queen and hold her hostage for ransom. At the tavern, the leader is given a letter setting forth their plans, which he cautiously reads and thrusts into his coat pocket, and sits down to while away the time gambling. Our hero enters, and being despondent, wishes to forget his woe by entering the game, but he has only his hat and plume to wager, still this is accepted. The fates are with him; he wins again and again until he has the party cleaned—the conspirator even of his sword and coat. Putting on the coat, he feels the letter in the pocket, and reading it learns: "climb to the balcony hall at midnight. We seize the Queen then." He decides at once to save the Queen and hurries to the balcony hall through the window and has barely time to hide in a large clock when three conspirators enter. At this moment the Queen appears on the way to her apartments, and the conspirators creep out to perpetrate their foul disign, when our hero leaps to the fore, and, taking them by surprise, manages to hold them at bay until assistance comes. For this deed he is not only released from his parole, but is given the hand of his sweetheart and dubbed Knight. So much for the Winning Coat.

"A SOUND SLEEPER."—Somniferous Sam, a Knight of the road, otherwise tramp, possessed autosoporiferous qualities that beat Rip Van Winkle to a frazzle. When he fell asleep, which was often, an earthquake or cyclone could'nt awake him. Our introduction to the gentleman occurs when we see him seized with this lethargic torpescence approaching and lying down upon the soft side of a hemlock plank. Shortly after, a fight between a mob of roughs, who sprawl and tumble all over him, but he simply snores forth that beautiful nocturn "Please go 'way and let me sleep." He finally gets up and makes his way to a large barrel labeled "ashes." In he crawls and sleeps, and is soon buried in ashes contributed by the housewives of the neighborhood—still he sleeps. A cart backs up and carries the barrel to the dump, where he and ashes are deposited—still he sleeps. Having completed his devotious at the shrine of Morpheus he gets up, brushes his clothes with a pocket whisk, and saunters off.

"CONFIDENCE."—A Beautiful Romance of a Girl from the Golden West.—Confidence is the flower grown from the seed of true friendship, watered by the tears of adversity, and often assailed by the blight of calumny. For as Shakespeare says: "Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny." So it was with little Nellie Burton, the orphan girl of the rancho, who, budding into womanhood, realizes her position and appreciates the low brutal character of the habitues of the place, even discerning the true nature of her fancied sweetheart, Jim Colt, who was, to say the least, an unconscionable villain. Tiring of her present environments she decides to leave the place and seek a nobler and higher life. To this end she makes her way eastward and applies for a position as nurse at a New York hospital, and we next find her engaged in that corporal work of mercy "ministering to the sick." She is untiring in her efforts to ameliorate the sufferings of the poor afflicted souls in her charge, and soon becomes a favorate with all, and regarded a ministering angel by the sufferers. Her mild manners and pure nature impress the head surgeon, a man of eminence in his profession, to such an extent that he finds himself deeply in love with this poor, self-sacrificing girl. He proposes marriage, which she at first mildly declines, not that she doesn't return his love, but she feels the awful disparity of his position of eminence and her lowly one. He at length dissuades her from her qualms of conscience on that score and they are married. Here is a new life indeed for her. She has all her heart may desire, and above all the confidence of her husband. However, there must come a cloud, and this is in the shape of her girlhood sweetheart, Colt, who has migrated East, and living on his wits. He runs across Nellie in the company with her husband as she enters her own home. The low, conniving nature at once asserts itself and he immediately plans a scheme of blackmail using as capital her pure innocent love letters, which really tell the truth of the irksome environment of her past life. Waiting a favorable opportunity, Jim Colt "visits" her and with a threat of showing these letters to her husband, he extorts money from her. This gone he comes for more, and as she has no ready cash he takes her jewels. The money raised on these goes the same way, so he calls to make another demand. This the poor helpless girl finds unable to meet, and during their argument the surgeon enters. Colt then hands the missives over to the husband, who, taking the packet throws them into the fire and has Colt forcibly ejected from the place, with the positive injunction never to return. In this subject the biograph has told a pretty simple story, and one that is sure to appeal to the spectator. The photographic quality of the film is perfect.

GAUMONT

(GEO. KLEINE)

"CHARLIE FORCED TO FIND A JOB."—"Father is rich and mother don't care" is adequately demonstrated in this series of views. Accustomed to having all expenses paid and "painting the town" to his heart's delight, Charlie is "stung" when, after an unusual carousal, the parential remonstrances to his rapid pace are so marked and effective that he finds himself on the outside of his heretofore "Garden of Eden."

Various efforts are made to secure funds to maintain a living, but Charlie is unsuccessful and goes from bad to worse. However, he manages to make his several attempts at times when his parents are present, much to their humiliation and disgust.

What was intended for a punishment for Charlie has a reactionary effect upon his family and they sue for peace. All possible concessions are made and every inducement offered if he will only return.

Good quality and perfect dramatization.

"IN THE LIME LIGHT.——This subject is a novelty of highest order and will not fail to produce wholesome amusement. A street fakir is seen to extoll the virtues of an improved mechanism for which he claims unlimited qualities.

He induces a maiden to look into the apparatus with a view of seeing her future husband. A young hopeful wishes to see his prospective wife. Another desiring to prove his pedigree calls for views of his ancestors. A fourth person has a yearning to see what his children will be like and finally an inquisitive man is imbued with the desire to see his mother in law.

All are satisfied so far as the mere satisfaction of their curiosity is concerned, but far from being pleased with the realization of their ideals. The caricatures of the crayon artist order are grotesque and highly amusing.

"UNDER SUSPICION."—This story illustrates in a very effective manner in the anguish undergone by a person of jealous disposition. The devoted wife and child are planning for a celebration on the event of papa's birthday. Father is requested to go on an errand while the two lay their plans; later he surprises the daughter writing a letter; a gold handled cane, intended as a gift, carelessly left on the lawn by the servant, who hurries away at the sound of his master's approaching footsteps and unexpectedly coming upon his wife picking a bouquet cause jealousy to arise in the man's heart. Never dreaming that what he deems evidence of infelicity is really evidence of love and devotion. When the morning of his birthday dawns his demeanor is sullen. The surprise awaiting him in the demonstrations of affection is overwhelming and he shame-facedly accepts the offerings and vows never again to permit distrust to dominate his actions.

"POLICEMAN IN ACTION."—A rip-roaring comedy is rendered in the specific action brought about by a policeman, who, in answer to an advertisement, secures a pair of electric boots.

Unfortunately, the appliances are put in connection with a trolley wire and generate an enormous power and the officer loses control of himself.

The funny incidents are too numerous to permit description in the short space available, but we can without hesitancy state that it is unquestionably one of the best comedy subjects ever produced.

URBAN-ECLIPSE

(GEO KLEINE)

"A BACHELOR'S PERSISTENCE."—That "Persistency Conquers" is very aptly demonstrated in this series of views. A confirmed bachelor, possessed of all the attributes and characteristics of a charter member of his class falls a victim to the unerring darts of Dan Cupid and with the same persistence with which he previously sought to evade the meshes of matrimonial entanglements he now strives to enter the realm of connubial bliss.

He serenades the object of his affection, offers gifts of every description, and seeks by every possible means to ingratiate himself with the young lady. All efforts are unavailing, he is ordered from the premises, expulsed and subjected to all manner of humiliation, but instead of his ardor being dampened he is spurred on all the more to accomplish his purpose.

Finally fate smiles kindly upon him and he is given the opportunity to prove himself the hero in a thrilling rescue scene. For this he is received with open arms and both live happy ever after.

ESSANAY MFG. CO.

"THE CHAPERONE."—This is a legimate comedy that will tingle the risibilities of the most fastidious.

O. Howe Gruffe, a business man, is a widower with a beautiful daughter. A young college chap, Charley Duncan, has fallen desperately in love with the daughter, and she with him. O. Howe Gruffe, finding them making love in his house, throws Charley out, and, unmoved by tears of his daughter, informs her sternly that she must never see Charley again without a chaperone. The daughter phones Charley and tells him he must secure a chaperone, then everything will be all right.

Charley, at his quarters in the college grounds, is in the blackest depths of despair, when his room mate pounces into the room, and Charley conceives the idea of dressing his friend up in woman's clothes and passing him off as "The Chaperone." Charley's friend consents to help him out of his dilemma, and laughs with glee at participating in such a good joke.

After much difficulty the friend is dressed, and they proceed to the home of Charley's heart's desire. Arriving there, Charley's presence angers O. Howe Gruffe, but upon being presented, leaves the young people to themselves, as he falls desperately in love with "The Chaperone."

The Chaperone evades all the old man's advances and causes great consternation to Charley when the young lady's dress arrives, and she insists on The Chaperone helping her put it on. Charley has to confide in her who "The Chaperone" really is, and she flees to her room hastily.

The Chaperone makes merry with O. Howe Gruffe, and Charley tells "The Chaperone" to get Gruffe's written consent to his daughter's marriage to Charley. The Chaperone agrees, and when O. Howe Gruffe, begs for a kiss, the Chaperone tells him that for his written consent to his daughter's marriage to Charley he can take it.

O. Howe Gruffe gives it and claims his reward. As he embraces "The Chaperone" the wig falls off, disclosing his identity. O. Howe Gruffe in anger demands the return of the agreement, but "The Chaperone" gives it to Charley, who takes his sweetheart in his arms, and the friend doffs his female garments, laughing at O. Howe Gruffe's rage.

"THE RUBES AND THE BUNCO MEN."—The opening scene of this comedy shows the arrival of a typical Rube and his daughter from the rural districts. Leaving the depot of a well-known railroad in a large metropolis, they are spotted by two bunco men on the outlook for victims, and cautiously trailed. The Sharpers, laying their plans enroute, take a short cut and secure material for their game.

They happen upon a magnificent team of horses attached to a carriage standing alone in front of a residence, and after placing a sign upon the carriage "For Sale, $25.00," they await the coming of their victims. The Rubes, much taken with the splendid turnout, immediately purchase the outfit and drive off in state. The Sharpers again head off the Rubes and place a large sign in a conspicuous place upon a swell mansion. The sign reads "This property in exchange for a team and carriage and so much cash to boot." One of the Sharpers disguises himself, makes the exchange, secures the cash, and they both drive off in the vehicle. The Rube and his daughter are thrown out of the house by a footman, and hurry away in search of their team.

The Sharpers drive the team back to its original stand and hurriedly disappear just as the owner and his coachman come out of the house. As the owner is about to step into the carriage, the Rube and his daughter rush upon the scene demanding the return of the rig. After a considerable struggle, the Rubes are ejected and the team drives away. A sudden revelation comes to the victims that they have been buncoed.

The action is rapid, the acting excellent, and the story well told.

EDISON CO.

"THE INTERRUPTED JOY RIDE."—Mr. Simkins decides to buy an automobile. After inspecting several, desides on a large car. While driving home in the machine, his chauffeur is arrested on account of overspeeding. The question presents itself as to who will drive the car the balance of the journey, and Mr. Simkins is prevailed upon by his friends to run the car. He consents and they start on the "Joy Ride."

Having no knowledge of the handling of the automobile, Mr. Simkins has his own troubles. His first encounter is with an old farmer pushing a wheelbarrow, and the farmer barely escapes with his life. He enlists the services of a police officer who attempts to follow the fast disappearing car. A tramp lying in a nook by the roadside barely escapes. Two lovers in a hammock are upset into the car in its mad drive.

Mr. Simkin's troubles are not ended, for a picnic party having lunch in the woods are scattered. A nurse pushing a baby in a carriage is the next target and the carriage upsets. She chases the automobile, and, as it stops, climbs aboard, but they manage to shake her off.

The chase of the joy riders is brought to a sudden stop by another automobile, and thus Mr. Simkins ends his trip by being arrested and placed in jail.

"THE OTHER FELLOW, OR A FIGHT FOR LOVE."—Cupid's work was ever of a troublesome nature. Two chums, Tom and Andy, become rivals for the hand of the fair Clara. She finds she loves both fellows, and consequently is unable to determine which to accept.

The rivals are not content to leave the all-important question to the fair maid for her decision, but every time they meet, argue the matter and end in a fight. The first encounter results in torn clothing and injured faces with honors about even.

At their next meeting, a few days later, the battle is renewed, but this time with sabres. Such weapons, however, are only for those skilled in the use of them and the boys end up in a second fist fight. Another encounter follows the next day with revolvers, but they are poor targets for each other and wind up with the usual method of "fists."

Meanwhile the fair Clara is wooed and won by an impetuous Frenchman. They are quietly married to avoid unpleasant scenes with the fighting "rivals."

The boys, however, hear of the Frenchman's successful suit and hasten to learn how true it may be. They meet the happy wedded couple about to start on their honeymoon and are introduced to the non-fighting "winner" to their utter disgust, each blaming the other for the loss of the girl.

"IN THE DAYS OF WITCHCRAFT."—Nancy and Jack, her sweetheart, start merrily enough for the May dance on the village green, where they encounter Lord Craven, a dissolute roue, who lays a wager with his roystering companions that he will succeed in getting a kiss from Nancy.

During the May-pole dance Craven attempts to win his wager, but meets with a hearty repulse and retires discomfited to the White Horse Tavern, vowing vengeance, to the amusement of his companions.

Jack, learning of Craven's misconduct, seeks him out and a desperate fight ensues in which Jack is rendered unconscious by a blow from Craven's heavy walking stick. When Jack recovers his mind is blank; he is idiotic.

Craven denounces Nancy as a witch, claiming that she has bewitched Jack. A warrant is issued and Nancy is arrested, tried and sentenced to be burned at the stake, unless she uses her alleged art of witchcraft to restore Jacks' reason. She fails to do so. Jack recovers his reason, learns of his sweetheart's great danger and reaches the public square just as the torch is about to be applied. Nancy is saved, to the delight of the villagers.

Craven, hidden in the crowd, is seen and recognized by Jack, who drags him forth. The truth comes out. The Governor orders the arrest of Craven, who is taken away, while Jack and Nancy return home to give thanks for their providential delivery.

S. LUBIN.

"THE CURSE OF GOLD."—While mother and daughter receive the tailor to order some clothes, the miser enters. He throws the tailor out of the room and scolds the women for being so extravagant. He then sends them out of the room and sits down to count his money. Hearing steps he takes the money, which he loves more than anything else on earth. He carries it down to a secret vault in the cellar which is securely protected by a heavy iron



door. The miser enters the room of a poor family. The husband lays on the death bed. The wife with four children has not enough to feed the little mouths. The miser enters with two gendarmes. He wants his money or his money's worth. There being no money in the house he takes the furniture and what else he finds in the room. While walking down the street a poor beggar-woman asks the miser for alms. He pushes her aside. Unfortunately, she falls, whereby her pennies roll over the sidewalk. Greedy for money the miser picks up a few pennies and walks away. The miser is visiting one of his titled indebtors. He presents a note for payment, but the nobleman cannot meet his note. He tells the miser that he will be forced to kill himself if he insists on immediate payment. "Do it, do it," says the miser. The nobleman lifts a pistol to his forehead. Just then the young wife enters and shows the miser the door. Threatening, he leaves. The miser returned home. He goes to the cellar to store away his gold. He enters the secret vault. Accidentally the door closes and as there is no possibility of opening the door from the inside, the miser is buried alive. Upon his knees he offers gold to God. Still the door is closed. He offers more and more. He is mad with fear. Suddenly the visions of those which he coerced pass through the cave in endless procession. Senseless he drops to the floor.

"MY FRIEND, THE DUMMY."—Philip had a good time at his club. While going home he passes a clothing store. He runs into a dummy, excuses himself and immediately sees great fun ahead for him. He invites the dummy to a glass of beer. Enraged



through the refusal of the dummy to drink, he starts a fight. A policeman interferes but fares very badly. The dummy is run over by an automobile and Philip is paid hush money. The servant girl cleaning the windows drops the bucket from the third story. It hits the dummy. The lady of the house, thinking somebody was killed, faints. Many more incidents



and accidents happen. At last the proprietor of the clothing store discovers the loss of his dummy. A chase ensues. At last the dummy is discovered, but in a badly battered condition. The storekeeper's sorrow, however, is turned into joy when he finds in the pocket of the dummy's suit the hush money which had been paid to Phil.

"AFTER THE BACHELOR'S BALL."—A bachelor after the ball is somewhat troubled with headache. He lays upon the lounge and suddenly sees the statue of Venus, which is standing in his room, getting alive. When he wants to embrace her, she vanishes. He is so mad about this that he discharges the butler who has just entered. As he is not able to attend to the house himself he advertises for a housekeep to call on him the next morning at 10 a. m.



At 10 a. m. The residence of the bachelor is besieged by women all anxious to serve as housekeeper. They break into the house, they follow him from room to room until at last they are held at bay by a fat Irish woman who drives them out and presents herself to the bachelor as his new housekeeper. The bachelor is glad to have found such a treasure, but when the Irish woman makes goo-goo eyes at him he runs away. Stepping out of the house he meets a young couple flirting. Going to the park he sits on a bench and is soon joined by another couple making goo-goo eyes. Going to the restaurant two lovers sit at his table. The love germs have taken hold of him and he puts an advertisement in the paper as follows:

"Bachelor of means wishes to marry beautiful and highly intellectual young lady. To avoid the embarrassment of the first meeting will see applicants to-morrow between 2 and 3 at the "Queen's Inn" entrance. Kindly carry a rose." About fifty women have come to answer the advertisement. Every gentleman that passes is accosted by the women who are anxious to meet the bachelor. When he at last appears he is driven to flight by the love-crazed women and some exceedingly fine chases take place. At last he is caught. One of the women is just dragging him away when he wakes up. "Oh, such a headache!"

"SLIP POWDER."—The inventor's young son has trouble with his shoes; they won't slip. The father gives him a slip powder which works like a charm. The young rascal is delighted with the results. He



takes a box full of slip powder and goes out to have some fun. He strews powder upon the street. The grocer slips with a basket full of potatoes. The milkman slips with a can of milk. A fat nigger woman slips with a pail of water. The ladies of the Seminary on a walk slip in a heap. The boy has lots of fun with his slip powder, but waits until he gets home to father.

KALEM CO.

"THE ORANGE GROWER'S DAUGHTER."—Complete Lecture.—We now ask you to accompany us on a trip to Florida, to the famous orange groves. We will show you trees laden with luscious fruit and you will see what a paradise on earth this beautiful country is. And while we are giving you a glimpse of this interesting section of the Sunny South we shall tell you a story of love and adventure. Stella, the beautiful daughter of a wealthy orange grower, has promised her hand to a fine young fellow, Jim Carroll, the son of a neighbor. But Stella has aroused the passions of a Cuban, her father's overseer, and this man, taking advantage of the father's absence, attempts to carry Stella away to Cuba by force. He nearly accomplishes his desperate purpose, but is frustrated by Jim, who rescues the girl after a fight against almost overwhelming odds. All of the scenes were taken by the Kalem Company's Stock Company, on the St. John's River, Florida. (START PICTURE ON SCREEN.)

What a beautiful Southern home, an old-fashioned mansion surrounded by pines and live oaks from which the Florida moss hangs in grey festoons. In the hammock sits Stella, reading. And the young man whom we see approaching from the rear, is Jim Carroll, her accepted lover. He is a fine, handsome young fellow, and it is easy to see that they are very fond of each other. But they are not alone. Slinking around the corner of the house comes the Cuban overseer. He is infatuated with the girl—or perhaps with her prospective fortune, and he is wild with rage as he sees his chances disappearing into thin air. But he dare not interfere just now, and before they see him, he has strolled away nonchalantly smoking his cigarette.

But now Stella's father comes from the house accompanied by his valet, a colored boy. The father is dressed for a journey and has come to say goodbye to Stella and Jim. While he is doing so, the Cuban overseer comes in, and with exaggerated politeness bids the master farewell. And little suspecting his treachery the master says "good by," leaving the Cuban in charge of the plantation. The girl and her lover run away light heartedly, but the expression on the Cuban's face and the manner with which he fingers his keen bladed knife leads us to suspect him of foul intentions. He is a man capable of almost any degree of villainy.

Here we have a magnificent orange grove at the height of the season. The trees are laden with gorgeous fruit and the pickers are busy with their sharp clippers cutting the ripe oranges for the Northern market. The overseer is superintending the work and has in his hands an unusually fine cluster of fruit. Stella comes along with her colored maid and the overseer greets her with an elaborate bow. He presents the cluster of fruit to her and asks her to come to another part of the orchard, where a new kind of fruit is growing. She goes with him all unsuspecting and as they go out the colored maid finds a minute to have a passage at arms with her best fellow, who is one of the helpers in the grove.

To another part of the grove where there are no ears to overhear, the Cuban leads Stella, and there pours out a passionate story of love. She refuses him, of course, and then casting aside all self-restraint, the Cuban seizes her in his arms and kisses her. She breaks away furiously indignant, and before he can move she strikes him full in the face, and as he staggers under the blow, she runs away. The Cuban knows now that he cannot win the girl by fair means and he speedily determines to adopt other tactics. We shall speedily see what is in his mind.

Here he comes—he has concocted a decoy letter and now he proposes to have this little darky boy take it to Stella. He asks the boy if he knows where she is and on receiving an affirmative reply, the Cuban hands over the note. But the boy is wise and will not stir until he has been paid. But now the coin is produced and the boy darts away.

Stella and Jim are having a beautiful time playing tennis on the lawn when the colored boy runs up with the note. Stella reads it:

"Miss Stella:

"Ma fell this mornin an brok her arm. Ples come to see her if you kin. Yours respetfully,

"Mirandy."

Accustomed to receiving such messages and making it a point of always looking after her father's servants, Stella calls her maid to bring her hat and the two go away together. If Jim only knew what was behind that note he would not look so happy.

The Cuban has hired these two burly ruffians to lie in wait by a lonely lane and to seize the young girl and bring her to him. Now they hear someone approaching and hastily hide in the bushes while Stella and her maid come on all unsuspecting. As they come opposite the bushes, the men rush out. The colored girl is beaten senseless and Stella's cries are muffled with a handkerchief and she is dragged away. The unconscious colored girl is thrown into the bushes.

Jim had gone back to the house when Stella went away in response to the letter, and with Stella's mother was talking over the situation when Stella's maid rushes in. The poor colored girl is so frightened and out of breath that she can hardly talk, but at length she makes herself understood. Jim realizes in an instant that there is no time to be lost and he rushes into the house after a gun.

In the meantime the Cuban has been waiting at an old abandoned warehouse. He has two other burly negroes on guard and is impatiently awaiting the arrival of the other two. But now they hear the pair approaching and in come the two emissaries dragging poor Stella between them. She is blindfolded, but the handkerchief is removed from her eyes and she sees before her the mean, mocking face of the Cuban. She pleads wildly and falls on her knees, but he tells her that she can only hope for mercy by marrying him. When she refuses he tells his black assistants to take her up into the old warehouse and she is led away struggling and shrieking.

The two guards, both well armed, are watching out when Jim comes up all alone. Young and brave, he does not realize his peril and comes right on regardless of danger. He opens fire immediately and drops the first negro in his tracks. Instantly all is commotion above. The three men rush out. Jim drops one and he rolls down the whole length of the stairs. But the odds are too great. Jim is seized from behind. There is an instant's struggle and Jim is felled by a blow on the head. In the meanwhile, Stella has tried to escape, but the Cuban catches her and roughly drags her back. And realizing that he is now in a desperate situation, the Cuban decides to boldly abduct the girl and to take her away on a brig that is laying at the dock just ready to sail for Cuba. His men again drag the girl away, and lest Jim revive to tell the story, they pick up his limp body and carry it away also.

Down to the dock they go. The boat is in waiting. The girl is hustled in—but what is to be done with Jim? The Cuban heartlessly orders the man thrown into the water and the negroes obey. The body floats face downward in the water and as the rascals row away it looks as if this would be the last of poor Jim.

But a man is not always as dead as he seems. Hardly had the Cuban got out of sight, when Jim's senses returned, and he found himself struggling in the water. His cries for help were heard by a passing fisherman, who rows up and rescues Jim just in the nick of time, for it is apparent that he is about all in. But a drop of whiskey from the fisherman's flask revives Jim very quickly, and he is able to tell enough to the fisherman to make him understand that action must be taken and that right speedily. The fisherman rows in toward shore.

At a nearby landing a party of shad fishermen are repairing their nets. Jim's rescuer rows up and Jim with difficulty tells his story. But the fishermen are as courageous as they are honest. They hustle after their guns. By luck a swift launch is in readiness at the dock. They all jump aboard, the screw revolves and they are off in a rush. Now it commences to look serious for the Cuban.

The brig is at the wharf just ready to cast off. Aboard are Stella and the Cuban. The launch speeds up and is at once fired upon. Now Jim and his friends know they are on the right trail. They return the shots, they land and then rush up the gang-plank, firing as they go.

But on the deck of the brig all is excitement. The Cuban knows he must fight it out, and he determines to hide Stella in the hold. She is roughly pushed down through the hatchway, and is scarcely out of sight when Jim and his friends rush the deck. Now it is a fight for fair. The Cuban is shot—he reels and falls. The negroes are either killed or overpowered after the fiercest kind of fighting. Stella's cries are heard from the hold below. A rope is lowered and she is dragged out, only to fall into the arms of her lover, where she knows she is safe and secure from all harm.

PATHÉ FRÈRES.

"MOONSTRUCK."—This artistically colored picture shows a harlequin wending his crooked way to his humble abode after a big night with the boys. After many difficulties he at last reaches his room, where, tired and exhausted from the effects of too much wine, he falls asleep on his bed. Suddenly there is a great transformation scene; he dreams that he is out in the street, and we see him napping on a bench at the edge of the sidewalk. Waking up he spies the moon and makes up his mind that he is going to pay the man in the moon a visit, so he starts to climb up the side of a house and eventually finds himself on the roof. After prowling around for a while a big wind storm arises and blows everything away, and Harlequin, realizing his danger, grabs a stove pipe, and before long away



he flies through the air. He passes through the clouds and makes the long trip up through the sky, finally arriving at his destination, where he alights and looks things over. Coming to the mouth of the moon he is curious to know what is inside, so dives right in. To his horror, however, he finds himself in a veritable inferno, where he sees all sorts of strange objects and funny-looking little people who dance around him and endeavor to extend their hospitality to the odd-looking stranger. Finally, after many trying ordeals, he makes his escape and dives out into space again, and is precipitated to the earth below. We see him as he comes flying head first through the air, and just as he lands on terra firma, he wakes up and finds himself kicking on the floor. So thankful is he that it is only a dream that he smashes the wine bottle and swears off.

"PRANKS OF A MISCHIEVOUS KID."—A youngster is taken to school by his very exacting mother, who knows the little rascal's propensity for playing truant. After seeing him enter the building the woman starts for home in a peaceful frame of mind,



but hardly has she gone when the little lad steals out the door and makes a bolt for liberty.

He goes down to an orchard where a man is up one of the trees picking fruit, and after removing the ladder from under the tree the little miscreant pelts the fellow with apples until the latter falls to the ground in a rage, whereupon the boy makes his escape. Passing a cafe he stops and steals some wine from the man who is seated at a table drinking, and when the latter misses it he pounces on the innocent waiter, while the little fellow stands by enjoying the funny situation. Then, coming to a bridge he spies two artists making a sketch of the landscape, and, being seized with a desire to bother them, he throws a bag of coal down on top of the enraged pair, who are too far away to catch him. He next goes to a cobbler's shop, where he begins teasing the old cobbler, until the latter, getting a pail of water, throws it through the window with the hope of getting revenge on the mischievous youngster, but instead nearly drowns an old woman. At this juncture the precocious youngster's mother comes upon the scene and the whole neighborhood starts out to apprehend the young culprit, and after many adventures they finally get hold of him and teach him a lesson in good manners which he shall never forget.

"OLIVER CROMWELL."—This richly colored picture delineates some important events in the life of Oliver Cromwell subsequent to his conquering the throne of England. The first scene is in the Palace of White Hall, where news has just arrived that the "Roundheads" are hourly gaining strength and the fall of Charles is imminent. Queen Henrietta is getting ready to flee, but Charles is determined to remain steadfast and stand by the Cavaliers.

The next picture shows us Cromwell's camp, where the latter's daughter, Elizabeth, is begging her father to give up the struggle against the King, but Cromwell remains inflexible and orders his daughter out of the camp. Elizabeth dresses in the cos-



tume of a Cavalier and presents herself to the King, to whom she offers her services; she is accepted and rides forth to battle to fight for her King.

The Cavaliers have just lost the battle of Neseby, and a party of the latter, who are endeavoring to aid the King in his flight are put to death by the enemy. The unknown Cavalier (Elizabeth), seeing that the King is in great danger, begs him to change costumes, which the monarch does and the latter makes his escape, while the young Cavalier in the robes of the King, faces the enemy. Cromwell soon arrives, and thinking that he has captured the King, orders him to dismount, and great is his horror when he recognizes his own daughter. One of the soldiers draws from the King's pocket the papers which will bring Charles's head to the block.

After this occurrence the Scotch offer their hospitality to King Charles, and he goes to Newcastle. Cromwell, however, bribes the Scotch and the latter betray the King and give him up to his enemies. Charles is then condemned to death, and on Jan. 30, 1649, he is executed in front of the Palace of White Hall.

"THE GENERAL'S FIANCEE."—An old general who has enjoyed the freedom of bachelorhood for many years, finally decides to marry a very attractive woman who has been fortunate enough to win his love. After escorting his lady love to her dwelling, he returns to his own home, where, after writing a note to his brother, hands it to his groom with instructions to deliver it at once. The brother and his family, upon receiving the missive, hurry to the home of the old General, who receives them very cordially, and after a short conversation, he informs his relatives that he is about to take a wife. The family, fearing that they will lose their right to claim his vast fortune, are thunderstruck, and remonstrate with the old man, but to no avail, for his word is final. After the distracted relatives leave, the General gives orders to his servant to bring him his shoes, which the latter does. The young nephew steals into the room unseen and during the old fellow's absence the precocious youth stuffs the toes of the shoes with paper. When the General gets the shoes on and starts out to pay his fiancee a call, he is tortured nearly to distraction, so is compelled to remove them before he reaches his destination. Finally, arriving at the home of his lady love, he comes in very gallantly, and as the charming Miss greets her lover, the latter's nephew gets in some of his fine work again, this time by fastening a string to the wig of the adored one, and right in the midst of the courtesies the boy pulls the string, which drags off the wig, leaving the hor-

rified woman entirely bald-headed. The old general, upon seeing her in such an unattractive guise, makes his escape and starts for home. On the road



he meets the mischievous youth, whom he tells of his great disappointment, and promises the boy to remain a bachelor and leave the latter all his money.

"THE TEAMSTER'S DAUGHTER."—An old teamster leaves his pretty daughter at their cottage and rides away to market on a burro. Shortly after his departure, the girl's fiancee comes upon the scene and the happy young couple go for a stroll through the beautiful wildwood, where the maiden blushingly listens to the youth's declarations of love. Finally, the pair return to the cottage, where, after taking his leave, the young man strolls off to the village cafe. While at the latter place, he meets his sweetheart's father and the two enjoy some refreshments together. During their conversation the old man produces a large roll of bills. At the sight of the



money the youth is seized with a desire to possess it, and shortly after the old man's departure, he starts out in pursuit. Overtaking the old fellow in a lonely part of the wood, the youth conceals himself behind a rock and fires, mortally wounding the old man, who falls in a heap to the ground. The culprit then rifles his victim's pockets and makes away with his money. In his excitement, however, he forgets his gun, which remains lying on the ground beside the wounded man.

The old burro makes his way to the house, and when the girl sees the empty saddle, she realizes at once that something has befallen her father, so starts out to search for him. She goes but a short distance when she comes upon the old man lying on the ground mortally wounded. He is just able to gasp a few words to his child and then passes away in her arms. The girl picks up the gun, and recognizing it at once as the property of her fiancee, starts out to avenge the death of her father. Coming upon the murderer, who stands counting the money back of a barn, she levels the gun without a word of warning and fires, killing him instantly.

"WE'RE BACKING UP."—An ingenious fellow who has invented an electric wonder box which has the peculiar powers of making everything back up, starts out on the street to try the new machine. The first subject is a woman, who comes walking along leading a little dog on a leash. As she nears the inventor he gives the handle on the box a twist and away goes the woman and her dog back over the same course which she has just covered. Next the man spies an approaching street car and a turn of the lever the car also backs up and disappears away in the distance. He tries the same thing on a horse and carriage and is just as successful. Going then to a railway station he watches for an incoming train, and as the engine approaches, the fellow gives the handle a turn and away goes the train in the opposite direction. He manages to have a lot of fun on the crowded thoroughfares, where we see everything backing up under the strain of the powerful electric force.

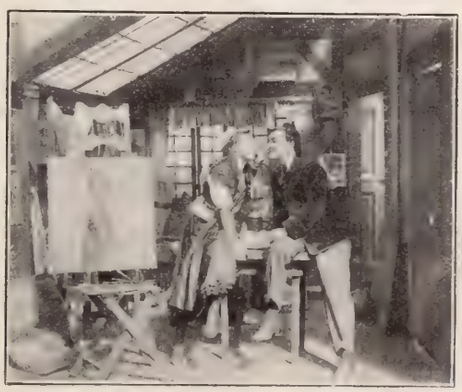
"JACK'S SUCCESSFUL BLUFF."—After business hours, as Jack is returning home, he stops in with a few friends to enjoy some refreshments, and after several drinks he forgets that his wife is at home anxiously awaiting dinner for him. When he has finally over-indulged and all his friends desert him, he wends his way home only to find his wife in a terrible state of temper, and the latter makes no attempt to conceal her fury, for after strongly denouncing him for his unbecoming conduct, she gives him a terrible beating and kicks him out of the place. Discouraged with the sudden turn of affairs, Jack makes up his mind to commit suicide, so writes his intentions on the wall just outside of the door. Going down the street he sees a trolley-car approaching and throws himself in front of it, but he is disappointed, for the car switches off on to another track. A fellow comes along and picks the would-be-suicide up, after which the two start off to have another drink. Next Jack goes down to the river and takes off some of his clothes, leaving them on the bank while he runs away. A passing policeman finds the garments and carries them to the station, where by this time Jack's wife has come to report his loss. When she is confronted with the clothes, she recognizes them and becomes hysterical. Taking the clothes, she returns home, but in the meantime Jack has returned and gives his wife a terrible fright by throwing a sheet over his head and playing ghost. When the woman realizes that it is her husband in real life, she is overcome with joy and begs his pardon for her harsh treatment, promising him that in the future he is free to do as he pleases.

"A WAR TIME TALE."—This interesting little drama tells a story of a man who, when duty calls, leaves his wife and child and joins the volunteers to fight for his country. He presents himself at the camp, where he enlists and is immediately mustered into service.

One night, while doing picket duty, he receives a message from his wife, telling him that their little one is ill, and seized with the desire to be near those whom he loves he goes to his home, leaving his post unprotected. In the morning, when it is time to report, he is missed and immediately a search is ordered by the general. Coming to the soldier's home, they find him in the company of his family and in their presence is arrested, charged with the grave offense of being a deserter. Handcuffed like a felon, the poor fellow is dragged back to camp, where he is courtmartialed and condemned to die for his offense. They take him out on the common and place him in position to be shot, and just at this moment his good wife rushes up with her child in her arms and throws herself in front of the doomed man, begging for his release. The general, whose heart is touched by the woman's tears, relents and pardons the soldier, who gleefully embraces his loving wife.

VITAGRAPH CO. OF AMERICA.

"A MARRIAGE OF CONVENIENCE."—The story opens in a studio of Antoine Leroy, a young Parisian artist. Busts and pictures in various stages of progress are hung about the room, while upon a platform Fantine, a model, is posing in the dress of a Gypsy girl. Antoine is painting and talking to her at the same time. A letter is delivered to the young artist, who, upon opening it, finds it to be from his uncle, chiding him for his wildness and also mentioning that he has arranged a marriage for him with a wealthy girl. Later, while Antoine is busy at his work, there is a knock at the door and the uncle enters. He talks earnestly with his



nephew, then looks at his watch, intimating that it is time for them to go. The artist tacks a note on his door to the effect that he is called away for a few days on business. The next morning Fantine mounts the stairs, smiling and happy until she sees the note, then, with a look of pain on her face, she departs. Meanwhile Antoine and his uncle have reached the country home of the young lady who has been selected as the young man's wife. The young people are introduced and we find the artist making ardent love, Fantine being entirely forgotten in his new infatuation. After his visit Antoine returns to his studio, where Fantine is overjoyed at his return, although inquisitive as to where he has been. To her questions she receives evasive answers. She takes her position on the platform and the artist is absorbed at his work until the chime of the clock reminds him of an appointment. Fantine is dismissed, goes out one door, while the artist goes out another. The model, suspicious at her sudden dismissal, enters again and hides behind a screen. In a few moments the uncle with the artist's fiancee and her father enter. Antoine welcomes them warmly, points out the various pictures about the room, which they admire, particu-



larly the unfinished one of the Gypsy girl. After their departure Fantine comes from her place of concealment, asks Antoine if he intends to wed the young lady, and when he nods assent, she takes a knife from the table and slashes the painting of herself into shreds. The artist is furious and roughly pushes her from the room. She goes to her attic room and is brooding over her love affair when a paper on the table catches her eye, and the first item she reads is one announcing the wedding of Antoine on the morrow. At the time appointed the ceremony takes place, and as the wedding party is leaving the church a police officer pushes his way through the crowd, calls Antoine aside and imparts the sad news that his little model has committed suicide.

"A TAX ON BACHELORS."—Mr. Piffle is busy dressing himself, his valet assisting, when a newsboy passes selling "extras." Piffle sends his servant out to purchase a paper. When he returns the master grabs it and notices the cause of the excitement. The bachelors' tax bill has been passed.





Piffle hurriedly finishes dressing and starts for his club, where he shows the item. His fellow club members talk over the matter, decide to pay the tax and rush from the room, Piffle leading.

The newsboy goes further down the street, where an old maid is sweeping her door-step. She buys a paper, reads the same article, gathers some of her friends and they start from the club-room of the Suffragettes. All are deeply interested in the news item. Determined to find husbands for themselves, they rush out of the room, only to meet the bachelors running madly in the same direction. The men win out, run into the tax office and slam the door after them. The old maids try to enter, but find

the door locked. Presently the bachelors walk out, triumphantly waving their receipts, while the Suffragettes stand aside down-hearted.

"FORGIVEN, OR FATHER AND SON."—An old farmer is sitting in an arm-chair reading his newspaper, his son sitting beside. The young man takes a photograph of his sweetheart and is about to kiss it when the father looks up, takes the photograph and tears it in pieces. This leads to a serious argument, in which the father strikes his son



and orders him from the house. The young man, deeply hurt, starts from the house when his father calls him to his side and tries to dissuade him from leaving, incidentally stating that the girl is trifling with him. The boy, however determines to have his own way and proceeds at once to the home of the young girl, where he tells his trouble and ends his story by asking her to marry him. She quickly and emphatically refuses and states that she was but "jollying" him along. For a moment the young man is dazed to think that he has been trifled with and, on his way home, in passing an enlisting station, joins the line of men and signs the papers which make him a soldier in the army. Sometime later the old gentleman learns that his son has gone to war and grieves over the loss of his only boy. Presently a knock is heard at the door, a couple of his neighbors enter and hand him a newspaper, which tells that the boy has lost his



life in battle. The old man breaks down and broods sorrowfully to think that his boy did not forgive him. Six months later he is working in the garden when a neighbor stops and is talking to him as a boy comes along distributing circulars announcing a moving picture show at the Town Hall. This is the first show of its kind held in the town and the old gentleman is persuaded by his friend to go. On the night of the exhibition the old man with his neighbor enters. The old man takes his seat, the lights go out and the title of the first picture is "Uncle Sam's Boys at the Front." In the picture the old man sees his son writing a letter on the drum. A close view shows that it is to him begging for forgiveness and acknowledging that he was wrong in not accepting his father's advice. The old man recognizes his son immediately and a pleasant smile comes over his face as he thinks the boy has forgiven him.

"STUDENT DAYS."—An Italian, with a dancing bear, is giving an exhibition in front of a cafe. A crowd gathers about, among the number Tom and Jack, two college students, ready at all times for a good joke. Tom invites his friends, also the Italian, inside for refreshments, and after all are in Jack comes out, takes the bear and starts giving exhibitions on his own account. Bruno at first refuses, but Jack feeds him on large doses of candy and the bear at once becomes obedient. Before long he notices the owner and the crowd, who have missed the animal, running wildly down the street. He leaves the bear and starts on a run for his apartments. The animal has grown fond of his master and will not be left, so starts after Jack. Through the side streets the pursued leads until Jack reaches



his boarding house, where he and Tom are laughing over the joke when the bear suddenly appears. The boys make a break for the door, but Bruno gets inside almost as soon as they do. He runs into an old maid's room and scares her almost to death.



She rushes into the parlor, where the parson is waiting. The reverend gentleman jumps through the window, leaving the old maid in a faint on the floor. During the excitement the Italian and a policeman appear. The owner claims his animal, while the minister makes a complaint against him. The college boys come to the rescue, subscribe liberally to the policeman's wants and the officer takes his departure.

WHAT A DIFFERENCE IN PREACHERS.

It is an unfortunate thing that when the good Lord "called" certain men to the divine ministry, He did not also endow them with a greater capability for thought and have changed their ordinary equipment of gray matter to something more in line with what their exalted position requires.

Up in Albany, N. Y., last week, a Baptist minister broke out in a violent denunciation of the moving picture theatre, which he characterized as cheap and degrading. This is a favorite pastime of the sensational preacher of the day. He must get in the limelight by denouncing something that does not suit his fancy. Fortunately, all preachers are not built on the same line, as the Albany preacher, the Rev. H. Clarke Colebrook. Here's what the papers say that the preachers of Greensburg, Pa., are doing:

Moving pictures will be introduced at Sunday afternoon meetings for men and boys to be held under the joint auspices of the United Brethren in Christ and Westminster Presbyterian churches.

The Rev. F. P. Rosselot and the Rev. J. B. Rendall, pastors of the two congregations, have arranged for special meetings in the armory. In addition to the moving pictures there will be music by an orchestra and a double male quartet. Short addresses will be given by the pastors. The meetings have been arranged with the idea of attracting men and boys who usually spend their Sunday afternoons on the streets.

The great trouble with many preachers is that they are iconoclastic in their methods of handling public questions. They have pounds of denunciation, but nary grain of cure. Usually the preacher who rails against this and that public practice has nothing better to offer, for the reason that he is not schooled in modern sociological problems. The Greensburg preachers have the right idea. They recognize that the human mind demands occupation and, if it is to be occupied as they think it should be, the task is theirs to perform. Hence, instead of raising a howl about "degrading" pictures, they have gone about to provide pictures that are suitable. They will have no trouble providing a good show.

Incidentally, this Greensburg experiment might be adopted generally by preachers. Good comfortable auditoriums are at their command and there are numerous subjects in the picture line that would be entirely suited to the time and place. The preachers would have no trouble getting permission to give picture shows on Sunday, and they could provide the public with the kind of show that would not "degrade." Less talk and more action would be highly becoming.

INSURANCE FOR PICTURE THEATRES.

(Continued from page 4.)

Official Statement by Motion Picture Patents Company.

Since the foregoing article was written the Motion Picture Patents Company has issued the following statement covering the question in detail:

CASUALTY INSURANCE.

To the Owners or Proprietors of Motion Picture Theatres:

By special arrangement made with one of the largest casualty companies in this city, we hereby offer you general liability insurance which will cover damages for which you may be liable by reason of bodily injuries or death sustained in any way whatsoever, including panic or fire, by any person or persons, including your employees in your theatre or on the sidewalk immediately adjacent thereto. The liability under this policy, for an action resulting in injuries to or in the death of one person, is limited to $5,000, and the total liability for any one accident, resulting in injuries to or in the death of several persons, is limited to $10,000. This insurance continues for one year and protects you in any number of accidents.

This proposition is made, believing that every proprietor or owner of a motion picture theatre would desire to protect himself with such insurance, and the low rate is made possible only by reason of the fact that a large number can be brought into this combination. In order to carry through this proposition, on this basis, it is necessary that each exhibitor desiring this insurance send in his application immediately.

The premium for this insurance will be $30 a year for a theatre with a maximum seating capacity of 500 or less, and an additional ten cents per seat per year for all over 500 seats, payable in cash on delivery of certificate.

This insurance is issued only to licensees and upon the cancellation of license by the Patents Company, the premium paid will be returned pro rata less 25 per cent.

The value of such accident insurance is so well known to every business man that we need not emphasize the importance of your taking advantage of this proposition at once and sending in your application.

This offer is made through Mingle & Wood, 165 Broadway, who will issue the certificate upon receiving your application.

FIRE INSURANCE.

To the Owners or Proprietors of Motion Picture Theatres:

By special arrangement made with one of the most substantial fire insurance companies in this city, authorized to do business all over the United States, we hereby offer you fire insurance which will cover all of the furnishings and fittings, including the machine and film of your theatre.

This proposition of fire insurance as well as liability insurance, is made possible only by the cooperation which the Patents Company has been able to bring about and the correspondent unity of action. Its success depends upon the large number which we believe will take advantage of either one or both.

If you don't desire to cover yourself with liabliity insurance, as well as fire insurance, you can take either one, but the immediate acceptance of either or both is essential to carry through this rate.

The minimum premium for the first $1,000 will be $35. All over that will be written at 3 per cent. on the excess.

This insurance is issued only to licensees and upon the cancellation of license by the Patents Company, the premium paid will be returned pro rata less 25 per cent.

This offer is made through Mingle & Wood, 165 Broadway, who will issue the certificate upon receiving application.

CENSORS VISIT PATHE.

The members of the Board of Censors spent an entire day last week at the office of Pathe Freres, viewing a big line of subjects for future release, practically the output of that firm for the next month. The object of having this private viewing of subjects was to prevent delay in printing. Pathe receives here one print and from the principal studios at Paris, and from that they make the copies to be used in this country at the factory in Jersey. On all subjects previously passed on by the censors the extra prints had been made and the few alterations suggested by the censors cost some time and labor. By censoring everything before printing this trouble is eliminated.

TO STOP FAKE LITHOGRAPHS.

The desire on the part of exhibitors to make a good display of posters in front of their houses has resulted in ridiculous combinations that the Motion Picture Patents Company has decided to make arrangements for a line of high-class posters for advertising purposes, which will be available at a small cost.

One instance cited which illustrates the conditions complained of occurred last week in New York, where a house manager had posted a lithograph of "Go-Wan-Go Mohawk," the Indian actress, to illustrate the Vitagraph's high-art picture, Napoleon. The poster was supposed to represent Josephine, but the picture man forgot to cover the Indian's name. At another house, in Harlem, the picture man had used the lithograph of a well-known actress playing in a New York theatre. This was seen by the lady's husband, and the picture man had a few strenuous moments on account of his "enterprise."

These examples are not exaggerations. There are many instances as bad, and some that are worse. the way they happen is that someone is making a business of gathering up from the lithographers everything in the way of pictures that have been left by theatrical companies and working them off on the picture men, who are not particular what they use so long as it is a picture. The result has been ludicrous in the extreme.

The plan of the Motion Picture Patents Company is to make an arrangement with several lithographers which will give the picture man what they really want and conform more nearly to the pictures that are appearing on the screen inside. It is the intention of the manufacturers to furnish the lithographers with subjects and photographs sufficiently in advance to enable them to get the paper to the exhibitor.

LEGISLATIVE WORK.

Exhibitors will no doubt be glad to learn that as a result of the Motion Picture Patents Company's effort in Albany, a bill offered by Mr. Caughlan, which aimed to make the use of celluloid film a misdemeanor, is unlikely to become a law.

The following letter was received by the Patents Company on April 8:

ASSEMBLY CHAMBER,
State of New York.
Albany, April 7th, 1909.

Chester Beecroft, Esq., 80 Fifth Ave., New York, N. Y.

My Dear Sir: Your letter of the 5th in opposition to Assembly Bill No. 1600, by Mr. Caughlan is at hand and contents duly noted. I hardly believe that there will be an opportunity of having a hearing on this bill this year, as the work of the Codes Committee ceases on Wednesday of this week, the Committee on Rules then takes charge.

I hardly think the bill will be reported from the Rules Committee.

Very sincerely yours,
(Signed) CHARLES F. MURPHY.

Mr. Beecroft spent several days last week working on this matter and in opposition to the various bills against Sunday opening. He spoke before the Codes Committee in both houses and made clear many facts regarding motion pictures, their uses and possibilities, that went far to correct a very false impression which for some time existed in the minds of both legislators and the press.

The passage of the Voss bill was also urged and will probably be put through.

THEY ARE "INDEPENDENTS."

Why is it, that amid all the talk that comes from Chicago about "dupers" of film and crooked exchanges, there is never a word of suspicion cast upon the exchanges affiliated with the Motion Picture Patents Company? The officers of that concern have not had to offer rewards for dupers or to caution their patrons against "crooks" in its ranks. Looks as though all the undesirables had joined the "independents."

It's a lovely crowd that Murdock tied up to.

NEW EDISON OFFICE IN CHICAGO.

The Edison Manufacturing Company has moved its Chicago office to 90 Wabash avenue. The new quarters afford more room and are better located for the convenience of the trade. The telephone number is 1552 Randolph.

TOY MOVING PICTURES DANGEROUS.

Insurance inspectors who have examined toy moving picture machines report that they constitute an extra hazardous risk The acetylene gas generator is considered dangerous and the fact that the film is allowed to fall exposed into a basket instead of being wound on a take-up reel as in the regular exhibition machines, constitutes a risk that should be abated.

NEW CHRONOPHONE CATALOG.

The Gaumont Chronophone Catalog No. 8 has just come to hand. It now enumerates 212 titles of choice subjects, among which are the latest and best vaudeville and song hits. One of the most popular of Chronophone subjects should be the Harry Lauder series, which consists of six of that famous comedian's most popular numbers.

IT'S NOT EVEN SECOND BEST.

"Independent" exchanges are telling their customers that they have the "pick of the European product." This is a decided misstatement, since the pick of the European product is imported by Pathe Freres and George Kleine; the first the greatest maker of moving pictures in the world and the other representing the justly famous Gaumont and Urban-Eclipse subjects, and affiliated with the Motion Picture Patents Company. These firms offer the "pick of the European product"; the rest is third-rate at best.

AMONG THE EXHIBITORS.

Legal proceedings have been commenced to prevent George D. Nelson, of Springfield, Mass., from interfering with the exhibition of pictures in the Nelson theatre of that city.

A receiver has been asked for the Highland Amusement Company of Louisville, Ky., on account of a failure to pay for the construction of the picture theatre operated by that company at Baxter and Chrystie avenues, Louisville.

A. C. Mayer, picture theatre man of Washington, D. C., is making a trip to South Africa. He sailed from New York, March 31.

The Bijou Picture Theatre at Stafford Springs, Conn., has added vaudeville to its attractions.

The Dixie Amusement Company, of Baltimore, Md., has leased a building at 312 West Baltimore street for a new picture theatre.

A new picture theatre has been opened on the premises formerly occupied by the Nickelette at Lincoln, Ill. This will give Lincoln three picture theatres.

The Jackson Amusement Company of Louisville, Ky., has opened a new picture theatre at Jackson and Market streets. The program will include songs.

Henry Sorel & Co., of Clinton, Mass., have installed a new picture theatre in the Philbin block, Clinton, which will be known as the Star. It has a seating capacity of 600.

C. L. Harkins of Peoria, Ill., has sold his picture theatre at Bluffs, Ill.

Link Cook has sold the Star theatre at Hartford, Ind., to Millard Humes, of Fortville, Ind.

Charles Smith, formerly owner of the Princess picture theatre at Youngstown, Ohio, has leased the Park theatre, just across the street from his old house and will install pictures.

Vaudeville acts, run in connection with the pictures at the Scenic picture theatre, Hartford, Conn., are drawing good audiences.

Happy Hour theatre is the name of a new picture house at Hartford, Conn. It was opened April 1st and is owned by E. S. DeLany. Harrison Harries is the manager.

The Elite picture theatre, of Palmer, Mass., closed during Holy Week, and took the opportunity to make extensive repairs.

The Winchester Auditorium summer garden of Louisville, Ky., opened with motion pictures April 10.

William Ganes, who has operated the old Manhattan theatre on Sixth avenue and 33d street, New York, for the past year or more, will vacate the premises May 1, the building having been condemned to make way for the new Gimbel stores. Mr. Ganes leased the old Smith, Gray & Co. store on Broadway, at 31st street, and will occupy the rear of the first floor as a picture theatre.

James Whaley, of Hannibal, Mo., has opened a picture theatre in the old Methodist Church building in that city.

William Anck and John Morris are building a new picture theatre at 1709 Croskey street, Philadelphia, Pa. It will be of brick and stone and will seat 450 persons. The cost is estimated at $8,000.

Louis Mecklenberg is building a picture theatre at Highland and University avenues, Cincinnati, Ohio. It is on the sight formerly occupied by a bowling alley, and will be ready for business in May.

Carey L. Stockton will install a picture show in the building at 1204 Patterson avenue, Baltimore, Md.

LICENSED FILM "O. K'D" BY "INDEPENDENTS."

A curious fact, which may not be generally known is that two members of the Board of Censors appointed by the Peoples' Institute to pass upon the motion picture subjects licensed by the Motion Picture Patents Company, are exhibitors who are using the so-called "independent service." As the two "independents" have seen all the subjects passed upon by the censors, it consequently bears their "O. K." Under these circumstances it will be rather difficult for the "independent" people to find fault with licensed film.

VITAK COMPANY BANKRUPT.

Two petitions in bankruptcy were filed on April 2 against the Vitak Company, manufacturers of toy moving picture machines, at 180 Lafayette street, New York. It is estimated that the assets of the concern are somewhat less than $15,000. The liabilities are $6,000. The company's troubles arise out of dissension among its officers. The Vitak Company was incorporated under the laws of West Virginia for $1,000,000, and the trouble is over the sale of shares.

WHY NOT THE NEWSPAPERS?

Because one of the young men arrested for an attempted "black hand" extortion said that he got the idea from seeing something similar at a picture show, the Boston Record asked the question: "How long will the authorities take to find out exactly what kind of 'entertainment' is being served up to our young men and women at such places to inspire them to endeavor to go into blackmailing?"

To this the News, of Salem, Mass., replies: "It is just as likely that the rascal would find an incentive to blackmail after reading an account of one of these threats in a daily newspaper."

CONDITIONS BAD IN 'FRISCO.

Fire Chief Shaughnessy of San Francisco, has reported to the Board of Supervisors, which governs the affairs of that city, that twenty-five picture theatres and nickelodeons out of fifty-eight in operation, are unsafe because proper exits in case of fire have not been provided. There ought to be a cleaning up in 'Frisco.

PICTURES FIGURE IN MURDER TRIAL.

An attempt is being made to set aside a verdict of guilty in a trial for murder which was held in Suffolk, Va., because the jury in the case attended a picture show on two nights during the trial. All the jurors have sworn that their opinions were not affected by the pictures.

NOTICE OF REMOVAL

On or before May 1st the Offices of THE FILM INDEX will be moved from 36 East 23d Street to the

METROPOLITAN LIFE BUILDING
No. 1 Madison Avenue, New York

The offices of The Film Index will be **6007-6008 (Sixth Floor).** Our telephone number will remain the same as now—Gramercy 5538.
Exact date of change will be announced later. Until then address as before.

THE FILM INDEX - - - - 36 East 23d St., New York



PINK LABEL

TRADE MARK

CARBONS

Have no equal for producing

BRILLIANT, STEADY LIGHT

Absolutely smooth and even consumption

Insist on Getting the Genuine. Don't Accept Substitutes

All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

¶ The Concern that supplies the majority of the Highest Class Theatres in America with film service —can surely satisfy you.

¶ We supply them—and can prove it.

¶ We also handle—exclusively—the "KINODROME."

GEORGE K. SPOOR CO. (Inc.)

62 North Clark Street, CHICAGO, ILL.

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs** to extend over five feet high. **$150**

Released April 12th

The Curse of Gold

An old miser who loves money more than anything else in the world falls a victim to his greed for gold.

Length, 740 feet

My Friend, Mr. Dummy

A young gentleman going home from his club has fun with a dummy which he picks up in front of a second hand clothing store.

Length, 250 feet

Released April 15th

After the Bachelor's Ball

He had a great old time, the bachelor did, but, oh! such a terrible dream.

Length, 685 feet

SLIP POWDER

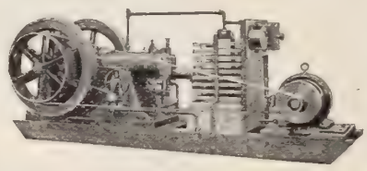
Tommy had trouble with his shoes. Father gives him a slip powder and now Tommy starts trouble with the slip powder.

Length, 275 feet

LUBIN MANUFACTURING COMPANY

926-928 Market St., Philadelphia, Pa.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.

HILLSDALE, MICHIGAN

ADVERTISEMENTS IN FILM INDEX BRING QUICK RESULTS

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)

1368 BROADWAY NEW YORK CITY

Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

The only review devoted exclusively to the Kinematographic art and industry in Italy

The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler INC.

120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

NEXT S and H FILM ISSUE

ORDER QUICK OUR COMEDY SUBJECTS

"The Chaperone"

(Length, 550 feet)

"The Rubes and the Bunco Men"

(Length, 430 feet)

READY Wednesday, April 14th

WE CAN BE OF USE TO YOU

WE SELL—Moving Picture Machines and Supplies, Repairs for all Makes, Colors, Limes, Ozone, Ether, Etc.

WE MANUFACTURE—Oxy Hydro Gas, 20th Century Erko & Odeon Stereopticons. Slides of every Description. Advertising Slides a Specialty.

ERKER BROS. OPTICAL CO. 604 Olive St., St. Louis, Mo.

SLIDE USERS

If you want to buy your announcement slides. That's your business.

If you want to still make scarecrow slides. That's some more of your business.

But if you want to make your own perfect printed slides, in (5) colors. That's our business.

Just to think. Make your own perfect printed slides, any color, in a jiffy; without the aid of photography, transparent paper, pen, or brush. You can change every day. Slides will cost only a fraction. Simple and practical. Many satisfied users. Price for slide maker, $3.50. You can't beat it. Your money back if not all we claim.

SLIDOGRAPH CO., Dept. B, Muncie, Ind.

A LIVE SERVICE FOR LIVE MANAGERS

FILMS HOWARD MOVING PICTURE CO. FILMS

MEMBERS FILM SERVICE ASSOCIATION

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc.

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, April 13

A MARRIAGE OF CONVENIENCE

Fantine, a young model, while posing for Antoine Leroy, a young artist, falls in love with him. All is well until the young man's uncle arranges for his marriage with a rich young lady; then the model is jilted. She broods over her sorrow and on Antoine's wedding day he hears of her untimely death. **Length 650 feet**

A Tax on Bachelors

Mr. Piffle, a confirmed bachelor, reads in the paper that the "Tax on Bachelors" bill has passed and imforms his club members. The old maids also learn of it and determine to secure husbands at once. Both factions start for the tax office. The bachelors win out, pay the tax and wave their receipts in the old maids' faces.

Length 305 feet

Saturday, April 17

FORGIVEN; or, FATHER AND SON

An old farmer tries to dissuade his son from wasting his love on a girl he believes a trifler. The son refuses, leaves home in anger, tells his story to the girl, asks her to marry him. When she answers that she was but jollying, he grows despondent, enlists in the army and is killed in battle. The father hears nothing from his boy and in visiting a moving picture exhibition sees his son writing a letter of forgiveness before he dies. **Length, 520 feet**

STUDENT DAYS

Two college boys steal a trained bear from an Italian and start out to have some fun. They soon tire, leave the bear and start for their rooms. Bruno refuses to be left, follows the boys to their boarding house, where he creates all kinds of trouble. An officer is called, but receives a liberal donation from the students, turns the bear over to his rightful owner and goes his way. **Length 455 feet**

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

EXHIBITORS' BULLETIN—No. 4

Motion Picture Patents Company

80 FIFTH AVENUE, NEW YORK CITY

April 7, 1909.

Exhibitors' Royalties

To facilitate the collection of exhibitors' royalties and for the convenience of exhibitors and rental Exchanges, this Company after consulting many prominent exhibitors and rental Exchanges, has concluded to carry into effect its original intention to make the rental Exchanges its agents to receive exhibitors' royalties.

On and after ***Monday, May 3, 1909,*** the royalty of each exhibitor will be payable weekly in advance to the rental Exchange from which the exhibitor receives service. The rental Exchange will forward the royalties to this Company and this Company will promptly mail receipts for royalties to the exhibitors.

MOTION PICTURE PATENTS COMPANY.

BIOGRAPH FILMS

Trade Mark

Trade Mark



THE WINNING COAT

Released April 12th, 1909

THE WINNING COAT

Although it may be said in truth that the coat does not make the man, still it went a great way towards righting the wrongs of the hero of this pretty romance of the Sixteenth Century period. A young courtier is arrested for duelling, but paroled. He breaks his parole to see his sweetheart, a lady of the Court. He is caught, stripped of his regalia and banished from Court. Despondent, he goes to the tavern and whiles away the time gambling. He cleans out his adversary even to winning his coat. In the pocket of this coat he finds a letter plotting the abduction of the Queen. With this information he succeeds in thwarting the design, and not only wins the King's pardon and esteem, but the hand of his sweetheart as well.

Length 767 Feet

A SOUND SLEEPER

This is a very funny short comedy shewing a lazy tramp, who for somniferous qualities could beat Rip Van Winkle to a frazzle. After many adventures he falls to sleep in an ash barrel, is covered with ashes and taken to the ash dump, where he is deposited—still asleep. Having completed his devotions at the shrine of Morpheus, he gets up, brushes his coat off with a pocket whisk and saunters off.

Length 214 feet

Released April 15th, 1909

CONFIDENCE

A beautiful story of true love, showing the confidence a husband placed in his wife. An orphan girl of a Western ranch, flattered by the attentions of a well dressed habitue of the place, fancied she loved him. He was a cold hearted gambler and the girl soon realizes his true character, as well as that of most of the people of the place, and decides to break away and seek a higher and nobler life. With this intent she goes East and gets employment as nurse in a hospital. Her kind, sweet disposition endears her to all those under her care, as well as impressing the head surgeon. He in time falls deeply in love with her, and makes her his wife. Her life is one of sunshine until the gambler comes East and accidentally learns her whereabouts. Here is a chance for him, too good to lose; so armed with her innocent love letters he extorts money from her. When she has none to give him, he hands the letters to her husband, who casts them unread into the fire and has the brute thrown from the house.

Length 973 Feet



CONFIDENCE

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

VITAGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Apr. 10	Napoleon, the Man of Destiny	Dram.	990
Apr. 6	Napoleon and Josephine	Dram.	875
Apr. 3	The Auto Maniac	Com.	295
Apr. 3	The Shepherd's Daughter	Dram.	675
Mar. 30	The Wooden Indian	Com.	428
Mar. 30	Children of the Plains	Dram.	565
Mar. 27	King Lear	Dram.	975
Mar. 23	Cohen at Coney Island	Com.	660
Mar. 23	Cohen's Dream	Com.	295
Mar. 20	A Friend in the Enemy's Camp	Dram.	530
Mar. 20	A Brave Irish Lass	Dram.	440
Mar. 16	A Home at Last	Dram.	700
Mar. 16	Cure for Rheumatism	Com.	275

BIOGRAPH CO.

Apr. 8	A Rude Hostess	Dram.	439
Apr. 8	Schneider's Anti-noise Crusade	Com.	556
Apr. 5	The Road to the Heart	Dram.	618
Apr. 5	Trying to Get Arrested	Com.	344
Apr. 1	A Drunkard's Reformation	Dram.	983
Mar. 29	The Medicine Bottle	Dram.	472
Mar. 29	Jones and His New Neighbors	Com.	454
Mar. 25	A Burglar's Mistake	Dram.	959
Mar. 22	The Deception	Dram.	653
Mar. 22	A Little Child Shall Lead Them	Dram.	340
Mar. 18	The Voice of the Violin	Dram.	978
Mar. 15	The Lure of the Gown	Dram.	547
Mar. 15	I Did It, Mamma	Com.	372

KALEM CO.

Apr. 9	Yellowstone Park	Scenic	805
Apr. 9	Any Port in a Storm	Com.	190
Apr. 2	The Fish Pirates	Dram.	940
Mar. 26	The Mysterious Double	Dram.	800
Mar. 19	The Cracker's Bride	Dram.	735
Mar. 19	Hungry Hank's Hallucination	Com.	180

SELIG CO.

Apr. 8	Brother Against Brother	Dram.	985
Apr. 1	The Settlement Worker	Dram.	985
Mar. 25	Infant Terrible	Com.	350
Mar. 25	Four Wise Men of Dobbinsville	Com.	650
Mar. 18	Boots and Saddles	Dram.	1,000

GAUMONT.

Date.	Subject.	Class.	Length, Feet.
Apr. 10	The Tramp at the Masquerade	Com.	589
Apr. 10	He Advertised for His Dog	Com.	354
Apr. 6	Riviera	Scenic	278
Apr. 6	The Prodigal Daughter	Dram.	688
Apr. 3	Benares	Scenic	456
Apr. 3	Uncle's Palm Tree	Com.	406
Mar. 30	The Policeman	Com.	562
Mar. 30	The Politician	Com.	360
Mar. 27	Across the Border	Dram.	905
Mar. 23	Japanese Magic	Mag.	326
Mar. 23	Pocket Policeman	Com.	674
Mar. 20	Survivor's Story	Com.	195
Mar. 20	Secretary's Revenge	Dram.	786
Mar. 16	Innocent but Found Guilty	Dram.	750
Mar. 16	Musician's Dream	Com.	255

URBAN ECLIPSE.

Apr. 7	On the Brink of the Precipice	Dram.	562
Apr. 7	Inviting His Boss to Dinner	Com.	394
Mar. 31	Arabian Horseman	Scen.	307
Mar. 31	Benevolent Employer	Com.	561
Mar. 24	Mr. Pallette Goes Landscaping	Com.	463
Mar. 24	I've Lost Toby	Com.	...
Mar. 17	Cremation on River Ganges	Scen.	176
Mar. 17	Three Celebrated Mountain Climbers	Com.	393
Mar. 17	Master Goes Shopping	Com.	331

ESSANAY CO.

Apr. 7	A Tale of the West	Dram.	1,010
Mar. 31	For Love's Sake	Dram.	960
Mar. 24	A Midnight Disturbance	Com.	525
Mar. 24	An Energetic Street Cleaner	Com.	459
Mar. 17	The Road Agents	Dram.	988

EDISON CO.

Apr. 9	A Cup of Tea and She	Dram.	900
Apr. 6	Unappreciated Genius	Com.	215
Apr. 6	Father's First Half Holiday	Com.	705
Apr 2	On the Western Frontier	Dram.	1,010
Mar. 30	Hard to Beat	Com.	445
Mar. 30	Oh! Rats	Com.	485
Mar. 26	A Cry from the Wilderness	Dram.	980
Mar. 23	Strolling Players	Dram.	945
Mar. 19	Star of Bethlehem	Bib.	935
Mar. 16	A Midnight Supper	Com.	530
Mar. 16	Love Is Blind	Com.	415

PATHE FRERES.

Date.	Subject.	Class.	Length, Feet.
Apr. 10	Theodore Yearns to be a Tough	Com.	472
Apr. 10	Ponto Runs Away with the Milk Cart	Com.	253
Apr. 10	Clarence and His Cigarette	Dram.	266
Apr. 9	Moscow Clad in Snow	Scen.	459
Apr. 9	Contemptible Theft	Dram.	518
Apr. 7	The Kiss of Judas	Bib.	676
Apr. 5	Vercingetorix (Gaul's Hero)	Hist.	639
Apr. 5	The Schoolboy's Revenge	Com.	335
Apr. 3	The Martins Leave Home	Com.	420
Apr. 3	Every Lass a Queen	Com.	406
Apr. 2	Larry, the Limit of Deviltry	Com.	253
Apr. 2	Beware of Evil Companions	Dram.	407
Apr. 2	Aunt Hannah's Cat	Com.	276
Mar. 31	His Last Illusion Gone	Dram.	407
Mar. 31	Whale Fishing	Ind.	512
Mar. 29	In the Land of Nod	Spec.	606
Mar. 29	The Child of the Regiment	Dram.	311
Mar. 27	The Warden's Nightmare	Com.	390
Mar. 27	French Training Ship	Ind.	508
Mar. 26	Jolly Sports	Com.	394
Mar. 26	Maid and Millionaire	Dram.	597
Mar. 24	We Must Have a Butler	Com.	276
Mar. 24	Chivalrous Beggar	Dram.	341
Mar. 24	New Cut Roads Up Mt. Blanc	Scen.	344
Mar. 22	The Elixir of Dreams	Spec.	836
Mar. 20	Return of Ulysses	Dram.	938
Mar. 19	Summer Home, Paris School Children	Ind.	462
Mar. 19	Tommy's Own Invention	Com.	430
Mar. 17	Jealous Hubby	Com.	341
Mar. 17	The Ringleader	Dram.	594
Mar. 15	Unusual Elopement	Com.	384
Mar. 15	Vampires of the Coast	Dram.	590

S. LUBIN.

Apr. 8	Forecastle Tom	Dram.	650
Apr. 8	The Lost Melody	Com.	240
Apr. 1	The Guarding Angel	Dram.	750
Mar. 29	Help! Police	Com.	450
Mar. 29	The Photograph Habit	Com.	340
Mar. 25	Mad Dog	Com.	222
Mar. 25	Just Reward	Dram.	660
Mar. 22	Our Ice Supply	Ind.	240
Mar. 22	Day of the Dog	Dram.	710
Mar. 18	Uncle Reuben's Courtship	Com.	530
Mar. 18	Reforming a Husband	Com.	350
Mar. 15	Talked to Death	Com.	215
Mar. 15	A Cowboy Argument	Dram.	660

PATHÉ FRÈRES



FILMS



SOME TOP NOTCHERS

MONDAY, APRIL 12, 1909

MOONSTRUCK

Colored — Length 721 feet

WEDNESDAY, APRIL 14, 1909

OLIVER CROMWELL

Historic Drama — Colored — Length, 804 feet

FRIDAY, APRIL 16, 1909

The Teamster's Daughter

Drama — Length 328 feet

The General's Fiancee

Comedy — Length 430 feet

SATURDAY, APRIL 17, 1909

JACK'S SUCCESSFUL BLUFF

Comedy — Length 600 feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

APRIL 24, 1909
WHOLE NUMBER 157



Settees and Opera Chairs

especially for

Amusement Parks



3000 of these Chairs and 10,000 feet of Settees furnished to White City, Chicago.

If you want chairs quickly at lowest prices, write to the manufacturers making most of the chairs.

Ask for Catalog T16.

AMERICAN SEATING COMPANY
Not in any Trust or Combination

CHICAGO 215 Wabash Avenue
CINCINNATI Mitchell Building
NEW YORK 19 West 18th Street
BOSTON 70 Franklin Street
PHILADELPHIA 1235 Arch Street

Branches in all parts of the United States.

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES
1401-1405 Locust St., St. Louis, Mo. **421 4th Ave., Louisville, Ky.**
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.
231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y.**

The

Motion Picture Patents Company

80 FIFTH AVENUE, NEW YORK CITY

Takes pleasure in announcing that it has at last succeeded in getting a reliable Casualty Company to issue ***Fire*** and ***Accident Insurance,*** at about half the former rates to any and all ***Licensed Theatres.*** Heretofore only about ten per cent. (10%) of the Exhibitors have been able to obtain insurance at any price.

The policy covers all deaths and bodily injuries resulting from either fire or panic in the theatre or on the sidewalk immediately adjacent thereto; liability for death or injury to one person limited to Five Thousand Dollars ($5,000); total liability, death or injuries to several persons limited to Ten Thousand Dollars ($10,000), covers patrons, owners, employees, all. Thirty-five Dollars ($35.00) per year for theatres with maximum seating capacity of Five Hundred (500) or less; an additional Ten Cents (10 cts.) per year for every seat over Five Hundred (500).

This insurance will be issued only to ***licensees*** of the

MOTION PICTURE PATENTS COMPANY.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 17. April 24, 1909. Whole No. 157.

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11⅛ x 9	$84.00
Half "	5⅝ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:

INTERNATIONAL NEWS CO., Breams Building,

Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

NOTICE TO SUBSCRIBERS.

Since taking charge of The Film Index many complaints have been received from subscribers to the effect that they have not been receiving their copies of the paper regularly. Lack of proper records render the task of looking up these complaints and rectifying the errors almost impossible. We must ask all such subscribers to write us, either by letter or postal, giving the date when their subscription commenced and how many papers they have failed to receive. Missing copies will be supplied when possible and if desired. Otherwise the term of subscription will be extended to cover the numbers missed by the subscriber.

Kindly give this matter your attention.

JAMES L. HOFF, Editor.

"INDEPENDENTS" UP AGAINST IT.

Notwithstanding the alleged "enthusiastic conventions" of exhibitors, the "trust-busting" meetings with "Barker" Swanson giving long talks, the circularizing and the shouting and all the other childish tricks of the so-called "independent movement" to coax exhibitors away from a reliable source of film supply, it is generally believed that the "independents" are on the run.

Of the big substantial picture theatres that take the best grade of service, not one has gone over to the "independents." With them there can be no chances taken in the matter of supply; they must have the best subjects and the subjects that their audiences want, also, they must have them on time. The Licensed Service is the only kind of service that the big exhibitors can rely upon.

The cheap picture man has used "junk" in the past and will probably continue to use "junk" in the future. His patronage has always been uncertain; he has always shopped around, getting the cheapest service obtainable and anything in shape of a film, no matter how old and unfit for use it was, so long as it was cheap. His patronage has always gone to the "cut rate" exchange. From this class of business the "independents" will gain but little support.

The houses of the middle class are obliged, in order to compete, to run a large proportion of the best subjects obtainable, and can obtain what they require only from exchanges providing licensed service. A few of this class will attempt to run with "independent" subjects, but when their business begins to fall off they will hurry back into the fold, so that the number of houses which will stick to the "independents" will be comparatively few; much less in the aggregate than the modest "one-third" with which Mr. J. J. Murdock, the figure-head of the "independent movement," declares is all he wants.

Reports are already coming in of the poor showing being made by the "independents." Swanson, the principal shouter, is suffering a material shrinkage at all his branches. The Dixie Film Exchange of New Orleans, which was the last to go over to the "independents," has lost a large percentage of its desirable customers. The same is true in every part of the country where the "independents" have attempted to make a showing.

The most demoralizing influences exist within the very ranks of the "independent movement." Almost since its inception it has been a house divided against itself and incriminating charges have passed freely between the two factions, who accuse each other of "duping" and theft of film and all the other irregularities of the business. Just now the Murdock crowd are trying to form a "trust" among a certain few to the exclusion of other so-called "independents," and have made overtures to certain film importers to join them in the new combine. The purpose of this movement is to forestall an attempt, now on foot, to form a third combination of film manufacturing interests which is said to be well under way.

So far all the hue and cry has been confined to Chicago and vicinity, and even that has amounted to little else than noise and bluff. In the East and South the "independent movement" amounts to practically nothing, and all interest in it is rapidly dying out. It is certain that the New York interests not included in the plan of the Motion Picture Patents Company will not affiliate closely with those of Chicago, and probably never will be.

The chief opposition to the success of the "independent movement" is, of course, the exhibitor. Wherever he may be, the exhibitor "comes from Missouri"; he must be shown. So far all that the "independents" have been able to show has not been sufficient to convince him that there is anything to be gained in making a change. In New York the independent exchanges are doing materially less than they ever did before, and they are losing customers daily. There is not a representative house using "independent" film, where formerly there were several. Their proprietors know that their clientele will not stand for the class of "junk" which the "independent" exchange has to offer, and they will not take chances with a trial.

With all the first-class houses and large circuits closely allied with the licensed interests and with the dull summer season close at hand, it is easy to predict what will happen to the "independent movement."

LITTLE CENSORING NEEDED.

The Board of Censorship keeps up its meritorious work two days a week at the offices of the Motion Picture Patents Company. Almost a hundred thousand feet of films have been examined to date, and only four hundred and twenty feet have been pruned out. At the last meeting, held on April 12, twenty-eight subjects were criticised, and only ten feet censored. This fact shows that the manufacturers have fallen in line and are anxious to produce only pictures that are clean and wholesome. As a matter of record, the nine unlicensed manufacturers, even before the institution of the Censorship Board, turned out scarcely any offensive pictures, the case being then as it is now, a simple one of demand and supply.

As soon as the Censors cut out a bit of film, the manufacturers study the discarded portion, and makes notes in order to prevent similar mistakes in the future, and it is safe to say that just as soon as they are able to learn exactly what is desired there will be nothing but that kind produced, and the Board of Censorship will go out of existence for lack of work.

At the rate the films are being examined and released, it will be but a short time when the supply of the entire country will be of the "approved" order, and the millions of people who patronize the licensed motion picture theatre may do so without fear of the slightest shock to the most delicate sensibilities.

HOW DO YOU EXPLAIN IT?

"Do you know," exclaimed a well-known attache of one of the big M. P. manufacturers, as he had just turned down a few suggestions for picture subjects, "that these suggestions usually come in pairs and sometimes four of a kind? I don't remember any particularly good subject that is not duplicated. I will get a suggestion or scenario from one person today and by tomorrow, or within a week, one or two more practically identical, but from parts of the country so distant that there could be no collusion between the senders, will come in. Now, why is that?

"Here is an example," continued the puzzled man of pictures: "The other day a Boston man submitted a capital scenario adapted from a story of a famous but not much read French author, telling me at the same time the source of his inspiration. Two days later, or within the week, I received the identical subject from a man in Chicago, who added that if we liked his suggestion he could supply us with more along the same line, bristling with life and action. As I had accepted and paid for the Boston man's suggestion I was obliged to reject the one from Chicago, but I had the pleasure of telling the latter that we were familiar with the source of his scenario and would be able to prepare anything further in that line ourselves. but the thing that puzzles me is the peculiar psychological freak that starts persons to thinking along the same lines at such widely divergent points This accounts for the appearance of similar pictures by different manufacturers at about the same time and frequently leads us to believe that there is someone in our employ who is giving away the secrets of the business. But the longer I am in the business the more firmly I am convinced that duplication of pictures is less attributable to disloyalty of employees than to the peculiar fact that suggestions are duplicated in the manner explained. It is a nice question for the psychologists, but too deep for me."

EVERYBODY WISE TO PICTURES.

If there is a lingering suspicion in the mind of any M. P. sharp that the public generally is not taking a deep interest in the motion picture business, he has another think coming to him. A stray copy of the Sun of Hamilton, Ohio, contains a story a column long about the picture business. It is not the usual press story about making moving pictures that is sent out by some enterprising manufacturer, but is right up to date with some red hot information on the subject of non-inflammable film. This is it:

> The new moving picture octopus is the Motion Picture Patents Company. The company practically controls the moving picture world and is said to be the company deriving the $2 a week from each machine run in Hamilton.
>
> The newest thing in the picture world is that the Patents company will soon manufacture film on fireproofed material. The news comes from Europe where a meeting was held. At the meeting an agreement was drawn up which, while considered confidential, is conceded to be in effect similar to that of the Patents company in some respects. It is positively known that the manufacturers will regulate the rental business in Europe, and that besides a uniform price, provision is made for the return of old film to the makers.
>
> But the most important part of the agreement as far as the American situation is concerned, is clause XVII.
>
> In case the American manufacturers receive non-inflammable film before the European manufacturers, they shall not export same outside of the United States until the European manufacturers shall have been supplied with such film for a period of three months. Should the European manufacturers receive it before the American makers, they are not to export same to the United States until the American manufacturers shall have been supplied for a period of three months.
>
> It is shown from the above that the first field for the material has not yet been chosen, and that preparations are being made in consideration of the film situation in America. The part which the Patents company is to play in the proceedings is not yet officially made public, but there are indications. It is said that they are preparing the biggest move of the fight, in which non-inflammable film figures and by which they will gather in quickly the small percentage of exhibitors not yet in the fold. An idea is given when it is remembered that it would be an easy matter for the Patents company to obtain legislation that will prohibit the use of any but fireproof film. In the event of the substance appearing on the American market, the importers would have to wait three months before they can procure it, and what effect this would have on their business is obvious.
>
> The Eastman company is the only company having the inflammable film at present, but by August the Patents company will have full sway.

What do you know about that?

Here's another: "Only last week Lou Whitman at the Star discovered a new device for his picture sheet. The discovery is a liquid [illegible] to the sheet like paint. Pictures thrown upon the screen after the liquid has been applied stand out plain and every point is shown. The effect is exceptionally brilliant on screen."

Who shall say that Hamilton, Ohio, is not on the map?

The Situation Reviewed

A Little Ancient History Which Explains Present Conditions

SINCE the organization of the Motion Picture Patents Company, many have risen to denounce it as a "trust" and several other forms of iniquity intended to monopolize the motion picture business. Denunciation is easy, and there are always sufficient unthinking persons ready to form an audience for those who are interested in leading a revolt against any sort of movement that prevents them from trading profitably upon the brains and enterprise of others. The pirates of former days were greatly incensed against those who sunk their ships and hung them from yardarms. The simile may be rather harsh, yet the fact is that the Motion Picture Patents Company was brought into existence to suppress another form of piracy which has become quite common in business; so common, in fact, that the pirates actually believe that they are the injured parties and are making a great fuss about it.

It has been established by decisions from the highest courts of the land that certain patents held by the Edison Manufacturing Co., the American Mutoscope and Biograph Company and other concerns engaged in making cameras and projecting machines used by manufacturers and exhibitors of motion pictures, are valid. THE INDEX will not attempt to discuss the various phases of the patent question here; it has been done to a turn over and over again, and every one in the picture business is satisfied that the patents involved are valid patents and can be maintained against all litigants.

It is also acknowledged that when the United States patent office issues a patent to an inventor certain rights are granted him, the principal one being that he shall have the profits accruing from the use of his patented device to the exclusion of all others. Unfortunately for the inventor, human nature is weak and selfish, so that it is no small matter to maintain a patent in these days against the host of pirates who seek to exploit it should it prove to be valuable. That is exactly the condition of things in the motion picture business. On all sides there has been a disregard for the patent rights of the inventors and owners of patents which have become valuable through the wonderful success of the motion picture business. Those who have pirated these inventions and devices have been allowed to proceed unmolested so long that they have come to believe that they possess "squatter" rights, which, of course, is not true as regards patents; and now they protest most vigorously when ousted.

As the several patents relating to motion pictures were held by conflicting interests the task of establishing them was difficult. It is doubtful if a better plan could have been devised than that which contemplated a holding company such as the Motion Picture Patents Company, to acquire all the essential patents and undertake the enforcement of the rigths guaranteed under them. No one denies the right of the Eastman company to its film patent. We do not hear that the so-called "independents" are railing against Eastman and denouncing him as a trust and a monopoly; yet, as a matter of fact, the Eastman Company really has the greatest monopoly of all. But it is a monopoly that is guaranteed by a patent right, legally acquired by that company. The same conclusion is true of the patents held by the Motion Picture Patents Company, and the men interested in that company are wholly within their rights when they seek to enforce those rights regardless of whose toes they step on.

If anything, the owners of motion picture patents have erred on the side of leniency from the first. There has been a disposition on their part to share with others the privileges which might have been enforced for themselves alone. In doing this they have sought to serve the greater consideration—that of the business as a whole, instead of a selfish purpose, of personal gain to the exclusion of all others. In this respect the owners of motion picture patents cannot be accused of playing a "dog-in-the-manger" policy. The mistake has been made by certain selfish interests who have not been willing to concede to the rightful owners of the patents that there are any rights which the public is bound to respect, or which they may not beg, borrow or steal at will.

As a matter of fact, right at the present moment, the interests of the Motion Picture Patents Company and its associates are suffering because that company has not been more aggressive in compelling respect from others in the trade and demanding that its rights be not encroached upon. There is really more dissatisfaction among the licensed interests because of this inaction than because of any material strength or competition shown by the so-called "independent movement."

Columns of newspaper stories have been written and hundreds of speeches have been made by interested persons with the purpose of impressing upon the exhibitor the belief that the manufacturers of pictures in this country have banded themselves together to take all the profits that could be squeezed out of the business; that they intend to throw out everyone who opposes them and generally monopolize the trade. Several rental exchange men have withdrawn with great show of righteous indignation at the "unscrupulous demands of the wicked trust" and with a pretense of protecting the exhibitor from the black ruin that stared him in the face if he could find no way of escape from the throttling embrace of the trust. It would be futile to attempt to reproduce all the hysterical crying and shouting of these would-be saviors of the poor exhibitor. The truth of the matter is that it is not the exhibitor they are worried about—it is themselves whom they are trying to save. What is the history of the exchange business?

There was a time when the rental bureau was an important and valuable adjunct to the motion picture business. When rightly conducted it is still important and valuable. But the rental bureau is essentially an adjunct; it occupies the place of the middleman, the distributor. It is not the principal end of the business, and must always be dependent upon the manufacturer, as is the case in every other line of trade. The day when the jobber made the prices and controlled the trade is past, and just as much so for the rental bureau man as for the man who jobs neckties.

In the early days of the business the rental bureau man made a lot of easy money. He was able to buy film at almost any price and make the exhibitor take anything he was willing to give. Then competition came along. More rental bureaus were started and they began to cut prices. The manufacturers began to put more money into their pictures and charged higher prices. But prices for service on one side and higher prices for film on the other made things hard for the rental bureau and some of them could not pay their bills. All sorts of devices were resorted to; some even went so far as to deliberately steal the product of the manufacturers by "duping" copyright pictures. These thefts amounted to thousands of dollars before the offenders were apprehended and compelled to stop stealing.

Here was given a striking illustration of the liberality that has marked the dealings of the manufacturers with others in the trade. Instead of allowing the law to deal with the offenders as might have been done, they were let off to a man upon their promise to be good and not steal any more. It is an interesting commentary on the "independent movement" to observe that those predatory interests are now included in its ranks and are among its loudest supporters.

Under such conditions the trade was rapidly becoming demoralized. There was no incentive for the creators of motion pictures to improve their product, for the demand was being shut off by the middleman who served his customers, in many instances, with the poorest class of pictures. Exhibitors were complaining generally of loss of trade because the pictures were bad.

Matters were at a very low ebb when the manufacturers decided that it was time for them to take a hand in the disposition of their product before the business was entirely ruined by the competitive methods of the rental bureaus. But, still actuated by a spirit of liberality, the manufacturers gave the rental bureau men an opportunity to control the trade and correct the abuses for which they were responsible. The attempt was doomed to failure from the first for the reason that some of the rental bureau men did not go into the movement in good faith and did not intend to deal fairly with their associates. Under the title of the "Film Service Association" a number of the less scrupulous renters continued many of their former practices and at the end of a year the trade was but little better off than before.

By this time the manufacturers realized that there was but one course to pursue, and that was to draw the lines closer. The result was the formation of the Motion Picture Patents Company, one of the principal rules of which was that rental bureaus or exchanges should be licensed by it, and that those licenses should be revokable in case the rules of the company were not lived up to. The result of this rule has been to eliminate only those whose business methods were questionable and who did not pay their bills. This is no more than would be done by an individual firm of manufacturers in any line under similar circumstances; but those who have lost their licenses have attempted to make the public believe that they were the unfortunate victims of the "wicked trust."

Such is the brief and comprehensive history of the motion picture business and the events that have taken place within that industry during the past three years. The conditions that exist today are not unprecedented. It is simply an instance—one among a thousand—where the manufacturers of a certain commodity have decided to control that commodity and to regulate the selling of it. It is simply another case in which the owners of certain valuable patents have decided that their rights shall be protected and not be pirated at will. There are hundreds of instances exactly parallel and the procedure is recognized by the law of the land. The hue and cry about "trusts" is being raised by those whose financial interests have been hit by the new conditions. No one's rights have been impaired, because no rights existed beyond those owned and controlled by the manufacturers of motion pictures.

Exhibitors who are wise will not be influenced in the least by the disturbance being made by the so-called "independents." They consist, for the most part, of film renters who would not play fair with the manufacturers; they have no interest in the welfare of the exhibitor beyond what they can get out of him. Many exhibitors know from experience that this is true. Those who do not, will have to learn by experience if they are not shrewd enough to realize the fact.

The Motion Picture Patents Company makes no apologies for the position it has taken. No apology is necessary. It will go ahead with its work as rapidly as possible and the end will justify the means. Already it has obtained concessions for the exhibitor that will be worth to him many times the cost of his license. He is now able to obtain proper protection from loss by fire or accident at a cost within reason and half what was previously charged. The censoring of pictures by the Board of Censors will establish the character of pictures shown in licensed houses and relieve the exhibitor from trouble on that score. By having the service from licensed exchanges he will never disappoint his patrons, for he will be always certain of giving a good show with the kind of pictures an American audience wants.

A rigid inspection of picture theatres by the inspectors of the Patents company will bring those places of entertainment up to a proper standard where possible, and eliminate those places that cannot be made fit for the public to enter. Dangerous and unsanitary conditions will be corrected and there will be no more occasion for the public press and public officials to complain against the motion picture theatre than against the dramatic theatre.

To accomplish all these things is no small matter; they cannot be brought about in a day. But they will come and the motion picture business will become as respectable and as substantial as any other form of amusement. Any movement, however popular it may be, that combats this program, or in any way delays the accomplishment of these objects, is not and can never be for the interest of the exhibitor, large or small.

A CORRECTION.

Mr. John Collier, chairman of the Board of Censors, writes THE FILM INDEX that it was in error in stating that two of the members of the Board were "independent" exhibitors. He says that, of the two exhibitors on the Board, only one is using "independent" pictures, and fears that the statement that two were "independent" might cause "a feeling of dissatisfaction among the Patents company's exhibitors."

The excellent judgment shown by the Board of Censors in the work they have undertaken refutes any suspicion of impartiality, and the presence on the Board of an "independent" exhibitor is an additional assurance, also an effectual safeguard against the invention of malicious stories which might be circulated to the effect that the Board of Censors was owned and controlled by the Patents company.

THE FILM INDEX believes that there should always be a representative of the other side, so long as there is an other side, on the Board of Censors.

A GOOD "BOOSTER."

"The Duquesne Film Noise" is the title of an eight-page monthly paper published by the Duquesne Amusement Supply Company, Inc., of Pittsburg and Norfolk. Volume 1, No. 3, has just come to hand. It is a very interesting house organ and a good "booster."

NEW THEATRE FOR CHICKASHA, OKLA.

Ed. Hatton and H. R. Harvey have leased a location on Chickasha Avenue, Chickasha, Okla., for a new summer theatre. The building will be 40 feet front and 140 deep; it will have a stage 25x30 feet and four dressing rooms 6x8 ft. The seating capacity will be 700 and the prices 10c. and 20c. It is the intention of the proprietors to give three shows daily, one in the afternoon and two at night, consisting of two reels of pictures, four vaudeville turns and illustrated songs. The lobby will be of the most attractive design and the appointments of the house throughout the best that can be obtained. It is the intention to make this the finest house in the state.

NEW TICKET SWINDLE SCHEME.
Merchants in New York and Brooklyn Induced to Buy Rolls of M. P. Admission Tickets.

A clever swindling scheme by the use of admission tickets to moving picture shows was exposed in New York last week and the police are now looking for the swindler. The trick was turned by a well-dressed young man who visited the merchants along Grand street, Brooklyn, and offered to sell them tickets of admission to neighboring picture shows to be given away with every purchase of the value of 25 cents. Explaining that the call for these tickets would be large and greatly influence sales, he offered them in large quantities at one cent each. Some of the merchants plunged for as much as $10 worth of tickets, while the sales were as low as $1.

After loading up the merchants with tickets the enterprising young swindler approached the picture men and persuaded them to accept the tickets upon the representation that they would be redeemed for two cents each by the American Amusement Premium Company of 530 Broadway, Manhattan. He proved to the picture men that the plan would cause a large increase in attendance. The plan looked good to the picture men and they signed contracts to accept the tickets which the Premium company agreed to redeem at the rate of two cents each.

The plan worked splendidly until one of the picture men tried to redeem his tickets, when it was discovered that there was no such concern as the "American Amusement Premium Company" at the address given. Some of the picture men had taken in over 500 bogus tickets before the deception was discovered. To make matters more interesting the merchants who had invested in tickets insisted that the picture men should continue to accept them, claiming that they bought on the strength of the agreement of the picture men to redeem all tickets presented.

How much the swindler realized from his illicit enterprise is not known. He signed the name "Charles I. Bergmann" to his contracts.

STRINGENT CANADIAN REGULATIONS.

For the Province of Ontario, Canada, the following regulations for motion picture shows are being enforced:

1. A fee of $10 per annum shall be payable to the Provincial Treasurer and a license to exhibit received from him. Such license shall be produced at all times for inspection on demand by any Provincial or municipal police officer.

2. The operating cabinet must be lined inside throughout with 2-ply of 14-lb. asbestos paper and covered with metal, door opening outward with spring and not to have any lock, equipped with an automatic cut-off, each opening to be equipped with fusible links, all wires conveying electricity to this cabinet to be properly insulated by porcelain tubes or other proper insulating substances.

3. All machines shall be equipped with fireproof magazines, automatic fire shutter, asbestos covered wire lamp connections (not smaller than No. 8), throughout with proper rheostat and shall be worked by hand. All films must be removed in an iron box, and no loose film shall be kept on the premises.

4. Every machine operator shall have a thorough knowledge of the machine he operates and shall be of the full age of eighteen years, and he shall examine his machine and wire connections daily and must devote his time to machine while operating. He shall not permit any person to enter or remain in the cabinet during any performance (except a police officer entitled to inspect the machine), and no smoking shall be allowed at any time. An operator violating these regulations or any of them, shall not be permitted to work on or about a machine for the space of five years.

5. All exits shall be marked with a sign with letters not less than six inches long with the word "Exit," and to be accompanied with a red light (and no other red lights to be used on the premises). All doors shall open outwards and not be locked during time exhibitions are held. All exits shall be thrown open for use at the conclusion of every performance.

6. The cabinet shall occupy a position which does not interfere with an isle or passageway.

7. A fire extinguisher of the carbonic acid gas pattern in good working order shall be placed near the operating cabinet.

8. All hall, passageways, stairways or approaches shall be kept free and unobstructed by any campstool, chair, sofa, hinged seat or other obstruction.

9. No pictures depicting crime or scenes of violence, or of an immoral or obscene nature shall be shown or exhibited.

10. Violation of any of these regulations shall cause the Provincial Treasurer's License to be forfeited.

CENSORS' WORK HAVING GOOD EFFECT.

From various parts of the country come reports of the good effects of the work of the Board of Censors on motion pictures. The Cleveland Plain Dealer of April 9 devotes a half column to the subject and observes that the improvement is noticeable among the licensed picture theatres of that city. There is no doubt that the work of the Board of Censors will go a long way to quiet the complaints that have been made in the past about improper pictures.

NEW YORK SUN SAYS "BUM FIGHT."

Commenting on the Burns-Johnson fight pictures, which were exhibited in New York the other night, The Sun prints the following story:

"'A fight between two second raters and a bum fight at that,' was the verdict of several veteran sporting men who saw the first production of the Burns-Johnson fight pictures at the Broadway Theatre yesterday afternoon. So much has been said and written about Johnson since he won the heavyweight championship from Burns at Sydney on December 26 last that the theatre was crowded with fight fans who wanted to see for themselves. Billy Brady opened the show by paying the boxing game some flowery compliments, after which he introduced Hugh D. McIntosh, the man who arranged and refereed the Burns-Johnson affair. McIntosh told how the match was made and how Burns received a guarantee of $30,000, win, lose or draw.

"The first pictures thrown upon the canvas showed Johnson training for the mill. After that Burns was seen running beside an automobile driven by his wife, after which he took a plunge in a huge bath and later boxed in the presence of a crowd of women and children.

"When Burns and Johnson were shown in the ring it was noticed that Burns wore heavy bandages around his elbows which had to be removed before Johnson would go ahead. The moment the fight began it was apparent to the spectators in the theatre that Burns was no match for the negro, who was five inches taller and more than thirty pounds heavier. Yet at all periods Burns forced the issue. Johnson simply stood erect, guarding himself with both hands and seldom making a lead. Before the first round ended Burns was knocked down twice with short right hand uppercuts delivered when the men were breaking out of clinches. That was the predominant style of fighting all the way. The men both hung on in the clinches with no attempt to separate them. There was very little long range work and so much roughing and wrestling that if the battle had taken place in a local ring the men would have been hooted out of the building, no doubt.

"In the fifth round Burns was seen to half fall and twist his right angle under him. He said after the fight, it will be remembered, that his ankle was sprained at that particular moment, but he did not seem to limp or favor his leg in the succeeding rounds. Beginning with the sixth round Johnson fought Burns so steadily that the latter was completely at the negro's mercy. Burns could neither reach Johnson's head with his swings, nor could he inflict damage, because of his weak blows. In the seventh round Johnson, with his superior strength, threw Burns back out of a clinch and pushed him to the floor. In the next two rounds the pictures showed a broad grin on Johnson's face as he shoved Burns around in half clinches and then hooked him in the body or jaw with short jolts. In the tenth and eleventh rounds Burns's face was covered with blood from a cut over the left eye and a bruise on the mouth. After that Burns's case was hopeless but he fought on gamely against overwhelming odds until when he was very groggy in the fourteenth round the police climbed into the ring.

"By way of comparison the first round of the Jeffries-Sharkey fight at Coney Island in 1899 was thrown on the screen and the fight fans were soon cheering and clapping their hands. 'Jeffries, Sharkey and Fitzsimmons could have beaten either Burns or Johnson in jig time,' said many who remembered the former star heavyweights. The pictures created the impression that Johnson is strictly a clever defensive fighter and that he cannot hit any too hard; also that a man of Ketchel's hitting power would make a far better showing than did Burns."

GETTING IN THE GAME.

A general struggle for newspaper publicity has hit the M. P. trade. All over the country the exhibitors and the Rental Exchange men are getting interesting stories printed in the papers. Some of these they pay for and some get by under the guise of news; and there is lots of news in the picture business these days. Out on the coast some enterprising Frisco exchange men printed a clever little story of how an English scientist discovered the motion picture some 20 years ago by spinning a coin. You couldn't help following the story down to where it told all about the enterprising firm of Turner & Dahnken, one of the Patents company's licensees for the Coast.

This firm is now located at 136-138 Eddy street, having outgrown their quarters at 1650 Ellis street, and carries a full line of M. P. supplies from film to song-slides and everything that goes in between.

OPERATOR AND FOUR REELS MISSING.

The Greater New York Film Rental Company write under date of April 9, that an operator, LeRoy Seely, by name, who was employed by the Brooklyn Comedy Theatre, 194 Grand street, Brooklyn, N. Y., has disappeared with four reels of film which had been entrusted to him, containing the following subjects: "Oh, Rats," "Hard to Beat," "At the Altar," "Ted and His Little Sister," "The Tramp," and "Turning Over a New Leaf." The reels were placed in Mr. Seely's possession April 6. His address is given as 1820 Fifth avenue, Brooklyn, and he worked under license card No. 1084.

POSSIBLE WAR OVER PICTURES.
Rumored Break Between K. & E. and K. & P. and Many Legitimate Houses Will Give Summer Vaudeville and Pictures.

Two years ago, when the big theatrical managers and booking agents, Klaw & Erlanger, embarked on the stormy sea of "Advanced Vaudeville" against such veterans of the variety theatre as Keith & Proctor, Martin Beck and Percy Williams, and were properly whipped, there was an agreement entered into which bound both parties to pursue a certain policy with regard to the conduct of their several houses in various cities of the country. Klaw & Erlanger, on their part agreed not to permit houses under their jurisdiction, either by lease or booking arrangement, to be turned to the uses of the vaudeville promoter. Keith & Proctor agreed not to lease their houses for any purpose other than vaudeville; especially were they to keep out the motion picture show. In consideration of this and other concessions, the interests affiliated with Keith & Proctor paid to Klaw & Erlanger a sum which practically covered the latter's losses in "Advanced Vaudeville,' and let them in on a share of the graft through the "Pat Casey Agency," which collects large sums in commissions from nearly all performers who play United time.

Since that settlement, the Keith & Proctor interests have developed a strong liking for the picture show. Three of their five houses in New York are now playing pictures and the fourth is soon to be added to the list. In other parts of the country the Keith houses have been turned into picture shows, which are said to be making more money than was made by vaudeville.

While Keith & Proctor were gradually going over to pictures, Klaw & Erlanger have kept their agreement to keep vaudeville out of their houses, notwithstanding the fact that William Morris would have been glad at any time during the past year to have taken a few of the dead ones off their hands at a good price.

Just why Klaw & Erlanger should be so averse to pictures is not explained, but the fact remains that they are. It may be a surprise to many to learn that a great deal of the adverse legislation that has been advanced in New York and other parts of the East against the picture show, has been inspired by the K. & E. interests or their strong affiliations. One of these affiliations is the National Producing Managers' Association, of which Hollis E. Cooley is the active manager. It was in this association that the clause in the copyright bill relating to motion pictures was drawn, and Mr. Cooley has boasted that he had a hand in framing that clause and its purpose was to put a crimp in the motion picture man. So certain was Mr. Cooley that the theatrical interests had at last succeeded in downing the picture man that it required a considerable argument on the part of those who knew more about pictures than Mr. Cooley to convince him that the clause mentioned was just what the picture men wanted. Further, it is believed that Klaw & Erlanger have maintained, either on their own account, or through some of their many affiliations, a systematic fight on motion pictures. There is evidence now that they have changed their tactics.

Through the so-called "Casino Vaudeville Booking Agency" of Chicago, of which Coney Holmes is general manager, announcement is made that the following legitimate theatrical houses, the English of Indianapolis, Victoria of Dayton, Fairbanks of Springfield, South of Columbus, Valentine of Toledo, Grand of Cincinnati and Euclid Avenue of Cleveland, Ohio, will play a combination of vaudeville and pictures this coming summer, opening April 26, with more to follow. Heretofore these houses have played K. & E. attractions and have been booked exclusively by that firm, and furthermore, it has been a rule at the K. & E. Booking office not to book houses that had anything to do with moving pictures.

In every instance the houses named are the best in the several cities mentioned, and, in every case, they will be in opposition to vaudeville houses operated by the Keith & Proctor United Booking Offices and their associates.

Theatrical men who know what the relations between K. & E. and the vaudeville interests are, are at a loss to understand the meaning of this new deal. Have K. & E. withdrawn their opposition to pictures, or has that firm taken a position antagonistic to the Keith & Proctor vaudeville combination and contrary to the agreement made between the two parties two years ago?

CHANGES TO THREE-A-DAY.

Manager Kelleher of the Waterville Opera House, Waterville, Me., has changed the policy of his house from "continuous" to three a day. The complete show will be given in the afternoon and two in the evening. The afternoon performance will start at 2.30 and the program put on by [illegible]. The evening performance will open at 7 and run to 8.30. After an intermission of five minutes the whole program will be run through again. By this arrangement it will be possible to get in during any part of the program desired and to be sure of seeing the start of the program without the necessity of seeing some part twice in order to see the whole once. Manager Kelleher is running a combination of high-class vaudeville and pictures, and is doing a big business.

Films of the Week

(See Advertisements for Release Dates.)

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"THE DRIVE FOR A LIFE."—A Thrilling Story of a Woman's Jealousy.—It is said that jealousy is love, but it is not so, for though jealousy be produced by love as ashes are by fire, yet jealousy extinguishes love as ashes smother the flame, and an illustration of this is clearly shown in this Biograph subject. Harry Walker, a wealthy young business man, had been carrying on for some time a flirtation with Mme. Lebrun, a young widow, who, though he fancied as a friend, had not considered her very seriously. She, on the other hand, had mistaken his platonic attentions for love and when he informs her of his engagement to marry Mignon Parsons, she flies into a jealous rage, threatening dire vengeance. Walker does not appreciate the strength of her avowal, and leaves, promising to return to her her letters in his possession. But Walker little knows the fury of a woman scorned, and she at once sets to work to wreak a vengeance that is as cunning as it is terrible. Procuring a box of the choicest candy she injects a drug into each particle, and writes a note, cleverly imitating his handwriting. These she sends to Mignon, who resides about ten miles distant, by a messenger boy. Some time after Harry calls in his automobile with the letters. These he gives to Mme. Lebrun, who goes to her boudoir to get his letters. While she is absent he sees the evidence of her treachery on her writing table. On her return he accuses her and she taunts him in his apparent helplessness to rescue his fiance from her impending danger. Here he is, ten miles away, and the messenger, who has much the start of him speeding by railway towards the goal. Hurling the woman aside, with an invective of denunciation, he rushes to his automobile and commands the chauffeur to drive on, disregarding all speed laws, for it is life and death in the balance. On they go like mad through lanes, around curves, over hills, slowing up for nothing. At one point in the journey a toll gate is closed, but it proves to be no handicap, for they come on relentlessly plowing through the obstacle, smashing it into pieces. At another point a farmer's wagon is seen trolling slowly across the road, and the auto coming on at a furious speed, hits and demolishes it, and passes leaving the poor farmer ruefully gazing upon the wreck. On, on goes the auto until Mignon's house is reached. But the messenger boy has arrived, delivered his charge and departed. The box is open, the note is read, and the first luscious confection lifted to the lips, when Harry rushes in, dashes the candy to the floor and folds the amazed Mignon in his arms—"Saved."

"LADY HELEN'S ESCAPADE."—One of the most irksome conditions in life is to be in possession of everything one's heart may desire—and then some, for it is only life's struggle that makes it interesting. Prizes gained without effort are never valuable, and, though we don't appreciate it, the longing for something makes existence sweet; hence if one has everything there is nothing to long for. Such was the condition of Lady Helen, who had everything she could wish for, and in consequence felt very much bored. In her ennui she longs for excitement, for some new sensation, but in vain, until looking over the newspaper she is seized with an irresistible inclination of going out to work, so incognito engages as a domestic in a boarding house. Here she makes a ludicrous attempt to cook, etc., and, of course, being totally ignorant of the culinary art, meets with meager success. However, her pretty face and ill-concealed refinement make such a strong impression upon the male contingent, that they make no complaints at her cooking, and would have taken even poison if served by her fair hands. Two hallroom boys are particularly smitten. Among the boarders there is a talented musician, and his gentle manners and wonderful talent appeal strongly to Lady Helen. He, on the other hand, not knowing, of course, her true self, falls in love with her. All this is most agreeable to the women folks, who at once conspire to rid the place of her, which one brings about by having her accused of the theft of the musician's violin. He, of course, believes her innocent, but she is discharged nevertheless. Lady Helen is so moved by the poor fellow's kindness, that she interests herself in his behalf and secures for him a position as a director at the Conservatory, for which he calls to thank her, and finding her a lady of quality, would shrink humbly from her presence, but she will not let him, for she too loves him. The subject as a whole is a decidedly amusing comedy drama, with a pretty love story running through it.

"A TROUBLESOME SATCHEL."—This is a very funny short comedy, which demonstrates the old maxim "a bad penny is always turning up," for it seems impossible for our old friend Brown to get rid of the odious handbag. At a sale of unclaimed express packages the satchel looks good to Brown and he purchases it. Upon opening it he finds it contains a full set of burglar's tools. Well, here is a fine predicament for an honest man, so he endeavors to get rid of it, leaving it behind him at several places, but it is always returned to him by some kindly disposed and well-meaning person. In desperation he seeks a secluded spot in the park, intending to deposit it in the shrubbery. On the way he is followed by a couple of crooks who hold him up just as he is about to drop his "elephant." They take his money and valuables and also the satchel, which they open at once and learning its contents, immediately return his valuables and money—shaking his hand, with the expression, "Why one of the Brotherhood."

EDISON CO.

"THE WOOD-CHOPPER'S CHILD."—A sturdy wood-chopper, living the simple life, far away in the North Woods—happy in the companionship of a faithful wife and beautiful child, returns from work to find a false friend making love to his wife. A terrible scene ensues in which the wrath of the wood-chopper nearly causes a murder. The villain barely escapes with his life and departs swearing to have vengeance. Watching his opportunity, he waylays the wood-chopper's child on her way to her father—at work in the woods—with his noonday meal, and leads the little one away. Forcing his way through the underbrush, seeking the recesses of the forest to hide the child safe from pursuit, he misses his footing on a rocky ledge, falls to the bottom and lies helpless with a broken leg. The child moved to pity, binds up the fracture as best she can; makes the villain as comfortable as possible during the night, and, in the morning, starts to obtain assistance and endeavor to find her way home. The father and mother, nearly crazed with fear and apprehension, gather their friends and organize a search for the lost one. We find them in the morning at home, hopeless with despair. Suddenly the little one bursts in upon them—their joy is unbounded. The father is appealed to by the child to hasten to the injured man's aid; vows he will let him die first—but, in the end, the child has her way. We see the power of a child's faith and love. The father reaches his enemy's side in time. Carries him home, where he is nursed back to health—a changed man and ever after the champion of "The Wood-Chopper's Child."

"WHO'S WHO?"—After twenty years' absence the captain returns—a letter announcing his arrival is sent to the home of his brother, George Morgan. Kitty, a maid in the household, is the sweetheart of the captain's messenger, the mate; at the meeting, vows of affection are renewed. Mrs. Morgan and her daughter, who have never met the captain, anticipate his coming. Responsive to his brother's invitation, the captain hastens to the reunion. On the way he rescues Kitty from the insults of a tramp. Accompanying her home his heart is ensnared, and, under the subtle spell, he accepts her invitation into the kitchen. Left in charge of the ship the mate hears the call of "Cupid"—he leaves his post; his serenade to Kitty interrupts the lovemaking of the captain, whose dignity is offended at her suggestion of concealment. Diplomatically she tells of her lover's murderous pugilistic inclinations; the captain, alarmed, becomes a willing captive in cupboard. The mate's lovemaking is of short duration. Roguish Kitty garbs him in the captain's new coat. He finds a letter in the pocket that reveals the coat's ownership. He trembles with fear. Explanations are interrupted by Mrs. Morgan's entrance—she mistakes him for the captain—his hesitant explanations she considers a joke; bewildered he is led to the sitting room and showered with attentions. Mr. Morgan's arrival announced in the hallway fills him with terror—watching his chance he hides under the table. Meanwhile, the captain, insane with rage, smashes his way out of the cupboard—entering the sitting room he attacks his brother by mistake—their recognition terminates a lively encounter. The panic-stricken mate is dragged from beneath table—explanations made, the mate's negligence is forgiven and all join merrily in the brothers' reunion.

ESSANAY MFG. CO.

"A PAIR OF GARTERS."—This is a novelty comedy, short on length, but long on humor. A pair of garters creates havoc in various homes through innocent adventures. A young man presents them first to his sweet heart as a present, and her father finding them immediately gets very angry and scores the young man for his insolence, throws the garters out of the window and the boy out of the house. A young girl passing along finds the garters, and on going to a dance with her beau, loses one of them on the ball room floor. An old gentleman finds it and asks a very dignified old maid if she lost it. She immediately goes for him for daring to ask her such an insolent question. The old man then puts the garters in his pocket and leaves for home with his wife. The final scene is then enacted when the wife finds the garters in her husband's pocket. She asks no explanation, but vents her anger and jealousy upon the innocent fellow.

"ONE TOUCH OF NATURE."—This is an intensely interesting up-to-date drama, showing that a human being, no matter how low he has fallen, has the same heart throbs as those who repose in the seats of the mighty. The story is about a young married man, who is called away from his home by an important telegram, and after kissing his wife and child a hurried farewell, rushes to his train. The child, playing with her toys on the floor, sees her mother place a bottle on the dresser and leave the room. The little one, filled with curiosity, goes to the bureau and taking the cork from the bottle, drinks some of the contents. The bottle containing poison stupefies the child, and she falls in a swoon. The mother, returning, finds the child, and realizing her condition, from the bottle of poison which the child has retained hold of, becomes frantic and rushes for aid; but the maid has gone out, the telephone wires have been cut, and in great despair she rushes back to her child, when a burglar enters through the window and holds the mother up at the point of a pistol. The mother with great joy greets the burglar and implores him to go for a doctor. He at first refuses, but she gives him all her jewels, and the baby face of the child in its helplessness appeals to him and he goes for the doctor. The doctor arrives in time and saves the child's life. After he leaves, the burglar places all the jewels back on the mother's bureau unseen and quietly withdraws. The husband, returning, finds the burglar leaving his house, and grappling with him, drags him into his wife's room. When all is explained and the husband realizes how the burglar saved his child's life, and how all the jewels were returned, both he and his wife offer the burglar a home with them and a chance to lead an honest life. Alone in his nice clean room, the burglar determines to walk the straight road hereafter. Tearing up his mask and destroying his tools, he glances around and seeing a picture of the child in its nightie kneeling by its bed praying, appeals to the good heart of the man, and he falls by his bedside sobbing with his own hands clasped in prayer. This "One Touch of Nature" makes the whole world kin.

GAUMONT

(GEO. KLEINE)

"A POET'S VISION."—A beautiful and interesting series of comparative views, showing the romance of the ancient and the cruel reality of the present. A poet in quest of inspiration saunters down the country road, his mind taken up with the beauty of nature, when he meets a phantom spirit which leads him back many centuries and permits him to feast upon the ancient romance and beauty, only to shock him by a rude awakening and realization of the present conditions. Excellent photographic quality.

"TOO MUCH ADVICE."—Our friend Jones has had a bad spell of the "tired feeling," and in this condition is receptive to all possible suggestions as to remedies to cure his imaginary illness. His servants as well as his friends freely offer their counsel and advice, as a result of which Jones takes a hand at gardening, athletics and other sports; he tries the silence and water cures, but all to no avail other than to furnish amusement to his advisors. His conditions grow worse with each effort to regain his health until finally his family physician advises him to refrain from following the kindly suggestions of his friends if he wishes to regain his health. This counsel is faithfully followed and Jones performs the routine of his every day life.

"SENTENCED TO DEATH."—The prisoner having occupied the death cell is awakened early on the morn of the day of his execution by the prison officials. Every effort is made to entertain the prisoner on the last day of his execution. The fresh air, wafting in the cell, instead of cheering him, causes him to fear his catching a cold and keeps his cell as warm and cozy as possible. In as cordial a manner as though honored by a visit of his friends at his home he invites his executioners to be seated. Has an interesting chat with them and later he engages in a game of cards which he extends to such a time when his execution, if carried out, will be unconstitutional, and he is therefore pardoned. Intensely interesting and well dramatized.

"MAGIC EGGS."—An exceptionally clever series of optical illusions in which a basket of eggs and the chef take prominent parts. The chef gets a few ideas on the mysteries of the culinary art and is stupefied by a veritable storm of eggs. Intensely interesting, amusing and very mystifying. Artistically colored throughout.

URBAN-ECLIPSE

(GEO KLEINE)

"THE SQUIRE AND THE NOBLE LORD."—A magnificent drama enacted with much feeling in beautiful settings of the Middle Ages. Rosie, a pretty village maiden, is engaged to be married to the squire, a manly fellow, liked by everybody. The noble lord of the town castle, visiting the village, meets Rosie, and is immediately charmed by her beauty. He endeavors to kiss her, for which he receives a merited rebuke from the squire. Enraged, the lord orders the former's arrest and he is carried off to prison. Rosie consults her friends, and then concludes to call at the castle to intercede for her betrothed. The lord, intending to humiliate the squire, orders him brought forth and then again attempts familiarities with Rosie, not thinking that

the squire would presume to resent the insult irrespective of the consequences. A violent encounter is caused, and in the struggle the lord falls over the balustrade of the terrace. Before the guards realize what has happened the squire and Rosie make their departure on a horse, escaping in the shadows of the night.

"FOUND ON THE ROCKS."—A group of fishermen are seen seated at a table in front of a resort. The waitress is serving refreshments when one of the men attempts to force his attentions upon her. One of the fishermen intercedes and a fight is on. While the two are belaboring each other, one of the older men interferes. The incident is apparently over, but for the malice born in the heart of the younger of the two combatants against the old fisherman, and we see the men take leave from their families to follow their calling. Out on the sea the old man and the young fellow he interfered with are detailed to set the nets. While the older man is thus engaged the young man pushes him out of the boat, and rows back to the vessel, thinking the old fisherman will be drowned. The vessel returning to dock is met by the family of the fisherman and the sad news of the accident at sea imparted, causing great grief. The son, however, vows that he will find his father, and seeking the aid of another, the two start out to sea in a little row boat. They scan the shores and are finally rewarded by the sight of a man's prostrate figure on the rocks. When they arrive the son administers a refreshing draught to his father and he revives. The true story is soon learned and together they return to their village, where the guilty fisherman is found drinking. When he looks up at his supposedly dead victim he becomes affrighted and seeks pardon, but the police, who have been called, take him into custody, and he is subjected to the penalties prescribed by law for the deed he committed.

S. LUBIN.

"THE QUEEN OF THE RANCH."—Bob, a big fellow, seems to be the boss of the ranch at least he acts like it. Ethel, the Queen of the Ranch, loves Joe, a quiet little fellow. When she throws to him a bunch of wild flowers, Bob begins a fight in which he gets the worst of it.

The Unfair Rival. While the cowboys follow the dinner bell, Bob hires two greasers to waylay Joe.



Ethel, who watched Bob, learns of the plot and warns Joe, but he laughingly tries to disperse her fears. Ethel begs him again not to go telling him she loves him and she does not wish to lose him.

Ready for the Roundup. Joe does not know any fear. He goes to the roundup with the others. The greasers follow and waylay him. In a critical mo-



ment Ethel comes up, shoots one of the Mexicans through the arm and wounds the other one on the head.

You Miserable Coward. The boys have returned from the roundup and are ready for a good supper. Bob is talking as usual. Just then Joe enters. A cutting remark by Bob brings in return an uppercut from Joe, which makes Bob reel over the table. Joe then tells what happened and how Bob hired the two Mexicans to waylay him. Bob declares this to be a lie. Just then the Queen of the Ranch enters followed by the two Mexicans who decided to make a clean breast of all. When Bob sees that the game is up, he escapes, but is followed by the cowboys, lassooed and strung to the next tree. The two Mexicans are tarred and feathered and ridden on a rail out of the camp.

"A SCHOOL FOR LOVE MAKING."—Prof. Kisserini advertises his school for lovemaking. The applicants are many. As soon as the doors open, crowds congregate and the professor has not hands enough to take the money offered to him.

Now the Lessons Begin. A young man has an old



maid for a teacher and a young girl an old man. The pupils are not satisfied with their teachers and pretty soon they start to revolt. They all demand their money back and the professor is subjected to a bad trouncing.

Lovemaking Without School Education. We see



many couples young and old making love and from the expression on their faces it may be seen that they feel perfectly happy, even though they had never taken a course in the school for lovemaking.

"THE YIDDISHER BOY."—Little Moses. A typical scene of a living room of Jewish immigrants. The family is sewing clothes while little Moses makes money in selling papers and takes care of the family. He is a bright little chap and has many customers for his papers. Mike, a big fellow, is jealous of Moses, throws him down and robs him of his hard-earned pennies. This enrages the other newsboys, they throw down their papers and fall over the other fellow, beating him and forcing him to return Moses' money. Ed., a ragged looking lad, was the leader of the rescuing party. Moses thanks the little fellow and asks him to accompany him to his home.

Sabbath Evening. The room has changed its appearance. Work is put aside, the table is set, everything looks clean and inviting. Little Moses enters followed by Ed. They sit down at the table, and after saying grace, partake of a modest meal.

Doing Good for Evil. Peace reigns among the boys. Mike in his eagerness to sell a paper is run down by a bicycle. Unconscious he is carried away and brought to the hospital. Little Moses followed the patrol wagon and gives up his last pennies to procure for Mike some extra food at the hospital.

You Have Helped me 25 Years Ago, I am Glad to Help You Now. Twenty-five years has passed. Moses is now a prosperous merchant. Among other people a poor man is coming asking for work. Moses looks at him sharply. He recognizes in him the little boy who years ago defended him so bravely. Now Ed., too, remembers little Moses; they shake hands. Moses rings for his foreman and tells him to give Ed. the best job in the place. Thus kindness is rewarded.

"A FATAL FLIRTATION."—The peace of the country home of Squire Milton is somewhat disturbed when the city cousin arrived. The squire's daughter, who is engaged to a country lad, is a quiet, unassuming girl with whom the city cousin tries his flirtations.

One evening the city cousin waited for the girl



to steal a kiss from her. Frightened, she screamed for help. The cousin in the excitement, runs away The old squire returns, and not knowing what happened, runs after the city cousin. He waylays him among the rocks, and in a fierce struggle they both fall down a high precipice where they are found dead by the daughter and her fiancee. The flirtation cost the city cousin his life.

KALEM CO.

"THE NORTHERN SCHOOLMASTER."—Complete Lecture.—We invite your attention to one of the Kalem Company's Florida films entitled "The Northern Schoolmaster." This is a story of the stirring times in the South immediately following the great war of the rebellion. You will remember that at that time it was believed in the North that the only solution of the negro problem lay in the education of the blacks, and in support of this belief many misguided but sincere young men and women went from New England to teach the newly established colored schools. Naturally, they were regarded by the Southern people as intruders, and in many instances their coming aroused a great deal of ill feeling. Joshua Elliott, the hero of our little play, was such a Northern schoolmaster, and you will see what a hard time he had of it, how the planters tried to drive him out of the country, and how he not only vindicated himself, but won the hand of a beautiful Southern girl in the bargain. It is a pretty story and well told. Start picture on Screen: We are in a typical Southern village and at the little grocery store near the railroad station. The usual crowd is gathered about and now we see Mr. Clayton, a wealthy planter, coming out of the store and standing by to watch the fun. And here comes a colored boy. The men start to tease him, but they are interrupted by Ruth Clayton, the planter's pretty daughter, who begs them to let the poor fellow alone. The darky shambles away into the store and Ruth follows him, but the boy comes out immediately and again the planters hold him up, this time making him dance while they snap their heavy whips about his feet. But see, in the background suddenly appears a tall, ungainly young man, a Yankee in dress and action. He does not understand that the planters are only teasing the boy in fun and he rushes into the group with indignant words. Clayton is amazed at the interruption, and raising his whip would have struck Joshua a blow had not Ruth heard the commotion and run out just in time to ward off the threatening whip. Joshua still believes he has done the proper thing, and as the men stride away sneeringly, he looks in pity at the frightened negro, and eloquently thanks Ruth for interfering in his behalf. Ruth is unable to explain to him how seriously he has offended her father and the other men, but she well knows that the consequences are apt to be most serious. In a few days Joshua is well established in his little school, as you see. He thinks he is accomplishing a great work and is well satisfied. Even Ruth is convinced of his sincerity and is watching his success with no little satisfaction. To tell the truth the young folks have been very much attracted to each other and the casual acquaintance which began in such a tempestuous way the day Joshua arrived is rapidly growing into a love affair full of deep and lasting passion. Joshua is young and has not yet had time to realize how different are his surroundings from those he left behind in the North. Throughout the whole South, reputable citizens had banded together in what were called Ku Klux Klans. They adopted a weird and frightful costume, swore long and fearful oaths of

secrecy and determined to do everything that could be done to prevent negro domination. We know now that they acted with great sincerity of purpose, and that in many cases their work alone prevented the blacks from arising to nameless atrocities. So now we see a meeting of a Ku Klux Klan headed by Clayton. The case of the Northern schoolmaster is discussed briefly, and it is decided that he shall be warned to leave the country at once or suffer the consequences. The next afternoon as school is dismissed, Joshua comes out, well satisfied with his day's work. But as he stands before his school door, a young planter steps up and delivers him a note. Joshua reads it. At first incredulous and then indignant. It is the Ku Klux warning. Joshua tears it up and hurls the fragments into the messenger's face. A fight almost ensues then and there, but the planter restrains himself and strides away repeating the warning. Now Joshua falls upon his knees and prays to God for guidance. His heart knows no fear, but the affair begins to be fraught with danger. And now Ruth, having heard of the warning, runs on and begs the young schoolmaster to leave before it is too late. But even her pleadings are of no avail. Joshua has determined to remain and do his duty. And so that same evening the Ku Klux Klan made their raid. Riding their splendid horses and wearing their frightful masks they silently file up to the little cabin in which the schoolmaster makes his home. The poor fellow has just retired, but the Ku Klux do not give him time to dress. At the muzzle of a rifle he is commanded to come out. Bewildered, yet unafraid, he comes. His hands are tied and he is forced to mount a horse and to ride as he is, without saddle or bridle. To what fearful fate he goes, he knows not. Now we see the ghastly cavalcade wending its way through the dismal swamp, leading the forlorn and helpless captive to his fate. He asks where they are taking him, but there is no answer. Every man is oathbound to silence. In the heart of the swamp stands a grove of pine trees, and here the Ku Klux raiders with their prisoner come to a halt and all dismount. The schoolmaster is brought forward and the leader addresses him, giving him a last opportunity to agree to leave the country, and telling him that if he refuses to do so, he is to be tied to a tree and lashed like a dog. But the dauntless New Englander still refuses to leave, and he is instantly seized and trussed up to a tree. The cruel bull-whip is then applied with fearful force. Once, twice, three, four, five, six, seven, eight, nine times the lash falls, and then again, one, two, three times. The victim is fainting. He falls limply to the ground. The work is done. The Ku Klux raiders repeat their direful oath and ride hastily away. But though the schoolmaster's back may be raw, his courage remains steadfast, and he determines to stay now until the bitter end. It is now a few days later on and we are in front of the Clayton mansion. Ruth's mother and father are seen coming down to the front gate, and Clayton says "good-bye" as he starts off for the fields. But hardly has he left when smoke is seen pouring forth from the lower part of the house. Mrs. Clayton does not see it at first. But now she realizes that the house is on fire and she screams to Clayton to come back. He comes back on a run and the two rush toward the house where their beloved daughter is in peril. The flames have gotten such a headway that no one knows what to do. Smoke is pouring from the windows, and it is known that Ruth is in one of the rooms above. How to save her no one knows, for it is impossible to live in the dense smoke. But now a disheveled figure rushes up. It is the schoolmaster. He quickly learns that Ruth is in peril. Now his athletic training comes into good stead. He quickly climbs up one of the veranda pillars and disappears into the dense smoke above, drawing with him a long rope, which he has bound over his shoulder. Now we see him climbing through the smoke from the veranda to the roof above. Ah—he has reached the roof—and now we see him coming over as the smoke and flames burst up through the dry and inflammable shingles. With the rope he hauls up an axe and with sturdy blows chops a hole through the roof into the room below. At times he is so engulfed in smoke that he is completely hidden from our view. But at last he has the hole large enough and he drops the rope down into the room below, calling to Ruth to place her shoulders through the loop. This she does and Joshua with difficulty drags her up. Both are nearly suffocated and Joshua has barely strength enough to hang on to the rope as they roll off the eave. And now we see them coming down the rope through the smoke and flames—and now they are descending to the ground, where willing arms are held out to receive them. Ruth has been rescued and Joshua has vindicated himself in the eyes of all who have witnessed the daring rescue. The true Southern gentleman is just as quick to forgive as he is to condemn, and it naturally follows that after Joshua's heroism, the planters have looked at him in a different light. And now we see them assembling at the school. Ruth comes first with the glad news. The kiss tells the story of their love. And now Clayton and the others arrive. Clayton takes Joshua by the hand and tells him he is welcome to stay. The others reach forth to shake his hand. And Joshua welcomes them with a full heart. But his cup of joy is filled to overflowing when Clayton leads Ruth forward and gives his consent to their betrothal. The Northern schoolmaster has found in the South not only a place, but a wife as well.

PATHÉ FRÈRES.

"LEGEND OF THE FORGET-ME-NOT."—This artistically colored film tells an interesting little love story, in the first scene of which we see a pretty maiden out walking with her very exacting mother. They meet a dashing youth, who becomes impressed with the young lady's beauty and tries to have a word with her, but meets with a cold rebuff from the old woman, who seeing that her daughter shows a fondness for the gentle stranger, hurries home with the girl. Not to be foiled in his purpose, the youth follows them, but each time that he draws near the maiden, the cross old mother chases him away.

The ambitious woman has other designs for her beautiful daughter, and is trying to force her into a marriage with an ugly looking old fellow with lots of money, who showers beautiful gifts upon his adored one, but the girl will have nothing to do with him, and drives him out of the place.

One night, thinking that the mother is in bed, the young Romeo comes to the window and is in



earnest conversation with his Juliet, when the old woman spies them from her window above, and throws a pail of water down on the young lover. She then drags her daughter to the latter's room, where she locks her safely in. The girl, however, determined to have her way, takes a sheet and after fastening it to the window sill, slides down to the street, where she joins her lover. The pair then run away, but it is not long before they are missed by the mother, who quickly starts in pursuit. On the way she meets her daughter's wealthy admirer, and he also joins in the chase. They soon come upon the couple in the park, where the latter are picking forget-me-nots. A scuffle ensues and the youth is thrown into the water, and as he disappears from sight a beautiful transformation scene takes place, and a spray of forget-me-nots rises up as if by magic from the still, cool water below, and forms before the distracted girl's eyes the words "Do not forget me."

"PAUL DECIDED TO MARRY."—Realizing that he has arrived at the age when he must look at things in a more serious light and feeling that he has enjoyed the freedom of bachelorhood long enough, Paul decides to marry. He gets busy, therefore, and sends out a lot of invitations to his friends to join him in a little blow-out in honor of his last day of bachelorhood. An old sweetheart



happening upon one of the invitations and feeling the pangs of jealousy, takes on in a rather strenuous manner, and vows to have revenge upon him for his deception.

All the friends gather at his bachelor quarters and start out to have a big time; their first joke is played on an old couple who are snuggled up in bed. The revelers ring the door bell until the old fellow comes out, whereupon they detain him against his will. The old lady then comes out to look for her husband, and the crowd of funmakers compel them to stand on the sidewalk in their night clothes. The little cast-off sweetheart hands the old pair Paul's card and tells them to call on him for damages. Next they enter a cafe, where they raise a veritable rough house, and in the fracas the police are called in, whereupon Paul is arrested for disorderly conduct. The spiteful little creature again makes her appearance and passes the unknown culprit's card around to all those whose feelings are wounded by the affair.

The next morning Paul shows up at the home of his fiancee just in time for the wedding, looking the worse for wear after his big night. To his horror he is besieged by all the people possessing his card, who insist upon heavy damages. Finally his intended father-in-law comes to his aid and squares matters up, after which they proceed with the ceremony.

"A PAIR OF WHITE GLOVES."—A prosperous-looking young man arrives at a hotel, and after being assigned to a room, makes a most elaborate toilet before going out in search of diversion. When he is ready to depart, however, he discovers that he is in need of a pair of white gloves to complete his immaculate appearance. So, going to the telephone, he calls up a shop and orders a pair, and soon a young lady appears on the scene ready to fit him. As she is about to fasten one of the gloves, the button snaps, but this is soon remedied, for she has a needle and thread handy, and after sewing another one on, takes her departure.

The young man then goes forth in a most felicitous frame of mind and is driven to a select cafe, where he sits down to enjoy a good dinner. As he glances about him at the other diners, he recognizes a female acquaintance sitting at the next table. He sees that she recognizes him, so he takes out a piece of paper and writes her a note, asking her to meet him that evening near the club. The girl and her companion soon leave the place, and as she passes, the youth slips her the note without being discovered.

In the next picture we see the happy young fellow waiting at the appointed place. Soon the lady comes along in an auto. After an affectionate greeting, the youth also steps into the machine and accompanies his friend to her home. As they enter the house a rough-looking character on the sidewalk watches the prosperous-looking couple in a rather peculiar manner, but the latter pass in without paying the slightest attention to the stranger.

Arriving in the lady's parlor, the latter proceeds to remove her wraps, and in order to be more comfortable, she takes a beautiful pearl collar from her neck and places it in a jewel case which is lying on the table. She then leaves the room for a few moments, and during her absence, the temptation to steal the valuable piece of jewelry masters her companion, and we see him slip the collar into his pocket. The evening is happily spent, and when the young man takes his leave the lady accompanies him to the gate and bids him a fond adieu. As he saunters down the street he accidentally drops his gloves, and the suspicious-looking character, who watched them enter the house, picks them up and puts them on. The ruffian then steals into the house through an open window, and is prowling around the parlor in search of valuables, when the lady, who by this time has retired, misses her collar and returns to the parlor to get it. Hearing approaching footsteps, the burglar hides behind a chair; the woman enters and not finding her jewels becomes alarmed and in her excitement shrieks for help. The fellow then springs from his hiding place and attacks the helpless girl, who in the ensuing struggle, receives a death blow and falls at the man's feet. The murderer quickly removing the gloves throws them on the floor beside his victim and makes his escape from the house.

When the crime is discovered, and the detectives are called in, they find the gloves and immediately start out in search of their owner. Through the trade-mark they trace them to the shop where they were purchased and when they are shown to the saleslady she at once identifies them as the ones which she sold to the young man at the hotel. They then go to the hostelry where they find the youth, who is just about to leave the place. He is detained and accused of the crime, but stoutly denies his guilt. On searching his belongings the detectives come upon the missing jewels. The youth is then led to the scene of the crime, where he is confronted with the victim as well as with the girl who sold him the gloves, which play such an important part in the case as circumstantial evidence. The unfortunate young man stoutly maintains his innocence, but the evidence is too strong against him and he is shackled and led away to prison charged with the terrible crime. As he enters a carriage with the detectives, the real murderer, one of the curious crowd, looking on, smiles with satisfaction as he sees the innocent man taken to pay the penalty of the crime of which he alone is guilty.

"THERE'S NO FOOL LIKE AN OLD FOOL."—This cleverly acted comedy shows us an old fellow who has a great propensity for flirting with every pretty woman he meets. One day he accompanies his wife to the dressmaker's, where he leaves her to have a new gown tried on while he saunters down the street in search of diversion.

His wife puts on the new gown, and after throwing a heavy veil over her face, she goes out to keep an appointment with one of her admirers. Her husband, not recognizing her in the new gown, follows her for a long distance, until finally she turns into a hotel, where she meets her friend. The old flirt, not to be thwarted in his design to make her acquaintance, waits outside. After some time the

woman glances out of the window, when, to her great horror, she recognizes her husband standing at the door of the hotel. Fearing his anger should he see her, she changes clothes with the colored bell boy, and the latter heavily veiled, is seen leaving the hotel. The old flirt, thinking he is the woman for whom he has been waiting, follows on. When the supposed beauty stops in front of a jewelry store the old fool approaches her and offers to buy her a watch, so they go in and make the purchase and then repair to a cafe, where they sit down to have some refreshments. The old beau gets the shock of his life when he assists his fair companion to remove her veil, and he makes a hasty exit.

His wife is waiting for him as he enters his home, and denounces him for staying away so long. He attempts to offer some lame excuse, but when his indignant better half finds the veil in his pocket, he confesses all, and producing the watch presents her with it, and thereby makes her so happy that she forgives the old simpleton and calls matters square.

"THE MARTYRDOM OF LOUIS XVII."—This richly colored picture revives an interesting incident in French history and shows us some of the famous events connected with the overthrow of the power of Louis XVI and Marie Antoinette.

In the first scene we see the royal family, which consists of King Louis XVI, Marie Antoinette and their two daughters, and their son, Louis XVII, the latter is heir presumptive to the French throne. They are apparently very happy in their domestic surroundings, but the nation is precipitating itself into the horrors of revolution and the next view shows us the mob surrounding the palace and beating its way into the royal family's private quarters.



The latter flee for their lives from one part of the palace to another in a vain attempt to evade the ruffians. Finally the mob takes possession of the place and subjects the royal family to the most humiliating insults, keeping them prisoners in a room where the guards watch over them until the time comes for the King to be torn from his loved ones and condemned to death. The little heir to the throne is then torn from his heartbroken mother and turned over to the care of the cobbler Simon, who takes him to his hut and abuses the little fellow most shamefully, subjecting him to all sorts of trying insults. Finally the little fellow is thrown into a dungeon where in a dream he sees his noble father going to be executed. When the child is nearly dead from exposure and starvation he is taken out of his prison and carried to the home of a sympathizer, where, in the presence of a few kind ones, he passes away.

"HUNGARY."—Pictures of this sort are always an innovation both from an entertainment and educational standpoint, for we are brought in close proximity with the people in far away countries and have an opportunity of studying their ways and customs, which in every respect are so very different from our own. In this picture we are taken for a trip to Hungary, and we see the peasants in their simple surroundings enjoying life and it is extremely interesting to see the quaint costumes worn by those people. We see them in their different native dances, also get a good view of their peculiar manner of celebrating a wedding ceremony in which the whole village turns out in gala attire to do honors to the happy couple.

VITAGRAPH CO. OF AMERICA.

"OUTCAST, or HEROINE."—A Puritan landlord is standing outside his inn chatting with his neighbors. Two women are gossiping as Richard Hargreave, a young English soldier, rides up and dismounts. He engages the landlord in conversation as Hope Bartley, an outcast from the community, passes down the street. Richard gazes at her, then asks who she is. The villagers at once condemn the young girl, the soldier listens, smiles sarcastically and passes inside, convinced that she is better than her traducers. Proceeding on his journey, Hargreave passes the cottage where Hope resides, stops and asks for a drink of water. This is but a subterfuge to engage in conversation, and while both are talking earnestly, Joel Goodley, the village gossip, comes upon them, steps out of sight and listens. He goes immediately to Elder Langmore, reports what he has seen and heard and they, with other Puritans, start for Hope's home. Coming to a juncture of two country roads, they see Hope and the young soldier talking. After a loving embrace and promising to return soon, Richard mounts his horse and rides away, leaving the young girl happy in her new love. She is thanking heaven, with hands uplifted, as the Puritans come from be-

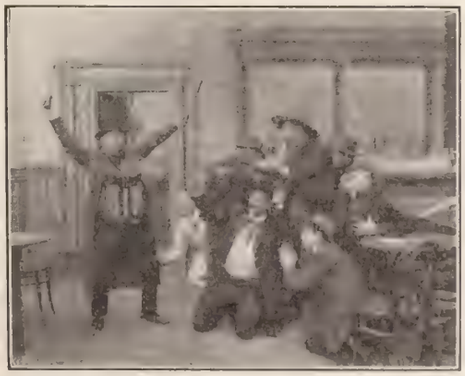


hind the trees and place her under arrest. She is taken to the assembly room in the chapel, where her actions are condemned and a sentence passed upon her. At this moment the door is thrown open and a man rushes in and excitedly tells that the Indians have surrounded them. There is general consternation among the men and women when they realize that all avenues of escape are cut off and when Hope volunteers to pass through the lines and go for help all express astonishment and incredulity. She dashes out into the night, safely passes the Indians lying in wait, reaches the barracks, where her soldier lover is in command. She tells her story, the men grab muskets and swords,



and, under the guidance of the young girl, proceed at once to the scene of attack. Here the Indians are just preparing to set fire to the building as the soldiers gallop up. There is a fierce fight, the red men are routed and put to flight. Inside the building the women are crying and hugging each other in joy as the men pull down the barricade and the soldiers, led by Richard and Hope, enter with a cheer. The soldier embraces the young girl as Langmore falls to his knees and asks for pardon, which is freely granted.

"THE DYNAMITE WAISTCOAT."—Our story opens in the barroom of a mining town with the men sitting about drinking and playing cards as the bully of the settlement enters, breaks up the card game, invites all hands to the bar and makes the foreman settle the bill. After shooting up the barroom and making all hands dance and obey his



commands the disturber goes out, where he meets Mrs. Hans, wife of the German cobbler. He tries to kiss her and gets a good slap in the face. The lady then runs to her husband's shop, tells of the insult and Hans starts out to avenge it. He comes upon the bully in the saloon, makes a big bluff, but wilts when he is given the same treatment as the others. He finally makes his escape and goes up the street,, where he sees some laborers carrying dynamite into the mine and throwing the shells aside as they are emptied. An idea strikes him; he tells it to the foreman and both laugh heartily. The cobbler fills his belt with empty shells and starts for the barroom. The bully and the others are standing at the bar as Hans enters and slaps him on the back. The tough turns, draws his gun, but when he sees the dynamite shells, is at once subdued. Hans puts him through some funny stunts and gives him a swift kick as he goes through



the door. He takes the bully by the ear, marches him up to his cobbler shop, makes him apologize for his insult to Mrs. Hans, then gives him another kick as he runs away. The Dutchman then throws the shells away as the crowd falls back, expecting an explosion. When the Dutchman tells of the trick, he receives the congratulations of the crowd.

"THE LOST SHEEP."—In a neatly furnished room a young lady is preparing to leave for the dry goods store, where she is employed. Her fiance enters, places an engagement ring on her finger, then accompanies her to the store. We see her at work behind the counter, when a young man, son of a millionaire, enters. He is immediately attracted by the girl's pretty face, and under the pretense of making a purchase engages her in conversation.



She at first objects, but finally agrees to meet him after hours. The appointment is kept, the young millionaire buys her a beautiful outfit and the couple are just entering a cab when the girl's intended husband rushes up and pleads with her to go with him. The cab door is shut in his face and the vehicle driven rapidly away. We follow the pair to a swell cafe, where dinner with wine is served. The girl at first refuses to touch it, but finally yields, and is just raising the glass to her lips as the young man rushes up and dashes the glass to the floor. For this he is assaulted by the young millionaire and he, with the girl, leaves the table. He calls up a friend and asks him to impersonate a minister and perform a bogus marriage. The ceremony is carried out and the girl is installed in



a handsome flat. In a short time the young millionaire has tired of the young girl and we see him pleading an important engagement and leaving the house. The young girl is surprised and follows him to a cafe, where he is found entertaining a boisterous crowd of women. She pleads with him to return home, but is cast roughly aside and leaves in shame and humiliation. Her [illegible] husband

finally comes home intoxicated, tells her that the marriage was a fake and orders her from the house. She appeals in vain for aid from passersby on the street, passes the store where she was formerly employed, approaches her former girl friends, but they pass her by with scorn. She goes to her own home, where, looking through the window, she sees her mother mourning the loss of her daughter. The young man of our first scene enters after a fruitless search for the girl he loves. The young girl goes inside, falls at her mother's feet and begs forgiveness. The picture closes with the young man standing back of the mother's chair, the old lady tenderly stroking her prodigal daughter's hair while she reads from the family Bible these words: "If a man have an hundred sheep and one of them be gone astray, doth he not leave the ninety and nine and seek that which has gone astray? Rejoice with me, for I have found my sheep which was lost."

"A FAITHFUL FOOL."—A court scene with lords, ladies and guests assembled. A door from the rear is opened and the prince, his daughter and the jester enter. While the latter is amusing those assembled the prince and his daughter bow to everyone. The daughter bows to Cavalier Number One, as we shall call him, very sweetly, at which another cavalier, Number Two, is enraged. The King favors the latter, but the girl is plainly in love with the other. At night, in the castle garden, the lov-



ers meet and plight their troth. They part, the cavalier going to his rooms, while the girl starts for the castle. Before reaching there Cavalier Number Two and his men, masked, spring out, seize, bind and gag the girl and start away. The jester appears just as they are leaving, starts rapidly for the rooms of Cavalier Number One, where he excitedly tells of the girl's abduction. No time is lost and shortly they come upon the masked men in the forest, where the lover dispatches two men



and is about to attack his rival when the latter reaches the girl's side, raises his hand to strike as the jester jumps between and receives the blow himself. The rivals are seen in deadly combat, the abductor is quickly disposed of and the girl's bonds cut. The couple go to where the jester has fallen and prop him up. He raises his hand in blessing, then falls back exhausted. The lovers stand sorrowfully over him, who had sacrificed so much for them, "fool in person, but a hero at heart."

SELIG CO.

"LOVE UNDER SPANISH SKIES."—Don Caesar de Castro was a young vagabond nobleman, whose gambling and fighting propensities caused him to be shunned by the majority of Spanish aristocrats and loved by the reckless plebeian-blooded spirits who were wont to inhabit the inns and grog shops of old Madrid, where nightly revels held sway, where all or nothing was staked on the turn of a card or the throw of the dice, and where the sword was man's best friend, ever ready to leap from its scabbard to back up a play or refute a lie. In such an atmosphere this swashbuckler thrived and found the life so much to his liking, that until a woman's black eyes awakened a new light in his soul he would not have changed places with a king. Don Caesar had in him that something (in spite of his otherwise rugged nature) which made him reverence a woman, and be ever ready to shield one of the weaker sex from any oppression that to his knowledge might be placed upon her. Near the city there lived a proud old nobleman with but one daughter, Dolores, his hope and pride, whom he wished to unite in marriage to Don Sallust, a most powerful and influential potentate, whose estates were of the finest of all Spain. Now, Dolores despised her father's choice and rebelled at an alliance so distasteful to her, partly because she did not love the man, but mostly because her heart was given to another, and that other no less a person than the reckless Don Caesar, the hero of our story. On her way to the Cathedral she had by chance met Don Caesar. They looked into each other's eyes and it was love at first sight. Again and again the two were brought together as Dolores' visits to the church became more frequent. Her love she confided to her companion, who, good soul that she was, advised the headstrong girl against the danger of losing her heart to so poor a gentleman. But her warnings and fears were of no avail to the determined senorita, who found many opportunities to communicate in secret with her lover. One day while driving along an ancient street of the city Dolores was thrilled by the sight of her hero, who single-handed was defending with his sword a poor flower girl who had been set upon and insulted by a crowd of young ruffians. The fight was of short duration, however, for the dreaded blade of Don Caesar was known and feared throughout the city. Scattering the roysterers in all directions, he turned at the sound of a sweet voice that bade him approach the luxurious carriage in which reposed his fair lady. Complimenting him on his bravery and receiving in return a rose which the grateful flower girl had pressed into his hands, Dolores drove on leaving our hero gazing after the fast disappearing carriage, his heart throbbing with mingled regret and delight. But the secret of their love was not long to remain hidden from the proud father of our heroine. Don Sallust saw and divined the meaning of the glances that passed between the young couple, and hastening to Don de Sanchez acquainted that irate old nobleman with his daughter's choice. Calling the senorita into his presence, Don de Sanchez angrily demands that she forswear all thoughts of an alliance with Don Caesar and prepare to carry out his wishes in regard to her marriage with Don Sallust. But the daughter is not to be so easily driven. Penning a letter to her lover, she bids him come to her at once and save her from the fate that threatens. Don Caesar loses no time in reaching the castle, where, by means of a rope ladder secured by his inamorata, he scales the walls and clambers up the rugged sides of the tower to the window of his lady's chamber. Entering into the presence of his fair one and her companion, he is informed of the purpose of Don de Sanchez to barter his daughter's happiness. "Never, while this arm can wield a sword shall they take thee from me, my adored one," cried the brave young nobleman, as with outstretched arms he drew the trembling girl to his breast and kissed away her tears. Leaving the two lovers alone for a moment, we return to the father and Don Sallust, who by accident learns of the presence in the castle of the hated Don Caesar. Hastening to his daughter's apartments, the lovers are surprised by the entrance of the two men and several servants of the castle. "Save thyself, my own," cried Dolores, as she sprang to her feet to face her infuriated parent. Sallust dashed to the window to shut off Don Caesar's escape, but the sword of that valiant youth is out and playing like lightning about the breast of his rival. In an instant it is all over. Sallust is disarmed and Don Caesar is out of the window and rapidly descending the rope ladder. Quickly recovering his sword Sallust staggers to the window to cut loose the strands of rope, thus precipitating our hero to the ground below, but Dolores with an agonizing scream seizes a huge candelabra, and with the fierceness of a tigress battling for her own brings its whole weight down upon the head of Sallust, thus putting him hors de combat and saving her lover's life. Sallust in a daze struggles to his feet, and enraged beyond measure at his rival's escape screams out to the amazed servants the offer of an immense reward for Don Caesar's capture, dead or alive. Instantly the guards of the castle prepare to give pursuit, while De Sanchez in a fearful rage orders his daughter's imprisonment in a wing of the castle overlooking a huge moat. But what of our hero? Springing to his horse he gallops away and does not draw rein until he reaches an old monastery, where one of the monks who loves the daring youth, conceals him in the cellar until his pursuers, who have traced him there, have made their search and departed. "Now will I rescue my adored one from her prison walls," shouted the triumphant youth as he dashed away to carry out his desperate plan of action. Gathering a half dozen daredevil swashbucklers about him, men he could rely upon to fight to the death in any enterprise he headed, a midnight start was made for the castle. Reaching the castle they summon the guard by pounding upon the gates, who, opening the outer doors, peered down into the faces of a band of the most reckless sword fighters in all Spain. Overpowering the surprised guard, Don Caesar quickly led his supporters through the halls of the castle. Overpowering the servants they encounter, who rush toward them and attempt to block their passage, the stormers succeed in finding the chamber of Sallust. Battering down the door, they rush in and drag the terror-stricken nobleman from his bed, threatening to take his life unless he disclosed the whereabouts of the fair prisoner. Sallust yields to their demands, and tremblingly leads the way to the door, behind which languishes the beautiful Dolores. A few blows from a heavy hammer and the door flies open. The delighted girls throws herself into the arms of her preserver and is borne away just in time to escape the guards of the now thoroughly aroused castle. A messenger is sent ahead to the monastery to prepare the monks for the arrival and marriage of the young couple. After the ceremony one of the monks is sent to inform Don de Sanchez of his daughter's marriage, and obtain, if possible, his forgiveness. At first the enraged old nobleman refuses to consider such a proposal, but later secretly admiring the pluck and bravery of his new son-in-law, relents and grants pardon to the happy couple. A large fete is arranged in honor of his daughter's alliance and when the handsome couple arrive in a coach and four, there was no prouder noble in all the land than old Don de Sanchez.

CINCINNATI'S NEW M. P. THEATRE LAW.

At a meeting of the Common Council of the city of Cincinnati, Ohio, April 5, an ordinance regulating and licensing picture theatres in that city was adopted. It provides: "That the applicants for a license to establish such place of amusement must be of good character; must promise to run a place of good character; that such a place may not be established within 300 feet of a church, public school or public library; that the applicant must have the written consent of the majority of the residents within 300 feet of the proposed location. In addition it provides a yearly license fee, as follows: For a place having less than 300 seats, $150 a year; $50 for three months; $25 for one month, and $5 a day. For places having from 300 to 975 seats the fee is $200 a year, $75 for three months, $40 for one month, and $5 a day. For places having 975 or more seats, $300 a year, $100 for three months, $50 for one month, and $5 a day."

JAMESTOWN, N. Y., ASKS $100.

An ordinance was adopted by the Common Council of Jamestown, N. Y., April 5, placing a license of $100 per annum on all places of amusement, including moving picture shows. This action just doubles the license on picture shows.

HIGH LICENSE AT UNION HILL, N. J.

The village of Union Hill, N. J., has placed a license fee of $150 per year on moving picture shows and similar places of amusement. Evidently someone needs the money.

THE MATTER OF ROYALTIES.

Formal announcement has been made by the Motion Picture Patents Company that, beginning May 3, all royalties from exhibitors will be collected by the Rental Exchanges. This will greatly simplify matters. It was the original intention that Exchanges should make these collections, but at the time the plan of the Patents company was announced the members of the Film Service Association made strong objections to acting as collectors of royalties and the plan was changed to satisfy the objectors. A few months' trial proved the original plan to be the best and it will be followed in future.

At the time the proposition was first made to the Exchange men it was believed that it would open the way for rate cutting to the amount of the royalty, at least. Reputable Exchange men now declare that they have no fear on that score and that they shall insist that the royalty be paid by the exhibitor or, should they be required to advance the royalties, the amount will be added to the exhibitor's account for service. In any event the arrangement will be an improvement on the former arrangement by which the collection rested with the Patents company.

DETECTIVE FORCE DOUBLED.

The detective force of the Motion Picture Patents Company has been doubled recently and the work of recovering films that have fallen into the hands of unlicensed exhibitors is being pushed more vigorously than before. On the evening of April 13 a Patents Company representative and a City Marshal seized two reels of licensed film being exhibited by Wifbalen at 407 Eighth avenue, New York. All unlicensed theatres are being closely watched for licensed pictures.

OPENING AT GENESEO, N. Y.

For some time there were two picture shows at Geneseo, N. Y., and they did a fair business, but interest began to wane and one closed about two months ago. The other hung on till April 1, when it was compelled to shut up shop. Something wrong here. Looks like an opening for some enterprising young man who knows how to run a good picture show. Geneseo is a good town and will support the right kind of pictures.

GOOD FOR MONTGOMERY.

Manager Montgomery, who owns two picture theatres in Memphis, Tenn., gets a fine story in a recent issue of the Memphis Commercial Appeal. Among other nice things the Appeal says:

"Both of the Majestics are little gems. They show better than anything else Mr. Montgomery's solicitude for his patrons and his jealous care for his own reputation as an impressario of that form of entertainment.

"To commence, both these houses are scrupulously clean. Then again, some attempt is made to furnish music, which, while not played by a large orchestra, makes up in quality what the orchestra lacks in numbers. Mr. Montgomery has no salary limit to his performers, and plainly says so upon his business stationery. All he requires is that his actor or singer people deliver the goods, and, having done that, the adjustment of the salary envelope becomes easy.

"Therefore it is an easy matter to understand Mr. Montgomery's success in his chosen vocation in Memphis. This city has plenty of picture shows, but none that even approached what Mr. Montgomery had planned out. And this energetic young man tells us that the end is not yet.

NEWMAN HAS FIRE.

The entire stock of the Newman Motion Picture Co., of Portland, Ore., valued at $15,000, was destroyed by fire recently. Mr. Newman will purchase another stock at once.

PICTURES FOR THE LEPER COLONY.

At Molokai, Hawaiian Islands, is located the settlement of lepers, than whom there are probably no more hopeless people on the face of the earth. Recently Superintendent McVeigh, who has charge of the settlement, secured a projecting machine and some film and gave a picture show in Beretania Hall, which is the place of amusement provided for the lepers. The intensest interest in the matter was felt at the settlement. Every operation of the process of installing the apparatus was watched by nearly the whole population. And when finally the first exhibition was given wonder and excitement knew no bounds.

It was not merely that they saw moving pictures for the first time, but for the first time, to a very great number of them, it was their first glimpse into the world beyond the narrow confines of the settlement. Very many of them had never seen a city until they saw those projected on the moving picture screen. Elephants, camels, bears, lions, and the other animals of the circus or the zoo were presented to them for the first time. Fire engines, police patrols, moving troops, the thousand-and-one commonplaces of the picture machine, came to them not only with the force of novelty, but with the effect of something unheard of and undreamed of before.

GETS FIGHT PICTURE RIGHTS.

Leon Victor, theatrical manager, has secured the right to exhibit the Burns-Johnson fight pictures for the states of Pennsylvania, New Jersey and Delaware.

APPEAL FROM APPRAISER'S DECISION.

Recently Mr. J. A. Berst, of Pathe Freres, and other importers of motion picture film obtained from the Board of Appraisers of the Port of New York a decision to the effect that picture film should be appraised as photographs or photographic dry plates, on which the duty was 25 per cent. ad valorem, instead of 65 cents per pound and 25 per cent. as had been previously assessed. Now notice has been served that an appeal has been taken from this decision by the Treasury Department, which believes it is not getting enough duty from motion pictures.

MANUFACTURERS' MEETING.

A meeting of the licensed motion picture manufacturers was held at the offices of the Motion Picture Patents Company Thursday afternoon, April 15. It was attended by W. T. Rock, J. Stuart Blackton and A. E. Smith, of the Vitagraph Company; F. J. Marion and S. Long, of the Kalem Company; S. Lubin, of the Lubin Mfg. Company, Philadelphia, Pa.; F. L. Dyer, of the Edison Mfg. Company; J. J. Kennedy and H. N. Marvin, of the American Mutoscope and Biograph Company, and M. Goldenberg, of Pathe Freres. The Chicago members were not present.

The surrender of licenses by the Laemmle Film Service, to take effect without notice, was accepted without comment. License was granted by the Motion Picture Patents Company to the Pittsburg Calcium Light Company for Omaha, Neb., and A. C. Hayman, formerly of the Actograph Company, of New York, will probbly receive a license for a rental exchange to be located in Syracuse, N. Y.

The Board of Censors submitted a form of contract to be entered into between the board and the manufacturers, binding the latter to abide by the decision of the Censors in all cases. The contract reduces to writing the terms upon which both parties have already agreed and was accepted by the manufacturers without dissent.

It was announced that, through the recent efforts of the Motion Picture Patents Company, Mayor McClellan had begun to entertain a more liberal view of motion pictures. The mayor had expressed himself as having three serious objections to motion pictures. Already two of these had been satisfied by the action of the Patents Company. The third was still to be overcome and related to the lighting of the auditoriums of picture theatres. On this matter the Motion Picture Patents Company are conducting a series of experiments by which it is hoped that the last objection of the Mayor will be removed.

A "LIBERAL SUNDAY" DEMONSTRATION.

A mass meeting of the Liberal Sunday League will be held at Carnegie Hall, New York City, on Saturday evening, April 24, at which Mr. Frank L. Dyer, president of the Motion Picture Patents Company, will deliver an address, supplemented by motion pictures showing the way Sunday is observed in various parts of Europe. The Patents Company has received a letter from Prof. Ernst Richards, of Columbia University, saying that over 40,000 members of the German American Alliance, all citizens, will support the movement of the Liberal Sunday League. The league includes among its members such men as August Belmont, Alfred G. Vanderbilt, Samuel-Untermeyer and Gen. John T. Cutting, and many other equally prominent business men.

FIGHT PICTURES FOR SOUTH AMERICA.

Harry L. Reichenbach, advance agent and Friar, has been engaged to pilot the Burns-Johnson fight pictures on a tour through South America.

PERSONAL.

John Pelzer, sales manager for the Edison Manufacturing Co., is making an extended tour through the West.

W. T. Rock, president of the Vitagraph Company, spent Easter at Atlantic City.

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower of Liberty.
That's Why I Never Married.
Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There's Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to be Afraid to Come Home in the Dark.
To the End of the World With You.
Honeyland.
Say, Do You Love Me, Dear?

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweetheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking for a Girl Like You.

BOSWELL MFG. CO.

My Prairie Maid.
From the Garden to the Cross Alone.
Palms.
The Holy City.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

GLOBE ILLUSTRATED BUREAU.

I Wish I Had a Girl.
Just a Little Word Called "Welcome."
Rainbow.
Ain't Alabama Good Enough for You Sue?
When Jack Comes Sailing Home.
All I Want Is One Loving Smile.
Uncle Sam and Stars and Stripes for Me.
I Want a Girl to Love Like You.
If You've Won the Only One in the World You Want to Win.
Let's Play House.
It's the Pretty Things Yous Say.
In the Good Old United States.
Will You Always Call Me Honey?

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
Rosy Lips and Eyes of Sunshine.
Twilight.
If Every Girl Was a Girl Like You.
Those Good Old Happy Days.
Good-bye, Girlie Mine.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

Films Wanted

We will pay cash for Films. Must be as good as new. Send us your list.

NO JUNK WANTED

Also Picture machines, song slides, Pathe's Passion Play, etc.

Address, Rose City Film Exchange, Portland, Ore.

NOTICE OF REMOVAL

On or before May 1st the Offices of THE FILM INDEX will be moved from 36 East 23d Street to the

METROPOLITAN LIFE BUILDING
No. 1 Madison Avenue, New York

The offices of The Film Index will be **6007-6008 (Sixth Floor).** Our telephone number will remain the same as now—Gramercy, 5538. Exact date of change will be announced later. Until then address as before.

THE FILM INDEX - - - - 36 East 23d St., New York



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, April 20

Outcast or Heroine

An English soldier of Puritan days falls in love with a maiden who is an outcast from the community. During an Indian outbreak she braves all dangers and brings the soldiers from the barracks miles away saving the lives of her traducers. **Length, 550 feet**

The Dynamite Waistcoat

Hans, a German cobbler of a mining camp, whose wife has been annoyed by the town bully, starts out for revenge and gets a good trouncing. Returning home he hits upon a clever scheme whereby the tables are turned and the bully given an unexpected surprise.

Length, 365 feet

Saturday, April 24

The Lost Sheep

Picturing the experience of a young woman clerk who forsakes home and friends for a chum acquaintance, only to be deserted herself. She finally returns home, is forgiven, and resolves never again to give up the old friends for the new.

Length, 595 feet

A Faithful Fool

Two cavaliers aspire for the hand of the Prince's daughter. She loves one while her father favors the other. The latter carries the girl away, but is detected by the jester, who informs her lover. Together they effect the girl's release, the jester losing his life in serving the lady so faithfully.

Length, 315 feet

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

PATHÉ FRÈRES

FILMS

ALL NOVELTIES

A PAIR OF WHITE GLOVES

A POWERFUL DRAMA

RELEASE DAY, APRIL 21 — Length 1012 feet

Week of April 19

Legend of the Forget-Me-Not
Length, 541 feet

Paul Has Decided To Marry
Length, 417 feet

There's No Fool Like An Old Fool
Length, 804 feet

Martyrdom of Louis XVII
COLORED
Length, 656 feet

Hungary
Length, 325 feet

Week of April 12

Moonstruck
COLORED
Length, 721 feet

Oliver Cromwell
COLORED
Length, 804 feet

The General's Fiancée
Length, 430 feet

The Teamster's Daughter
Length, 328 feet

Jack's Successful Bluff

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street



PINK LABEL

CARBONS

Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption
Insist on Getting the Genuine. Don't Accept Substitutes
All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs** to extend over five feet high. **$150**

Released April 19th

The Queen of the Ranch

A picture of Western life, full of action and dramatic drawing power.

Length, 585 feet

A Yiddisher Boy

A beautiful dramatic scene, impressing the teaching of "Doing Good for Evil."

Length, 330 feet

Released April 22d

A School for Love Making

Professor Kisserini opens a school for love making. His pupils are many but his school is a failure.

Length, 370 feet

A Fatal Flirtation

A gay boy from the city visits his country cousin and starts an innocent flirtation, for which he has to pay with his life. A most dramatic picture.

Length, 445 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

The Italian Kinematography

Prof. Gualtiero T. Rabbri, Editor

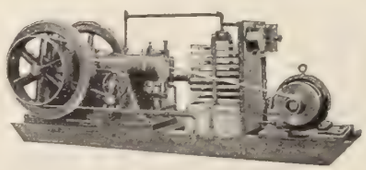
The only review devoted exclusively to the Kinematographic art and industry in Italy
The best way to reach the Italian and European markets

Subscription: $2.00 PER ANNUM

SAMPLE FREE

MILAN, Via del Senato, MILAN

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 1908

AMONG THE EXHIBITORS.

Goldberg & Baxter, proprietors of the picture theater at the Arena Gardens, Rockaway, N. Y., have been compelled to vacate by an order of the court. They will occupy new quarters May 1, but hoped to remain at the old stand till that time.

John Nye and Grose Boyd, of Greenfield, Ind., have opened a picture theatre on West Main street, that city.

The Samuel Goldstein Engineering Co., has transformed its penny arcade at 231 Main street, Springfield, Mass., into a first-class picture theatre. It will seat 400 persons and will be known as the Pictorial Subway. This company has other theatres in New England.

Francis E. Devlin of Plymouth, Pa., has opened a picture theatre in Memorial Hall, South Main street, Wilkes-Barre, Pa. It has a stage 20x16 feet and in all other respects will be first-class.

William Freihofer of Philadelphia, Pa., is building a new picture theatre at 52d and Ludlow streets to cost $35,000.

Carter & Farrington have opened a combination vaudeville and picture theatre at Berlin, N. H., and are drawing good houses.

Henry Kraker has opened a new picture theatre at Mishawaka, Ind. It is equipped with stage and dressing rooms, and will seat 500.

O. D. Reese, manager of the Nickelodeon at Hannibal, Mo., has brought the old house up to date in the matter of appointments and is drawing good houses.

Weller & Wertz, of Rockford, Ill., have leased a storeroom in the Ruf Block, Monroe, Wis., and will install a new picture theatre.

The Automatic Vaudeville Co., of New York, has secured a long lease on the old Palace Burlesque theatre, Boston, and will transform it into a combination vaudeville and picture theatre.

Charles J. Nichols, manager of the Columbia Picture theatre at Louisville, Ky., has been promoted to the position of general manager of all the picture houses of the Princess Amusement Co.

L. H. Shepherd, manager of the Cockade theatre, of Petersburg, Va., has published a little booklet for general distribution in his city which contains the article on motion pictures by Prof. Starr, of Chicago University, and editorials by the Richmond News-Leader and the Petersburg Index-Appeal. Good idea and ought to help business.

Bruce Erwin and other parties are remodeling the large brick building at the corner of Canal and Bridge streets, Newcomerstown, Ohio, for a combination picture and vaudeville theatre. It will seat 300 and will have a fully equipped stage. They expect to run three nights each week, leaving the three nights open for other attractions.

Manager Dittmer of the Standard theatre, Pekin, Ill., will run pictures in his house during the summer.

The Casino theatre, Dundee, N. Y., is now being operated as a picture theatre by Messrs. Kline & Blick. Large houses are reported and the class of entertainment is of the highest character.

Manager Barkley of the Gem Theatre, Florence, S. C., is putting his "Air-dome" in shape for the summer business.

The Wells, Wood Company, Inc., of New York, has leased the Corning Opera House for pictures and vaudeville. This firm is now operating a circuit of more than twenty houses in New York and Pennsylvania.

JUDGE GAYNOR ENDORSES PICTURES.

In an address before the Bedford Young Men's Christian Association on the evening of April 12, Justice Gaynor of the Supreme Court took occasion to say a few words in behalf of motion pictures. His remarks on the subject were as follows:

"As long as the pictures are good—and I understand that they are uniformly of a character that can do no harm—I think that such exhibitions are beneficial to the community. For my part, I find moving pictures very entertaining. Just before leaving this city for San Francisco recently I learned that a great many licenses for moving picture shows had been revoked and I got quite hot about it.

"These people who go out to reform—Canon This and Deacon That—are not benefitting poor folk, who can't afford to pay more than five cents for their entertainment. Why don't Canon This and Deacon That go right up town in Manhattan, where one of the most immoral shows ever seen in this city is going on and where people are paying $2 for a seat, and see if they can't fix things up there?"

CHANGE IN THE ACTOGRAPH COMPANY.

Messrs. N. H. Mosher and E. H. Harrington, principal stockholders in the Actograph Company, Inc., of New York City, have purchased the interests of A. C. Hayman, who retires from the company with the good wishes of his former associates in the business.

Mr. Harrington, for the company, reports that its business continues good and that the "independent movement" has not affected it in the least. A number of first-class houses receive Actograph service in New York and its "club work" is an important feature. At the Troy, N. Y., branch, which is in charge of Mr. Mosher, business continues good with material gains through the New England States.

Extensive interior improvements are planned for the New York offices, which Mr. Harrington hopes to have completed by May 1. Mr. F. J. Belcher is still general manager of the company.

Trade Mark

BIOGRAPH FILMS

Trade Mark



LADY HELEN'S ESCAPADE

Released April 19th, 1909

LADY HELEN'S ESCAPADE

A pretty comedy drama showing how a lady of quality, becoming bored with the monotony of her life, hungers for excitement, and with this in view, hires herself out as a domestic. She meets and falls in love with a poor but wonderfully clever musician, thereby turning her wilful whim into a pretty romantic episode.

Length, 765 feet

A TROUBLESOME SATCHEL

Funny short comedy in which a young man purchases a satchel at a sale of unclaimed express packages, and finds it contains a set of burglar's tools. He tries to get rid of it, but has a hard time doing so.

Length, 212 feet



THE DRIVE FOR A LIFE

Released April 22nd, 1909

THE DRIVE FOR A LIFE

A Thrilling Story of a Woman's Jealousy

This is a most exciting picture story of a young man who upon being engaged to an estimable girl, returns the letters of a former sweetheart with the intelligence. This sweetheart is incited to revenge by jealousy, and poisoning some candy, sends it to the fiancee as coming from the young man. He discovers her intentions, however, and after a most thrilling drive in an automobile, arrives at the girl's home in time to prevent her partaking of the sweets. The drive is one of the most daring attempts ever done in motion pictures.

Length, 940 feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

VITAGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Apr. 24	A Faithful Fool	Drama	315
Apr. 24	The Lost Sheep	Drama	595
Apr. 20	The Dynamite Waistcoat	Com.	365
Apr. 20	Outcast or Heroine	Dram.	550
Apr. 17	Forgiven	Dram.	520
Apr. 17	Student Days	Com.	455
Apr. 13	A Marriage of Convenience	Dram.	650
Apr. 13	A Tax on Bachelors	Com.	305
Apr. 10	Napoleon, the Man of Destiny	Dram.	990
Apr. 6	Napoleon and Josephine	Dram.	875
Apr. 3	The Auto Maniac	Com.	295
Apr. 3	The Shepherd's Daughter	Dram.	675
Mar. 30	The Wooden Indian	Com.	428
Mar. 30	Children of the Plains	Dram.	565

BIOGRAPH CO.

Apr. 22	The Drive for a Life	Drama	940
Apr. 19	Lady Helen's Escapade	Com.	765
Apr. 19	A Troublesome Satchel	Com.	212
Apr. 15	Confidence	Dram.	973
Apr. 12	A Sound Sleeper	Com.	214
Apr. 12	The Winning Coat	Dram.	767
Apr. 8	A Rude Hostess	Dram.	439
Apr. 8	Schneider's Anti-noise Crusade	Com.	556
Apr. 5	The Road to the Heart	Dram.	618
Apr. 5	Trying to Get Arrested	Com.	344
Apr. 1	A Drunkard's Reformation	Dram.	983
Mar. 29	The Medicine Bottle	Dram.	472
Mar. 29	Jones and His New Neighbors	Com.	454

KALEM CO.

Apr. 23	The Northern Schoolmaster	Dram.	860
Apr. 16	The Orange Grower's Daughter	Dram.	825
Apr. 9	Yellowstone Park	Scenic	805
Apr. 9	Any Port in a Storm	Com.	190
Apr. 2	The Fish Pirates	Dram.	940

SELIG CO.

Apr. 22	A Fighting Chance	Dram.	689
Apr. 22	The Dairy Maid's Lovers	Com.	306
Apr. 15	Love Under Spanish Skies	Dram.	1,000
Apr. 8	Brother Against Brother	Dram.	985
Apr. 1	The Settlement Worker	Dram.	985

GAUMONT.

Date.	Subject.	Class.	Length, Feet.
Apr. 21	Sentenced to Death	Farce Drama	466
Apr. 21	Magic Eggs	Magic	384
Apr. 20	The Poet's Vision	Drama	350
Apr. 20	Too Much Advice	Com.	638
Apr. 14	Under Suspicion	Dram.	589
Apr. 14	Policeman in Action	Com.	367
Apr. 13	In the Limelight	Novelty	589
Apr. 13	Charlie Forced to Find a Job	Com.	539
Apr. 10	The Tramp at the Masquerade	Com.	589
Apr. 10	He Advertised for His Dog	Com.	354
Apr. 6	Riviera	Scenic	278
Apr. 6	The Prodigal Daughter	Dram.	688
Apr. 3	Benares	Scenic	456
Apr. 3	Uncle's Palm Tree	Com.	406
Mar. 30	The Policeman	Com.	562
Mar. 30	The Politician	Com.	360

URBAN ECLIPSE.

Apr. 24	The Squire and the Noble Lord	Dram.	436
Apr. 24	Found on the Rocks	Dram.	549
Apr. 17	A Plot Foiled	Dram.	354
Apr. 17	A Bachelor's Persistence	Com.	555
Apr. 7	On the Brink of the Precipice	Dram.	562
Apr. 7	Inviting His Boss to Dinner	Com.	394
Mar. 31	Arabian Horseman	Scen.	307
Mar. 31	Benevolent Employer	Com.	561

ESSANAY CO.

Apr. 21	A Pair of Garters	Com.	225
Apr. 21	One Touch of Nature	Dram.	725
Apr. 14	The Rubes and the Bunco Men	Com.	430
Apr. 14	The Chaperone	Com.	550
Apr. 7	A Tale of the West	Dram.	1,010
Mar. 31	For Love's Sake	Dram.	960

EDISON CO.

Apr. 23	Who's Who	Com.	900
Apr. 20	The Woodchopper's Child	Dram.	900
Apr. 16	In the Days of Witchcraft	Dram.	1,000
Apr. 13	The Other Fellow	Com.	475
Apr. 13	The Interrupted Joy Ride	Com.	505
Apr. 9	A Cup of Tea and She	Dram.	900
Apr. 6	Unappreciated Genius	Com.	215
Apr. 6	Father's First Half Holiday	Com.	705
Apr. 2	On the Western Frontier	Dram.	1,010
Mar. 30	Hard to Beat	Com.	445
Mar. 30	Oh! Rats	Com.	485

PATHE FRERES.

Date.	Subject.	Class.	Length, Feet.
Apr. 24	Hungary	Scenic	325
Apr. 24	Martyrdom of Louis XVII.	Dram.	656
Apr. 23	There's no Fool Like an Old Fool	Com.	804
Apr. 21	A Pair of White Gloves	Dram.	1,012
Apr. 19	Paul Has Decided to Marry	Com.	417
Apr. 19	The Legend of the Forget-Me-Not.	Dram.	541
Apr. 17	Jack's Successful Bluff	Com.	600
Apr. 17	A War Time Tale	Dram.	308
Apr. 16	The General's Fiancee	Com.	430
Apr. 16	The Teamster's Daughter	Dram.	328
Apr. 16	We're Backing Up	Com.	246
Apr. 14	Oliver Cromwell	Dram.	804
Apr. 12	Moonstruck	Novelty	721
Apr. 12	Pranks of a Mischievous Kid	Com.	239
Apr. 10	Theodore Yearns to be a Tough	Com.	472
Apr. 10	Ponto Runs Away with the Milk Cart.	Com.	253
Apr. 10	Clarence and His Cigarette	Dram.	266
Apr. 9	Moscow Clad in Snow	Scen.	459
Apr. 9	Contemptible Theft	Dram.	518
Apr. 7	The Kiss of Judas	Bib.	676
Apr. 5	Vercingetorin (Gaul's Hero)	Hist.	639
Apr. 5	The Schoolboy's Revenge	Com.	335
Apr. 3	The Martins Leave Home	Com.	420
Apr. 3	Every Lass a Queen	Com.	406
Apr. 2	Larry, the Limit of Deviltry	Com.	253
Apr. 2	Beware of Evil Companions	Dram.	407
Apr. 2	Aunt Hannah's Cat	Com.	276
Mar. 31	His Last Illusion Gone	Dram.	407
Mar. 31	Whale Fishing	Ind.	512
Mar. 29	In the Land of Nod	Spec.	606
Mar. 29	The Child of the Regiment	Dram.	311

S. LUBIN.

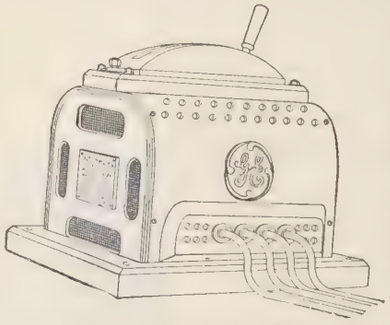
Apr. 15	After the Bachelors' Ball	Com.	685
Apr. 15	Slip Powder	Com.	270
Apr. 12	Curse of Gold	Dram.	735
Apr. 12	My Friend Mr. Dummy	Com	250
Apr. 5	The Master of Black Rock	Dram.	875
Apr. 8	Forecastle Tom	Dram.	650
Apr. 8	The Lost Melody	Com.	240
Apr. 1	The Guarding Angel	Dram.	750
Mar. 29	Help! Police	Com.	440
Mar. 29	The Photograph Habit	Com.	340

EDISON KINETOSCOPES

TRANSFORMER

For Moving Picture Machines (Alternating Current)

Simple
Compact
Efficient



THIS TRANSFORMER, KNOWN AS "THE G. E. ECONOMY ARC," must of necessity be an invaluable adjunct to any alternating current moving picture installation. **THE ADVANTAGES OF A TRANSFORMER FOR THIS WORK WILL BE APPRECIATED** by both the theatre management and operator; **BY THE MANAGEMENT** in the reduction of light bills and in the better production of the pictures due to the steady light obtained, **AND BY THE OPERATOR** in the simplicity of the device, the absence of danger from shocks, and the added comfort in the lamp house due to the low heating.

THE SAVING IN POWER INSURED BY THE USE OF A TRANSFORMER INSTEAD OF A RHEOSTAT VARIES FROM 65 TO 90 PER CENT., depending upon the voltage from the supply mains. Many lighting companies require the use of 220 volts for moving picture work in order to avoid heavily loading one side of a three wire system. This increases the loss considerably in circuits using a resistance or reactive device for reducing the voltage.

SEND FOR DESCRIPTIVE CIRCULARS

EDISON FILMS

NEW SUBJECTS:

Shipment, April 13, 1909

THE INTERRUPTED JOY RIDE
COMEDY
No. 6444 Code, VENTRILHO Approx. Length, 505 feet

THE OTHER FELLOW, or A FIGHT FOR LOVE
COMEDY
No. 6445 Code, VENTRILOCO Approx. Length, 475 feet

Shipment, April 16, 1909

IN THE DAYS OF WITCHCRAFT
DRAMATIC
No. 6446 Code, VENTRIOSOS Approx. Length, 1000 feet

NEXT WEEK'S SUBJECTS

Shipment, April 20, 1909

THE WOODCHOPPER'S CHILD
DRAMATIC
No. 6447 Code, VENTRISCA Approx. Length, 900 feet

Shipment, April 23, 1909

WHO'S WHO
COMEDY
No. 6450 Code, VENTRUDO Approx. Length, 900 feet

EDISON MANUFACTURING CO.

Main Office and Factory, 72 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England
Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

To Occupy First Place

In the Film Industry, we have spared neither time, thought, labor, nor money, in the creating of a

PERFECT FILM SERVICE

Achievement in any one line of endeavor is creditable only in having acquired indisputable right to "First Place," by virtue of proven superiority.

This we have accomplished. Now how about your inquiry?

Pittsburg Calcium Light & Film Co.

Rochester, N. Y. Lincoln, Neb. Cincinnati, O.
Des Moines, Iowa Pittsburg, Pa. Wilkes-Barre, Pa.

¶ The Concern that supplies the majority of the Highest Class Theatres in America with film service —can surely satisfy you.
¶ We supply them—and can prove it.
¶ We also handle—exclusively—the "KINODROME."

GEORGE K. SPOOR CO. (Inc.)
62 North Clark Street, CHICAGO, ILL.

NEXT *Sand H* FILM ISSUE

ORDER QUICK
OUR
NEXT RELEASE

"One Touch of Nature"
(Length approx. 725 ft.)

"A Pair of Garters"
(Length approx. 250 ft.)

Ready Wed., April 21

Coming soon
Another Western Feature

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

Kalem Films

Issue of April 30, 1909



"The Artist and the Girl"

when shown to the Board of Censors in New York City, was pronounced one of the most magnificent films in photography ever produced. Every scene appears stereoscopic, and the story is one of intense heart interest, sure to bring a round of applause.

Our complete lectures are making a great hit. If you do not get them, send in your name and we will mail them to you each week without charge.

KALEM COMPANY, Inc.
EASTMAN KODAK BUILDING
235-239 W. 23d St. New York City

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
36 East 23d Street, New York

MAY 1, 1909
WHOLE NUMBER 158



Settees and Opera Chairs

especially for

Amusement Parks



3000 of these Chairs and 10,000 feet of Settees furnished to White City, Chicago.

If you want chairs quickly at lowest prices, write to the manufacturers making most of the chairs.

Ask for Catalog T16.

AMERICAN SEATING COMPANY
Not in any Trust or Combination

CHICAGO 215 Wabash Avenue · CINCINNATI Mitchell Building · NEW YORK 19 West 18th Street · BOSTON 70 Franklin Street · PHILADELPHIA 1235 Arch Street

Branches in all parts of the United States.

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES

1401-1405 Locust St., St. Louis, Mo. **421 4th Ave., Louisville, Ky.**
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.
231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

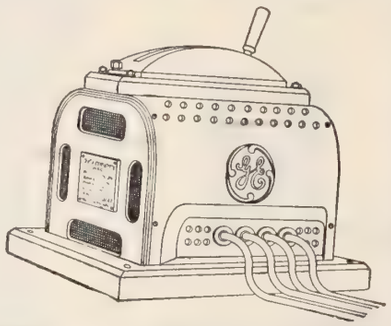
J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y.**

EDISON KINETOSCOPES

TRANSFORMER

For Moving Picture Machines (Alternating Current)

Simple
Compact
Efficient



THIS TRANSFORMER, KNOWN AS "THE G. E. ECONOMY ARC," must of necessity be an invaluable adjunct to any alternating current moving picture installation. **THE ADVANTAGES OF A TRANSFORMER FOR THIS WORK WILL BE APPRECIATED** by both the theatre management and operator; **BY THE MANAGEMENT** in the reduction of light bills and in the better production of the pictures due to the steady light obtained, **AND BY THE OPERATOR** in the simplicity of the device, the absence of danger from shocks, and the added comfort in the lamp house due to the low heating.

THE SAVING IN POWER INSURED BY THE USE OF A TRANSFORMER INSTEAD OF A RHEOSTAT VARIES FROM 65 TO 90 PER CENT., depending upon the voltage from the supply mains. Many lighting companies require the use of 220 volts for moving picture work in order to avoid heavily loading one side of a three wire system. This increases the loss considerably in circuits using a resistance or reactive device for reducing the voltage.

SEND FOR DESCRIPTIVE CIRCULARS

EDISON FILMS

All Edison's Films are approved by the New York Board of Censorship.

NEW SUBJECTS:

Shipment, April 20, 1909

THE WOODCHOPPER'S CHILD

DRAMATIC

No. 6447 **Code, VENTRISCA** **Approx. Length, 950 feet**

Shipment, April 23, 1909

WHO'S WHO

COMEDY

No. 6450 **Code, VENTRUDO** **Approx. Length, 930 feet**

NEXT WEEK'S SUBJECTS

Shipment, April 27, 1909

The Little Shepherd of "Tumbling Run"

DRAMATIC

No. 6449 **Code, VENTROSITE** **Approx. Length, 930 feet**

Shipment, April 30, 1909

UNCLE TOM WINS

COMEDY

No. 6452 **Code, VENTUCCIO** **Approx. Length, 600 feet**

An Unsuccessful Substitution

COMEDY

No. 6453 **Code, VENTURA** **Approx. Length, 300 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 72 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

If you want

QUALITY FILM SERVICE

now, as ever, you will go to the home of QUALITY, not to the place where it happens in occasionally.

Special Notice:

Our Lincoln Office has been transferred to OMAHA, Nebraska.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Des Moines, Iowa Rochester, N. Y.
Omaha, Neb. Cincinnati, Ohio Wilkes-Barre, Pa.



CARBONS

Have no equal for producing

BRILLIANT, STEADY LIGHT

Absolutely smooth and even consumption

Insist on Getting the Genuine. Don't Accept Substitutes

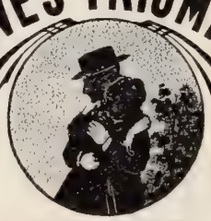
All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

Kalem Films

Issue of May 7, 1909

LOVE'S TRIUMPHS



LENGTH, 975 FEET

"Love's Triumphs" is a heart interest story which will make a strong appeal to all classes alike. No better story of real everyday life has been brought out in years. It is a masterpiece of photographic and dramatic art.

A nickelodeon manager wrote us last week, "I have not been getting your lectures lately. Don't cut me off. I simply can't get along without them." Somebody had been 'swiping' his copy, of course, but it only goes to show that the lectures are a good thing. They are free—a postal brings one each week.

KALEM COMPANY, Inc.

EASTMAN KODAK BUILDING

235-239 W. 23d St. New York City

NEXT Sand A FILM ISSUE

ORDER QUICK OUR

NEXT RELEASE

"OLD HEIDELBERG"

(Length approx. 1,000 ft.)

Ready Wed., April 28

Watch for our Western Sensational Feature Subject Soon to be Released

---

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 18. May 1, 1909. Whole No. 158.

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:

INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

NOTICE TO SUBSCRIBERS.

Since taking charge of the Film Index many complaints have been received from subscribers to the effect that they have not been receiving their copies of the paper regularly. Lack of proper records render the task of looking up these complaints and rectifying the errors almost impossible. We must ask all such subscribers to write us, either by letter or postal, giving the date when their subscription commenced and how many papers they have failed to receive. Missing copies will be supplied when possible and if desired. Otherwise the term of subscription will be extended to cover the numbers missed by the subscriber.

Kindly give this matter your attention.

THE MAIN QUESTION.

In their extremity some of the gentlemen engaged in the renting and exhibition of motion pictures are making a great fuss over the payment of increased prices for films and the license fee for projecting machines, as proposed by the Motion Picture Patents Company, as though those requirements were the principal questions upon which the life and prosperity of the business depended.

From their wild cries and protestations the casual observer would gather that it were a convocation of the tortured spirits of the damned imploring high heaven for release instead of a few grasping individuals who objected to being separated from a little easy money, for the demand of the Patents company is the merest pittance in comparison with the profits of the well-conducted picture theatre.

The motion picture business is one that has grown quickly to its present proportions. Five years ago the picture theatre was almost unknown and pictures were displayed only in vaudeville houses in connection with the regular performance. In fact, the forerunner of the present picture house was the "Hale's Tours" exhibition, in which scenic pictures were shown in connection with a device which simulated the movement of a railway coach in motion. Previous to that, pictures had been shown under tents at carnivals and fairs.

The popularity of the "Hale's Tours" idea was so great for a time that someone tried giving general pictures in a store-room without the railway coach illusion. It was a success and the idea went over the country like wildfire. At first no one gave the matter much attention outside those interested and almost any kind of a store was found good enough for a picture show. Saloons, meat markets, bakeries, and other small shops, which had not proved good investments to their proprietors, were suddenly transformed into picture theatres. Anyone who had a nickel was admitted and the foundation of many little fortunes was started.

With the rapid growth of the picture theatre there came inevitable abuses: The houses were found to be unfit for the purpose of giving public entertainments; they did not afford sufficient protection in case of fire and several fatalities resulted. Sufficient care in the use of electricity was not being exercised; operators were careless in the handling of highly inflammable film; the effect upon the morals of children who attended these shows was found to be bad by reason of their being brought in contact with older persons immorally inclined, from whom they were not properly protected.

All these things being brought to the attention of the public authorities caused a general cleaning up of the picture shows, and in the operation many of them were forced out of business. Licenses were imposed and the business carefully regulated.

A great howl went up from the picture men when the authorities came down upon them, but they were guilty on every count and there remained nothing to do but to clean up and be good. It was an awful pill for some of them to swallow, and not all of them have been able to thoroughly assimilate their medicine yet, for the authorities still have trouble with them.

In all this carnival of abuse of privilege by greedy and unprincipled exhibitors what position did the exchange men take? Did they say to the exhibitor who was operating a house that was dangerous to the public: "Clean up, put your house in order, or you can have no more films." Well, not so that you could hear them; in fact, some of the exchange men were more deeply interested in the condemned houses than they were in their exchanges, and the authorities had more trouble with them than with the exhibitor who had only his house.

THE FILM INDEX calls attention to this fact because it has been repeatedly said that it was the exchange man who built up the picture business; whose capital and whose enterprise made its growth possible. But the growth he stimulated was of the mushroom variety; anyone who had the price could rent film, no matter where he proposed to exhibit. The natural result of such a growth was to bring the picture business into disrepute and to threaten it with irksome legislative restrictions which might have meant prohibition, had not the strength and reputation of the manufacturers come to the rescue.

It was these conditions that opened the eyes of the manufacturers of motion pictures to the necessity of taking a more active interest in the business generally. They realized that, to prevent further restrictive measures, reforms would have to be enforced on the exhibition end. Whatever their differences might have been on other trade questions, the manufacturers were able to unite on this, the preservation of the business. But where were the exchange men?

Did they volunteer to help clean things up and keep them clean? They were given a chance, and to the credit of many, located in the smaller towns, it should be said that they were disposed to do all they could to help better the situation. The failure of the first plan lies at the doors of the Chicago exchanges who could not stop fighting among themselves long enough to become interested in the uplifting of general business.

It having been demonstrated that the exchange men could not be depended upon to do anything, the manufacturers determined that they would do the work, but that the exhibitor and the exchange man should pay their share of the expense. Hence, the Motion Picture Patents Company and its comprehensive plan to regulate and protect the great motion picture industry. It is a plan that will require the expenditure of large sums of money and the exhibitors and exchange men are not the only ones who are contributing to the fund. The manufacturers have their share to pay, and are paying it without a kick.

This, then, is the main question: the improvement of picture theatres and securing to them privileges they have not heretofore enjoyed; the prevention of injurious legislation and the obtaining of helpful laws and municipal rules; the modification of laws which are oppressive and unjust; the prevention of excessive competition; the improvement of pictures and the prevention of an excessive output.

Similar alliances have been found good for other enterprises and it should work well with the motion picture business. Like all movements of the sort it will be opposed by the Swansons, the Clines, the Bachmans and the Laemmles, who are but types of the mercenaries which infest every business and who seek to greedily fill their own pockets with the spoils of their peculiar calling.

So far nothing has happened to shake the faith of the promoters of the plan of the Motion Picture Patents Company in its success. It is stronger today than ever. It has purged itself of the warning disorganizing interests and left them to quarrel among themselves, where they can do no harm. Licensed exchanges exist in every important city in the country and men and capital in plenty are ready and waiting to step into any breach that may occur. There is no lack of exhibitors working under the Patents Company's license and there will be more when the promises of the "independents" fail of fulfilment.

The important thing is not to let the trifling license fee or the grumbling of the disgruntled exchange men who have been let out, obscure the main question, which is the general improvement and security of the motion picture business.

WHOSE JUDGMENT IS BEST?

Carl Laemmle, who abandoned the clothing business a few years ago to rent picture films, now that he has surrendered his license and gone "independent," has suddenly discovered that the subjects which he peddled with profit for the past three years are really second in quality to the new line of foreign film which he is now permitted to handle.

When Mr. George Kleine was associated with the American Mutoscope & Biograph Company's alliance he scoured the picture studios of Europe for a product suitable to be brought to this country for exhibition purposes. He picked out a number of the best and managed to release an average of four reels a week. When he joined the Motion Picture Patents Company he was requested to select the two best and most reliable European makers, and named Gaumont and Urban-Eclipse, whose product he is now handling.

George Kleine has been in the motion picture business longer than any other exchange man in Chicago and is a better judge of pictures. Guess if there had been anything better in Europe than what he decided to take he would have known it.

The mystery is, how can it be that Laemmle, a mistake as a clothing merchant, after only three years' experience with pictures, has been able to find something better than George Kleine could find.

Guess Laemmle's unsupported testimony will hardly convince the exhibitor that he knows more about pictures, foreign and domestic, than does George Kleine.

CHICAGO WELL CARED FOR.

To those unacquainted with the situation the defection of the exchanges like Swanson's, Cline's, Bachman's and Laemmle's to the "independents," might be looked upon as a serious weakening of the position of the Motion Picture Patents Company in that city. Such is far from the truth. Chicago has eight first-class licensed exchanges—one less than New York city. They are the American Film Service, Calumet Film Exchange, C. J. Hite Company, Kleine Optical Company, Schiller Film Exchange, Star Film Exchange, George K. Spoor & Co. and the Theatre Film Service Company. These are sufficient to take care of the Chicago situation.

The loss of the Swansons, the Clines, the Bachmans and the Laemmles is really a gain to the licensed interests. Their business methods were incompatible with the plans of the Motion Picture Patents Company, and their continuance was a great menace to the business. Mr. Murdock is entitled to a vote of thanks for taking them into the "independent" fold. They will be a greater help to the Patents Company where they are than if they had stayed "licensed."

THE "ORIGINAL INTENTION."

Mr. Murdock, of Chicago, in discussing the question of "original intentions," has had a lot to say about his unselfish love and devotion for the poor down-trod exhibitor and exchange man, giving that as his reason for getting into the motion picture business. THE FILM INDEX suspects that Mr. Murdock saw, in the temporary disarrangement of trade conditions, a splendid chance to get into a business a little more profitable than shaving commissions from the salaries of overworked vaudeville performers. That was the "original intention," was it not, Mr. Murdock; now, honest?

EXPERIMENTAL STAGE PASSED.

In announcing the signing of the agreement between the Board of Censors and the manufacturers of licensed motion pictures, the Censors make this comment on the work that has been prosecuted under their direction:

"The signing of the agreement means that the censorship has passed its experimental stage. There can be no dispute that moving pictures are on the upward road. The time may well come that the Censorship Board will find much of its work taken out of its hands by the manufacturers, who will cease to produce the occasional doubtful picture that has done harm in the past. Immense possibilities lie before moving pictures on the up-building and constructive side, and it is here that the most important work of the Censorship Board will be done.

"The campaign looking toward improved vaudeville and better physical conditions in moving picture shows will be pushed ahead rapidly. The city is being districted, and local committees will take up the work of inspection. In this we will have the cooperation of the city authorities, the Association of Exhibitors, the Motion Picture Patents Company and the other groups of manufacturers, and of various civic organizations."

The Balloon Punctured

Our Birmingham Correspondent Tells the Truth About the "Independent" Exhibition

ABSOLUTE confirmation of the oft-repeated statement published by THE FILM INDEX that the so-called "independent" movement was mostly "hot-air" and junk comes from Birmingham, Ala. For the past month the exhibitors have been advised by letter, circular and flamboyant statements in the "independent" organs, that there was an abundance of good subjects to be had aside from the product of the Licensed Manufacturers. That it was little short of suicide for exhibitors to tie themselves up to the "wicked and grasping trust" when they could get this superior line of pictures from the "independent" service.

In order to prove the truth of these assertions the "'independent" promoters started a campaign throughout the country, sending their agent from town to town with a few pictures which he exhibited to prearranged gatherings of exhibitors as samples of the subjects that would be available to them if they would join the "independents" and help "bust the trust." It was a well-planned campaign and, so long as the truth about the pictures exhibited did not get out, looked good in print. Fortunately for the "independents," those newspapers in the trade which might have punctured the bubble from the start, were either afraid to tell the truth about the "independent" exhibitions lest they might lose some business, or were so effectually subsidized that they would not print anything detrimental to those who controlled them. THE FILM INDEX is not particularly proud of its seeming failure to print these facts before; but that is another story for which there is a reason. It has some of them now and will endeavor to make up for the valuable time lost through inaction.

Our first story comes from Birmingham, Ala., where the emissaries of the so-called "independent" movement gave an exhibition on April 15. This is our correspondent's report of the affair:

Birmingham, Ala., April 15, 1909.

Editor THE FILM INDEX, New York City.

Dear Sir: We beg to call your attention to the fact that following the comprehensive heralding of the International Projecting & Producing Company, better known as the "independents," their general manager, Mr. Streyckmans, was to be at the Majestic Theatre in this city April 15th, and would there exhibit sixteen reels of recent release of "sensational" film for the benefit of the several moving picture owners, who were invited to witness the exhibition.

Promptly at 11 o'clock every exhibitor was there and shortly after the first reel was thrown on the screen. It wasa new print of an old Ambrosia subject about eight months old. Mr. Streyckmans began a clever lecture on the subject and proceeded a short way when some wicked person whispered in his ear that the subject had been shown in the town two or three different times.

Mr. Streyckmans began to wipe the cold perspiration from his forehead and offered an apology to his auditors, stating that there was an old print of this subject in the hands of Mr. George Kleine, the importer. Just then someone in the audience said:

"Why don't you show us those 'first-run' pictures you have been talking so much about?"

This elicited quite a laugh and Mr. Streyckmans began to get excited.

The second reel shown was also a repeater and everyone got up and left the building, with the exception of three or four attaches of the theatre.

It was really a sad affair.

The other subjects shown by Mr. Streyckmans comprised the- makes of Warwick, Eclair, Italia, Ambrosia and several others, and every one that was displayed on the curtain had been shown in Birmingham and surrounding territory two or three different times.

After the exhibition Mr. Streyckmans mysteriously disappeared without inquiring from his auditors their opinion of the pictures.

The different exhibitors in this city were greatly disappointed in not seeing the sensations that were promised them by the International Projecting and Producing Company, and have wired the exhibitors in the surrounding territory that the pictures "were awful things."

Yours very truly,
J. E. HENNESSY, Exhibitor.

And there you are.

It has been generally known that the pictures exhibited by Mr. Streyckmans were old stuff, but this is the first exhibitor who has had the spunk to rise up in meeting and say so. The principal numbers on the "independent" bills in every town has been the earthquake picture and the Italian cavalry charge. The latter subject has been exhibited all over the United States by Lyman H. Howe for the past six months or more. The other stuff, as Mr. Hennessy says, has been shown for the past several months.

If the leaders of the "independent" movement expect to "bust the trust" they will have to procure better ammunition than this class of assorted junk. Where is all their talk about "first-run" subjects; and the highly colored stories about the enthusiasm with which their emissaries have been received in the various cities where exhibitions of so-called "independent" pictures have been shown?

It is more than likely that the reception in Birmingham is a good illustration of the reception they got in all the other towns. If their deluded audiences did not walk out on them, they certainly received a practical demonstration that the "independents" did not have the goods and would not be able to deliver.

No wonder Mr. Murdock is anxious to have it thoroughly understood that the "independents" will not be able to take care of more than one-third of the business of the country. It is exceedingly doubtful if there can be found as many as one-third who will be satisfied to offer their patrons the class of out-of-date stuff which Mr. Murdock and his associates will be forced to give them.

How long does the exhibitor who contemplates taking "independent" service imagine he will be able to hold his business with a line of subjects that has been shown in his territory several times within the past six months?

A rather cheerful outlook, isn't it?

MURDOCK TO THE RESCUE.

Doughty Champion of the "Independents" Once More Throws Himself Into the Breach Minus the Rubber Name Stamp.

Mr. J. J. Murdock—and his press agent—bravely battles to the extent of three columns in the Show World of Chicago, issue of April 17, for one-third of the moving picture exhibitors of the country. The term "one-third" is used advisedly, for Mr. Murdock declares with great positiveness that "the International Projecting & Producing Company was vehement in announcing its well defined policy of not supplying more than one-third of the exhibitors in America with its product."

In view of the materially restricted service to be given to a restricted number of exhibitors it is sad to contemplate what will happen to the remaining two-thirds of the exhibitors of America who will not have the beneficent protection and the sympathetic, fatherly counsel and guidance of the "independents." Must they, poor unfortunate, be left "subservient to the whims and caprices of a grasping coterie of trust magnates?"

Perish the thought.

Here's what the other two-thirds get: "I would like to make it clear that the International Projecting & Producing Company has the welfare of the moving picture industry at heart and that it is the friend to every exhibitor, no matter what his affiliations."

Yes, Murdock said it, and you will find his picture at the head of the column—but his name cut has not been used this time.

So, there you have it. If you are not of the elected one-third there is still this consolation. Murdock is your friend. What more is there to desire? Murdock—the panacea for all your ills.

SUNDAY RULES FOR MASSACHUSETTS.

Chief Whitney of the State police, in his capacity as censor of Sunday entertainments in Massachusetts, has announced a new set of rules and regulations to control Sunday amusements during the coming summer. A copy of the rules is as follows:

No license will be approved covering a longer period than one Lord's day.

Each application for approval must reach the office of the chief of the district police on or before 12 o'clock noon on the Friday preceding the Sunday upon which the entertainment is to be given.

All concerts, entertainments or exhibitions to be given "shall be in keeping with the character of the Lord's day and not inconsistent with its due observance."

Moving pictures shall not portray any melodramatic, sensational or immoral scenes or situations. Artists appearing upon the stage are to be properly clothed. No female to appear with short skirts or tights.

Firearms shall not be used.

There shall be no ring-pulling in connection with the merry-go-rounds.

No mechanical apparatus for discharging compressed air shall be used.

Each mutoscope or other machine or apparatus of such nature that the person using the same breathes or speaks into it, or, for the purpose of seeing or hearing, holds any part thereof in contact with or near to his eyes or ears, shall be disinfected in such manner as shall be approved by the local board of health, at least twice during such hours, in every 24 hours that such mutoscope or other machine or apparatus is offered for the use of the public.

No lung-testing machine or similar contrivance, the use of which requires the application of any part thereof to the lips, shall be used.

No entertainment shall be given in which there is an element of chance.

Change of scenery shall not be made during the entire entertainment.

No article or refreshments shall be offered for sale and no smoking will be permitted.

No person or persons shall be permitted to attract the attention of the public by announcements and no musical device or instrument shall be played at the entrance of any place of amusement.

No entertainment shall commence before 1 p. m. nor terminate latter than 11 p. m.

No minor shall be admitted, without the written consent of his parent or guardian, to any place in which pictures are displayed upon deposit of money in a nickel-in-the-clot machine, or in any similar device; and no picture displayed in such machine or machines shall portray any melodramatic, sensational or immoral scenes or situations.

No child under the age of 14 years shall be admitted after sunset unless accompanied by a person above the age of 21 years.

Ice or roller skating rinks, dancing in any form, juggling, acrobatic, contortion, animal or illusion acts will not be approved.

SOME TRUTH IN THIS.

Commenting upon the law recently adopted by the New York State Legislature forbidding children under the age of 16 years being admitted to picture shows unless accompanied by their parents or guardians, The Scranton Tribune observes:

"To fix an age at which children shall be barred is simply to encourage falsehood and contempt for the law, and surely we have enough of that among us now."

WHAT HAS HORR GOT TO SELL?

Under the heading of "Peril of Moving Picture Shows" the New York Times printed a communication from an individual signing himself "Alexander Horr." His letter was addressed to the Times, and reads as follows:

> Like many others I am a friend and patron of the moving picture shows. It is a cheap and entertaining pastime, and I have often taken my children. I hesitate to do so now, as a trifling accident which occurred one evening suddenly opened my eyes to the imminent danger of fire in those places. We sat in the dark, deeply interested in the performance when there was a sudden blinding flash coming from the machine. The audience turned around frightened, but nothing further happened.
>
> It made me think how easily a fire could be started through the inflammability of the celluloid films, and the white heat of the carbons behind, and how quickly it would spread, as the whole construction is of wood. As most of these places have only one exit no doubt a panic and stampede would follow. It is astonishing that nothing serious has happened up to date. Is there no way of fireproofing, not merely the walls and curtain, but the films themselves?

We did not attach much importance to the complaint since the writer showed his ignorance of the situation by not knowing that no picture theatres are permitted in New York that have not two sufficient exits and in which the proper precautions against fire are not taken. His reference to the dark auditoriums and the possibility of the audience becoming frightened at unusual noises or flashes from the lamp of the projecting machine was a good point in favor of the latest propositions of the Motion Picture Patents Company to require its licensees to light their auditoriums and THE FILM INDEX was preparing to make use of Mr. Horr's letter to back up its argument in favor of that reform, when the identical letter was found in the columns of The New York World of the same date, but signed by "C. S. Horr." It is quite likely that the same letter, signed by other members of the Horr family was sent to other New York papers.

If the "Horr" family has something to sell that will make picture theatres more safe they should come out in the open and tell about it. This Horrible method of advertising by maligning the picture theatres is not likely to be popular.

The picture men of Hamilton, Ont., are fighting a movement among the merchants of that town who seek to exclude picture theatres from the main streets.

THE PASSING OF LAEMMLE.

Little Man With the Big Noise Goes Over to the "Independents."

As announced in THE FILM INDEX of last week, Carl Laemmle, of the Laemmle Film Service, surrendered his license to the Motion Picture Patents Company and has joined the "independent" movement. It was known here for some time that Laemmle was "on the fence" and about ready to get off on the wrong side, and the manufacturers had discounted the effect.

In Chicago, licensed rental exchanges are very much elated over Laemmle's latest move. Laemmle has long been a thorn in the side of the exchange business because of his peculiar "ready-made-clothing-store" methods of advertising, despised for extravagant statements and inferences tending to cast discredit upon his competitors in the same line. It is doubtful if the other rental exchanges which have joined the "independents" will hail the acquisition of Laemmle with unbounded joy.

Already Laemmle has started in with his old line of hot-air. He announces that he will, hereafter, "buy $1,000 worth of 'independent' film every day in the year," and that he has "the privilege of selecting it." Two highly improbable statements.

He gives as the most important reason for changing to the "independents" "the fact that I can actually get better films and better subjects now than I ever could before." Remarkable—if true; but those who have dealt with Laemmle have learned to take his statements with a grain of salt.

"There was a time when this was not true," says Laemmle, "a time when the pictures produced by the Patents company were by far the best in the world. But that is no longer true."

Of course, there is nothing else for Laemmle to say; but will he be able to make exhibitors believe that he believes what he says?

No one knows better than Carl Laemmle that the licensed pictures are away above the average of the line of subjects he will be able to obtain from the miscellaneous assortment of stuff which the manufacturers of Europe are dumping into the American market for so-called "independent" use.

Exhibitors who have attended the "demonstrations" given by the traveling band of "independent" missionaries, have a pretty good idea of the class of subjects which they will be offered by Laemmle and other exchanges who are now in the "independent" camp. Down in Birmingham, Ala., they got a line on the "independent" pictures and laughed the missionary out of town.

It is some more of the same that Laemmle proposes to buy at the rate of $1,000 per day every day in the year.

The great trouble with Laemmle and the others of his stripe is: Each one expected that the new plan of the American manufacturers, as outlined by the Motion Picture Patents Company, was formed to enable him to carry on the rental business just as he pleased. He did not want any interference with his methods. The manufacturer was to make pictures and sell Laemmle what he wanted and let him pay for them when he pleased, or not at all; the manufacturers were not to let the exhibitors know that new pictures were being made every day, so that Laemmle and the others could force the exhibitors to take whatever they chose to rent to them.

It was an ideal proposition—for the rental exchanges; they would have the manufacturers working for them.

But the manufacturers could not see it that way. They guessed rightly that they were furnishing the capital and the enterprise that produced the pictures and, in many cases, they were furnishing the capital in the way of long credit to the exchange men. The exchanges were jobbing the exhibitors and fast putting the motion picture business "on the bum." The expression is crude, but it tells the story.

If the motion picture business had degenerated into a state of chaos, as Laemmle intimates in his letter to the Patents company, it was the exchange men who brought that condition about. Carl Laemmle knows this to be a fact. Whether rightly or wrongly, it is also true that other Chicago exchange men accused Laemmle of being the cause of the condition of chaos that existed in Chicago. Many of them, in joining the "independent" movement, expressed the hope that Laemmle would stay "licensed," as they did not want to travel in the same company with him. Wonder how they feel about it now?

It is well for the licensed interests that Laemmle has deserted to the "independents," and now that he is with them, what the bunch in Chicago will do to him will be a plenty.

Incidentally, Mr. Murdock will learn something about the motion picture business that he may not have had personal knowledge of before.

DAVIS OUT, TOO.

In the report of the meeting of licensed manufacturers held last week THE FILM INDEX neglected to note the fact that the licenses issued to Harry Davis for exchanges in Pittsburg, Buffalo and Philadelphia, had been revoked. It was found that Mr. Davis was retaining "first-run" film for his own use to the exclusion of his renting patrons. As the Motion Picture Patents Company's license is not intended to be used for the convenience of some large exhibitor to the detriment of others who desire and are willing to pay for the best service, the privilege was taken away from Mr. Davis.

WORKING FOR TEN-CENT ADMISSIONS.

H. F. Hoffman, secretary of the Amusement Managers' Association of Hudson County, New Jersey, is an enthusiastic supporter of the proposition to raise the admission price for picture theatres to 10 cents. Mr. Hoffman has tried the plan out at his house, the Comique, 61 Harrison Avenue, Jersey City, and pronounces it a financial success. By means of his box office statement he has been able to convince other members of the association that there is more money in admissions at 10 cents than at 5 cents. Secretary Hoffman says that he hopes before long to change all the Jersey City "nickelettes" to "dimelettes."

STRONG PICTURE SHOWS AT PROVIDENCE

Last week's bills at the several picture theatres at Providence, R. I., were unusually strong. At the Nickel there was a good line of pictures supplemented by songs. The Scenic gave a bill of unusual strength for a ten-cent theatre, having several European vaudeville acts on its program, interspersing the pictures. At the Bijou pictures are the main feature with songs by Will Ford and Isabelle Hackett.

So popular has the picture show become in Providence that several new houses will shortly be opened at Pawtucket. Donat Archambault is planning to erect a picture theatre on his property at the corner of Quidnick and Crawford streets. It will be equipped with a full stage. Cadets Hall on Maple Avenue is being rebuilt and fitted out for a picture theatre to be opened next fall. The opera house at Riverdale is also being remodeled for the purposes of a motion picture exhibition.

NEW ORLEANS, LA.

The Grand Theatre, one of the enterprises of Josiah Pearce & Sons, has discontinued running vaudeville in conjunction with pictures and reduced the admission price to five cents.

The Shubert Theatre, one of O. T. Crawford's houses, held a prize baby contest last week to a great business.

MARINETTE, WIS., TO TAX PICTURE SHOWS.

At a recent meeting of the common council of Marinette, Wis., it was resolved to require a license fee from proprietors of picture shows, according to this schedule: For one day $5; for a week, $10; for six months, $15; and for a year, $25.

SALOONS TO BE PICTURE THEATRES.

Report comes from Michigan that in the towns that have gone "dry" at recent elections held to decide the fate of the saloon men, the saloons are being turned into picture theatres. Battle Creek and Jackson are said to be storm centers.

AT NEW BEDFORD, MASS.

Elaborate programs are being put on at the picture theatres of New Bedford, Mass. The Nickel and Savoy are running combination vaudeville and pictures and songs, and some of the acts are as good as seen in first-class vaudeville houses. At the Pastime and Comique pictures and songs are the rule. All are doing a good business.

McKEESPORT, PA.

The Altmeyer Family Theatre, under the management of the Harris Amusement Company, is giving the people of McKeesport, Pa., a splendid entertainment bill. This week the Limomo-Ribbon troupe of Arabs lead a program that was especially interesting. The picture numbers were the best obtainable and very well received.

BUFFALO'S ACADEMY THEATRE FOR PICTURES.

The United Amusement Company has leased the Academy Theatre, of Buffalo, N. Y., and will open it for pictures and vaudeville, beginning May 1 The new management intends to make pictures the big feature of the program.

BRUNSWICK, MAINE.

The Pastime Theatre at Brunswick, Me., has installed a new fireproof booth, asbestos lined, as provided by law. This house is doing a big business with vaudeville and pictures.

DUNDEE PICTURE MAN DISAPPEARS.

Information comes from Dundee, N. Y., that Robert Blake, of the firm of picture theatre managers, Klein & Blake, of that town, disappeared April 15 and had not returned. Mr. Klein became suspicious that something was wrong and a hurried investigation showed that Blake had taken $40 of the firm's money with him. Efforts to locate Blake were without result. Blake was married and left his wife behind.

IMPORTANT LEGISLATION.

Legislature Amends Bill to Prohibit the Use of Celluloid Film—Sunday Laws Will Not Pass.

The recently proposed legislation which sought to make it a misdemeanor to use celluloid film in the manufacture of motion pictures, embodied in a bill introduced in the New York State Senate by Senator Cullen, has been amended so that it will be harmless if passed in its present form. This amendment was brought about by the Motion Picture Patents Company through the work of its representative, Chester Beecroft.

The following letter written to Mr. C. F. Murphy, Chairman of the Committee on Codes, by Mr. Beecroft, was the direct cause of the amendment of this bill, and thereby accomplished for the motion picture business at large more good than has ever before been attained by any corporation or individual:

Mr. C. F. Murphy, Chairman Committee on Codes, New York Legislature, Albany, N. Y.

Dear Sir: I beg to call your attention to Bill No. 1600, introduced by Mr. Coughlan on March 25, and referred to the Committee on Codes.

This bill seeks to make the use of celluloid films a misdemeanor. The patents now applied to motion picture machines render it absolutely impossible for a film to burn, excepting a space of about two inches directly in front of the lens. The possibility of even this small space catching fire is most remote, as machines are fixed now, and amounts to about as much fire as that caused by the igniting of a parlor match.

We will be glad to demonstrate this matter before your committee, or any member thereof, at any time, and most strongly recommend that the Codes Committee does not report this bill favorably, as its passage would mean the death of a business in which millions of dollars are invested, and in which millions of people are interested. Anything affecting the motion picture is particularly a blow at the poor man and the children, to whom the five-cent rate of admission is a tremendous boon. Most sincerely yours,

CHESTER BEECROFT.

The bill, which in its original form read as follows:

AN ACT.

TO AMEND THE PENAL LAW, IN RELATION TO MOVING PICTURE EXHIBITIONS.

The People of the State of New York, represented in the Senate and Assembly, do enact as follows:

Section 1. Article one hundred and seventy-two of chapter of the laws of nineteen hundred and nine, entitled "An act Providing for the Punishment and Crime, constituting chapter forty of the consolidated laws," is hereby amended by adding at the end a new section, to be section nineteen hundred and fourteen, and to read as follows:

1914. Use of celluloid films in moving picture apparatus prohibited.—The use of celluloid films in any machine, apparatus or device whereby moving pictures are exhibited to the public is prohibited. Any person who shall knowingly operate, or permit to be operated in his behalf, any such machine, apparatus or device equipped with celluoid films in violation of this section shall be guilty of a misdemeanor, punishable by imprisonment for not more than one year; or by a fine of not more than five hundred dollars, or both.

This act shall take effect immediately.

The amendment is as follows:

Bill No. 618 introduced by Mr. Cullen, Article 172 in chapter 88 of laws of 1909, entitled "An act Providing for the Punishment of Crime," constituting Chapter 40 of the consolidated laws to read as follows:

1914. The use of films in picture machines, apparatus or device whereby moving pictures are exhibited to the public, is prohibited unless they are absolutely fireproof or so far fireproof as incapable of independently maintaining combustion after once being lighted.

Any person who so knowingly operates or permits to be operated in his behalf such machine, apparatus or device, which is equipped with film in violation of this section, shall be guilty of a misdemeanor.

(Section 2) This act shall take effect Oct. 1st, 1909.

In this form it was reported to the Senate.

Mr. C. F. Murphy, Chairman of Codes Committee, in a conversation with Mr. Beecroft April 21, said: "I am positive that none of the various bills on Sunday closing now pending will come up for hearing this year, and I do not consider it likely that they will come up next year, either."

PICTURES AT THE TUNNEL TERMINAL.

Among the various interests that will be housed in the big terminal building of the McAdoo Hudson and Manhattan tunnel system on Church street, New York city, it is reported that there is to be a picture show for the entertainment of waiting passengers.

Films of the Week

(See Advertisements for Release Dates.)

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"TIS AN ILL WIND THAT BLOWS NO GOOD."—An Interesting Comedy Drama of Freakish Fortune.—No truer maxim was ever coined than the above, for how often does our apparent misfortune revert for our good. Most of our disappointments are, if we figure them out, blessings in disguise, hence we should all take for our motto, Spero meliora—I hope for the best. Tim Noonan and Mary Flinn were sweethearts and both were employed at the paper box factory. Jack Dunn rudely jostles against Mary, which arouses the ire of Tim, who lays Jack out with a powerful blow, for Tim is somewhat of a pugilist. The confusion brings the boss, a bantam, on the scene, who scolds—yes, actually scolds Tim, and Tim picks the boss up bodily, spanks him and quits. For some time he wanders about looking for work, but without success, until he is finally evicted from his boarding house. Discouraged and hungry he passes a restaurant. The sight of the viands in the window emphasizes his already famished condition, so he enters and begs for a bite to eat. The proprietor coldly waves him away with a refusal, and in abject desperation he seizes a piece of pie and runs, overturning everybody who attempts to hinder him. Out of the place he rushes, followed by a mob. A policeman joins the pursuers and Tim, finding them gaining on him, rushes into a vacant house, and ascends the stairs. In dashes the copper with such force that he stumbles and drops his gun. Tim seizes this and compels the guardian of the peace to divest himself of his cap and coat, which he puts on. Locking the policeman in the room he rushes past the mob at the door, who think him the cop. He makes them believe the thief has escaped by the window and sends them one way while he goes the other. Free, he hides in one of the side streets to get his breath. While there an Italian woman rushes up and calls for his help, as her husband is at home drunk and threatening to kill them all. Here is trouble. He tries to back out, but the woman insists he being a cop it is his duty to protect her. He goes and with one punch lays the wild Italian out stiff. He then drags him to the station house and receives the praise of the Chief for bagging a dangerous and much sought for criminal. He tries to sneak when in comes the real policeman, who denounces him. The chief, at first enraged, but later, considering his daring deed, appoints him on the force as a full-fledged copper. His star is now in its ascendency, so he visits the factory, calls for Mary and proposes marriage, which she coyly accepts. This is a decidedly interesting serio comic story of real life and sure to be a winner.

"TWIN BROTHERS."—Two boys, twins, leave the old homestead to seek their fortune in the world. They go divergent roads, and are soon widely separated one from the other, but they grow lonesome, and try to find each other's whereabouts, without success. We lose sight of Bill and Dick is seen up against it good and hard. For him the future looks like a chalk ring on a blackboard, until he happens to saunter along the Bowery, where the Manager of a Dime Museum offers him a job to play the gorilla. It looks good so he accepts. It is pretty soft until the astute impresario decides to pull off an innovation—that is, a gorilla and lion in the same cage. Of course, Dick objects most strenuously to this arrangement, but his objections are quailed with a treacherous looking gun, so he is forced to share the same menagerie hallroom with the lion. Now the lion is as frightened at the gorilla as the gorilla is at the lion, for they are both fakes. On discovering each other's harmlessness they both decide to mutiny, and upon throwing aside their disguise they—no, yes, it is—Dick—Bill—and they are in each other's arms.

"LUCKY JIM."—Changing the maxim, "Love is sweet, but, oh, how bitter to love a girl and then to get her." Such was the sad lot of poor Jack, Jim's chum. Jim and Jack were desperately in love with Gertrude, but Gertie showed a decided preference for Jim, so Jim wins and marries Gertie—lucky Jim! Poor Jack is a miserable spectator at the wedding. Jim and his bride have ensconced in their little flat, and are enjoying their first meal. Sad to say, Gertie's education in the art of cooking has been woefully neglected and the result of her first attempt is simply awful. It is so bad that Jim kicks, and in return for his vehement vituperation he receives the little delicate attentions that Xathippe bestowed upon Socrates—numerous articles of tableware at his head—sweet-tempered Gertie—Lucky Jim. Meanwhile unlucky Jack is at home repining before a portrait of Gertie. Time goes on and poor Jack is still repining, when a notice in the newspaper is shown him, which chronicles the intelligence that Jim has shuffled, a victim of acute indigestion, and his head is now adorned with a halo instead of the rim of a dishpan. Jack feels that here is his chance, and Gertie is more interesting than before from the fact of being a widow, so he makes his appeal and is accepted. Jack is in the seventh heaven of delight when he returns with the Sweet Angel Gertie from the obsequ——, no, I mean the marriage ceremony. But wait; that first meal is to transpire. Well it comes in due time, and Jack gets a chance to sample a bit of Gertrude's cooking, and if the road to the heart is through the stomach in Jack's case the roadbed is pretty rocky. He positively refuses to drink her coffee, and, of course, his repellency meets with the same reward meted Jim, to wit: China tableware bounced from his cerebrum shell. Gertie, having demonstrated her ability as a discobolus thrower, leaves the room in a rage. Jack turns, and seeing the mourning-draped picture of his predecessor, sighs, "Oh, lucky Jim, how I envy him."

KALEM CO.

Complete Lecture.

"THE ARTIST AND THE GIRL."—The beautiful pastoral drama of romantic love, parental opposition, elopement, and final reconciliation about to be thrown on the screen is woven around four principal characters: James Stuart, a stern old Presbyterian, war veteran in poor circumstances, living on a small plantation near the St. John's River; Ruth Stuart, his daughter, a simple country girl of eighteen; Richard Morton, a young artist from New York, who is spending the winter in Florida on advice of his physician, and Henry Bond, a neighbor of the Stuarts, a rough man of middle age, but well supplied with this world's goods. All the scenes are laid in the beautiful tropical scenery of the Southland.

At the time of the opening of our story, we find the artist with his easel set up on the sand, busily engaged painting a bit of the beautiful scenery that abounds along the St. John's River. In the distance appears Ruth wandering along the sands. She sees the artist. Like a startled deer she stops, then slowly and hesitatingly approaches. Finally her innocent curiosity overcomes her timidity and she peeps over his shoulder. It is the first painting she has ever seen done. The artist discovers her. Struck by her fresh beauty and childlike innocence he explains the painting to her. An idea strikes him. What a picture she would make, seated on the sands with the river as a background. At first she is reluctant to pose, but finally consents. After several attempts, he finally succeeds in posing her in the position he desires. But she is more interested in watching him paint than in posing and persists in turning her head. Finally he chides her gently and she drops her head and laughs deliciously like a mischievous child caught in some naughty trick.

Here we find Ruth at her home busy with some sewing. Along comes her father with his weekly paper. With a pleasant word to his daughter, he sits down to enjoy it. Ruth continues with her work while they talk of a bit of neighborhood gossip he finds in the paper. Soon appears Mr. Bond, a friend of the old man. He is a rough, coarse man of middle age, but is well supplied with this world's goods. The father offers him a chair and tells his daughter to welcome him. At first she refuses, but at her father's command she reluctantly extends her hand. Bond tells them of his desire to marry Ruth and shows her the resplendent diamond he has purchased for an engagement ring. The father is delighted to find his daughter has an opportunity to make such a splendid marriage from a worldly point of view, while poor Ruth is horror-stricken at the thought. She appeals to her father, but he ignores her appeal and after kissing her on the forehead proposes to Mr. Bond that they drink a toast to the alliance. Ruth, left alone, tears the ring from her finger, throws it away, and dropping on the ground, weeps convulsively.

The next day back on the sands we find the artist at work, but only in a half-hearted way. The inspiration of Ruth's bright presence is wanting. Ruth comes in shyly. The artist calls her attention to her likeness. She is amazed. The artist reminds her they must begin work if they intend to finish the picture. She seats herself, but bashfully regards her shoes and stockings, which she knows must be removed for the posing. With childish ingeniousness she asks him to turn his head while she removes them. At last she is ready and the artist returns to his painting. Suddenly the thought of her father's command that she must marry Bond comes to her with renewed force. She forgets she is posing and her head drops upon her arms. Alarmed, the artist begs her to tell him the trouble. She does so. Angered at her father's attempt to sell his daughter and with all his chivalry and love urging him to a declaration, he impetuously tells her of his love. With beating heart and trembling lips she listens, then slowly creeps into his arms and shyly hides her head on his shoulder.

The rear of Ruth's humble home. The old father comes slowly out of the kitchen. His old wound received in the war troubles him considerably these days. But he starts slowly to his work of grinding an edge on his axe. Here comes Ruth and the artist. She indicates her father and tells Richard to ask the old man for her hand—but fearful of the result she lingers behind. The artist approaches the father and offers his card. Scarcely waiting to give the old man time to read it, he tells him of their mutual love and desire to marry. The old man is frantic with rage. He raises his cane to strike the artist, when Ruth interferes. But the excitement has been too much for his weak heart and he sinks back against the grindstone. Ruth begs Richard to go for the present, and the old father recovering, orders him away. He starts and Ruth attempts to quiet her father, but he harshly orders her into the house and stands angrily watching Richard leave.

This beautiful bit of Southern scenery is where the lovers have located their postoffice. Secure in the trunk of this old tree their letters are hidden from prying eyes by the waving palms and dense tropical foliage. Here comes Ruth looking for some word from Richard. She has not seen him since her father ordered him away. Ah! here is a letter. Eagerly she reads it. Today she will see him. She kisses the message in rapture. At sunset down at the stile, with the hoary gray moss hanging in festoons from the spreading live oaks over his head, Richard is waiting for her. At last she comes rushing down the path and into his arms. The letter? Yes, she has read it. He tells of his plans and pleads with her to go with him. At last she consents. But fearful lest her father discovers her, she hastens back to her home, while Richard stands watching her wistfully.

Down at the landing we find Richard ready with a boat and waiting impatiently for Ruth. He is all prepared to take her away with him to his home in the city. Meanwhile back at Ruth's home she cautiously raises the window and opens the shutters. One little bundle is all she is taking with her. Her mother's picture and locket and one or two little childhood treasures that she feels she cannot live without. She stops for a last look at her old home. Then hesitates. It is a serious step she is taking. One for life and besides she loves her stern old father. But the thought of Richard and his love comes to her and the die is cast. Richard receives her with open arms. Hurriedly they jump into the boat and push off for fear of being followed. One last look at her old home, then a kiss is thrown to her old father as they row away.

The next day we see Ruth's father coming slowly around the corner of her home. His daughter's refusal to marry Bond and her absence from home have caused him a sleepless night. It is the only time in all the years they have been together that she has refused to obey him. He sinks down upon a bench. Here comes Bond. He is angry at the way in which he has been treated. The old father tells him to be patient and Ruth will marry him. But what is this? A boy with a letter for Mr. Stuart. The old man opens it and reads of his daughter's elopement and marriage to the artist. Almost crazed with amazement and anger, he shows it to Bond. Bond thinks he has been trifled with and refuses even to stay and listen to the old man. The old father in bitter anger tears up the note, and raising his hands, disowns his daughter from that day.

This is the little cabin Ruth's father now calls his home. He comes slowly from the door out into the warmth of the sun. The years have dealt hardly with him without the bright sunshine of Ruth's presence to cheer him up. True to his early rearing his only solace is his Bible. He sinks down upon the bench and begins to read. But his thoughts wander to Ruth, and brushing away a tear, he closes the book. Suddenly she stands before him. Just as she appeared the last time he saw her ten years ago. He stretches out his arms to her hungrily. Slowly she fades away and he realizes it was only a dream. Sadly he brushes away the falling tears and drops his head into his hands. Now around the corner comes the real Ruth, dressed in widow's weeds, and with her a handsome little boy of eight. At his mother's direction the little fellow tiptoes gently over to the old man and puts his arms around his neck. The old man takes the boy's face gently between his hands and gazes at the features so like those of his dear Ruth. Now Ruth approaches. At first hardly believing his eyes, he stares at her, then with a cry of joy folds her in his arms, calling the little boy to him, he lifts his trembling arms to heaven in thankfulness for such a blessing, while the little boy's arm creeps up around the neck of the grandfather he has been taught to love.

GAUMONT

(GEO. KLEINE)

"THE AUTOMATIC MONKEY."—In this picture we find Jocko, a full size automatic monkey, taking a hand at the fine arts. He demonstrates his ability with the brush and palette—wins laurels as a sculptor, tries architecture and proves an apt scholar of music. Fascinating to young and old.

"HOW THEY PROPOSE."—Theory and practice have always been somewhat at variance and in this series of views the practice of proposing is illustrated from the view point of the novelist and of the everday practitioner. The author of the novel has a peculiar sentimental manner of the hero meeting the heroine, etc., the kitchen maid has a rule of action in vogue in her sphere, the traveler in the coach follows precedents long established and the god of the gallery gives way to the manner of his type. Very amusing throughout.

"BEFORE AND AFTER."—This subject illustrates the charming manners of a modest young lady in her quest for a husband.

She is attentive, solicitous and loving so that the

young fellow falls an easy victim to her plan of action. Six months after the wedding ceremony matters look a trifle different at the home of the young couple.

The wife, once devoted and painstaking, is now more interested in the pages of a novel, while her husband is busily engaged in the details of the housemaid's occupation.

"THE UNWRITTEN LETTER."—A beautifully pathetic story, well dramatized and of unexcelled photographic quality.

A blind grandmother is escorted to church by her nephew. As the two leave the church edifice to return to their home they meet a number of young men friends of the nephew. When later the young man is out in public his friends ridicule him for having escorted a blind woman to church. He pretends to ignore their taunts, but when they persist with their annoyance he slaps one of them in the face. For this he is challenged to a duel.

Returning to his home he imparts the facts to his father. The grandmother is to know nothing of the affair, and as explanation to her a journey is arranged and all accompany the noble young fellow to the station. The journey, however, is not one on business as alleged, but to the field of honor. The seconds return after the duel and report to the father the death of his son.

Almost heartbroken the parents share with each other their grief, but cannot apprise the grandmother of their loss and sorrow. Daily she waits for news of her nephew, who has always proven a devoted companion to her, and she cannot explain why he does not write.

The parents finally determine to deceive her and accordingly they insert a blank sheet of paper in an envelope properly addressed, which is delivered by the mail carrier. They eagerly tear it open and with great difficulty the mother pretends to read from the blank pages an account of his experiences and endearing words of solicitation for her welfare.

One day as another message is received and she is seated alone in the garden she calls to the gardener, whom she hears close by, to come to her to read the letter.

The gardener, not knowing of the deception, discloses to her that the pages she holds are blank. When soon after the daughter reappears and learns of the incident she tearfully relates the truth to her aged parent and together they share the sorrow of their grief and irreparable loss.

"TWO LADIES AND A BEGGAR."—Anxious to avoid working for a living a vagrant contrives an appliance by means of which he appears to be deprived of his limbs and obliged to wheel himself about in a little cart and seek public charity.

Two good old ladies take pity upon the fellow and after investigating decide to give the poor unfortunate all possible aid.

Accordingly, they cut down his trousers to what they deem more suitable length, secure specially appointed rooms with furniture of size and style adaptable to a man afflicted as he purports to be and even endeavor to secure him a wife from among other unfortunates of his type.

All is graciously received by the impostor until the wife is tendered when he exposes himself and flees.

Very amusing and of good definition. Well acted.

"DREAM SPECTRES."—An artistically hand colored subject illustrating the visions of an aged man in the Orient.

Having surreptitiously indulged in a few whiffs from a pipe the old man sinks into oblivion and then experiences some very vivid and exciting dreams.

Figures in Oriental costumes beautifully and naturally colored.

PATHÉ FRÈRES.

"THE GOLD PROSPECTORS."—Some of the trying adventures of the early settlers in the Far West, who were there searching for gold, is shown in this richly colored and interesting film, in which the beauties of the mountainous country form a magnificent and imposing background for the little drama.

In the first scene we see the prospectors in their camp, and then watch them as they start out for the mines, where they toil all day in search of the precious metal. In the evening they return to the



camp and divide the day's findings. They sleep out in the open with but one man acting as sentinel, keeping watch over the outfit, and ready to spread the alarm in the event of an attack by the Indians.

The savages who are constantly on the lookout for an opportunity to attack the white men, survey the country from their hiding place in the mountains, where from the tall peaks they are able to see everything that goes on in the camp below. In the calm of night they quietly steal down on the prospectors, taking the sentinel unawares, put him to death. They then gather up everything of value and hasten away to their hiding place in the mountains. Some scouts on the outpost follow the red men and on discovering their hiding place, return to the camp and give the alarm. Immediately the prospectors are up in arms and start on the trail of the enemy. The white men after a long chase come upon the Indian camp, and as the savages come dashing up the prospectors, who are lying in ambush, use their skill as marksmen to good advantage and fill the red men with bullets. The chief, who is the last one to pass by, is killed by the little son of the dead sentinel.

"THE CLEVER REPORTER."—A young reporter receives instructions from the editor of his paper to interview a young lady who has recently returned from an expedition into the wilds of Africa. The pompous youth thinks he has a very easy task before him and at first it looks as if he were correct



in his supposition, for he is received very graciously by the lady in question when he calls at her hotel. She becomes very much vexed, however, and positively refuses to be interviewed when she learns the object of his visit. Finally, the reporter becomes so persistent that the lady in her fury has him thrown out of the place without further ceremony.

Realizing now that the task is a little more difficult than he anticipated, he decides to resort to strategy—for he is determined that he will get the interview, no matter at what cost. At first he disguises as a waiter and secures employment in the hotel, and as he serves the lady her meals he tries to get her into conversation; but it is not long before she recognizes the persistent youth, and so he is again kicked out into the street. After many more attempts, each one unsuccessful, the reporter secures an invitation to a reception given in honor of the young woman explorer. He puts on a clever disguise and appears at the function and is soon seen in friendly conversation with his victim; their friendship seems to wax as the moments pass, until finally it is a case of mutual true love, and the youth, losing his head, declares himself in glowing terms, and the beautiful young woman gladly accepts him. Immediately a clergyman is summoned and the couple are married, after which the reporter throws off his disguise, revealing his identity to his wife, and the latter taking it all as a huge joke, gladly consents to tell him all she knows.

"THE FAIRY'S PRESENTS."—This beautifully colored picture tells an interesting little fairy story, in which we see a helpless maiden, whose brothers have turned her out of the home after her father's



death. She strolls through the wood footsore and tired, searching for some place to rest her weary head, when suddenly an old woman, sadly in need of a helping hand, appears before her. The girl assists the forlorn old creature and immediately the latter turns into a beautiful Fairy Queen. She gives the astonished girl a wand and tells her to return home again, but the brothers are unwilling to let her in, so we see her wandering along in a most dejected manner. While passing a well the Fairy Queen again appears to her and this time gives her a horn, out of which she blows a lot of gold. The maiden gathers up the money and returns to the old home again, but the cruel brothers take it all away, and as they are about to turn her out, the good Fairy appears, and with a touch of her wand transforms them into swine. With another wave of her wand she causes a dashing youth to appear on the scene and is presented to the happy maiden as her future husband.

"THE LOVESICK BARBER."—A very susceptible youth who is employed as a barber is desperately in love with a pretty manicurist in the same establishment. His impulses often get the best of his good judgment, and consequently he soon becomes such a nuisance that the young woman is compelled



to seek aid from the proprietor, who rebukes the youth severely for his unbecoming conduct. The latter is so madly in love, however, he forgets his duties, and in shaving a fellow, he pays so little attention to what he is about that he gives the unfortunate customer a deep gash with the razor. The enraged proprietor by this time has lost patience and kicks the lovesick fellow out of the place.

Determined to be near the idol of his heart, the youth goes to his room, and after putting on a disguise returns to the barber shop and takes a seat in the chair to have his long hair cut. The proprietor of the place is on the job, and realizing that the customer is wearing a wig, he pulls it off and there, to his horror, is the lovesick barber. The latter would have received little mercy at the hands of the indignant tonsorial artist had not the girl interceded for him; for touched by his devotion to her, which has been the cause of all his troubles, she relents and promises to marry him, whereupon they receive the congratulations of the amused proprietor.

"THE BOHEMIAN GIRL."—The first scene of this richly colored film opens in a Gypsy camp, where a pretty girl is seated on the grass reading the cards, while her parents are engaged in the task of making baskets. Soon a prosperous looking man appears and seems much interested in the picturesque scene before him. He stops to talk to the pretty girl, who is reading the cards, and as he turns to go she follows and begs him to let her tell his fortune. The man consents and waits to hear what the maiden has to tell him of coming events, as she spreads



the cards on the ground and reads what the future holds in store for him. Becoming very much interested in the maiden, the man, before taking his departure, hands her his card and invites her to visit his home whenever she wishes to do so.

The happy girl returns to the camp, where she meets her father, and as she recounts to him the stranger's kindness, the hot-headed man flies into a rage and in his anger strikes the girl. The latter on the impulse of the moment decides to run away and seek help from the kind stranger, to whose home she directs her footsteps.

The next scene takes place six months later and shows the Gypsy maiden happily married to the wealthy stranger and living in the lap of luxury. We see them seated in their beautiful parlor when suddenly the strains of music and singing are heard from the outside of the house. The young woman

going over to the window looks out and there to her great surprise she sees her old parents, who are street singers, standing in front of the mansion. She calls to them and beckons to the old folks to enter; then as she is about to send the butler out to let them in, her husband interferes and forbids her having any communication with them. He gives orders to the butler to go down and order them away, which the latter does, but as he opens the gate the old man knocks him down and makes for the house to see his daughter. In the intervening time the young woman and her husband are having an altercation and in his anger he throws her to the floor. Her Bohemian blood boils with rage, and she follows her husband to the yard, where he is going to take a hand in ejecting the old people. The husband pushes the old man aside and then grapples with the old woman, and as he does his enraged wife steps up and sinks a knife into his heart and he drops over dead. The terrified girl then embraces her old parents and starts with them to her old home in the Gypsy camp.

"THE SUSPICIOUS FENCING MASTER."—A young man makes the acquaintance of a very pretty girl who lives just opposite, and the latter invites him to call. The youth goes over to pay a visit and is presented to the maiden's mother, who receives him very effusively. The young man is desperately in love with the girl, but he has the trying task before him of securing her stern old father's consent to their marriage. The latter, who is a fencing master, soon puts in his appearance, and the ladies, very much excited by his sudden entrance, endeavor to hide their guest; but the old fellow soon discovers the youth and drags him from his cramped quarters. Suspecting that some underhand work is going on the father questions the youth closely, but finally the latter confesses that he wishes to marry the girl. Being a crank on the subject of physical development, the old fellow immediately puts the young man through a series of calisthenic exercises to find out whether or not he is fit physically to be his son-in-law. After convincing himself that he is in good shape, and feeling satisfied that he is worthy in every respect, the old man gives his consent to the marriage and thereby makes all hands happy.

"WILBUR WRIGHT'S AEROPLANES." — The American public who are fortunate enough to witness this interesting picture will have an opportunity of realizing what wonderful strides the Wright brothers have made in their effort to conquer the air as a means of navigation. So far, their wonderful invention has surpassed anything previously attempted, and they have been the winners of all prizes offered by the aero clubs in foreign countries, where some of the aeroplanes which were considered perfect types, sink into oblivion when matched with that of the ingenicus Americans.

In the first picture we see Mr. Wilbur Wright giving some of his wonderful exhibitions in Paris, and we get a good view at close range of the aeroplane as it is prepared for flight. Mr. Wright operates it himself, and we see him as he flies along the surface of the earth like a bird, and then rising to a height of 160 feet, where he passed under a line of ballons and wins the prize offered by the Aero Club de la Sarthe, Paris. Next we see him winning the Michelin cup for remaining in the air for two hours.

Finally there is an excellent view given of Mr. Wright and his aeroplane flying at a height of 700 feet and remaining at that tremendous altitude for two hours; a feat never before accomplished.

"PLAYING PATIENCE."—This clever trick film in beautiful colors shows a girl enter upon the scene bearing a large box of puzzle blocks. She bows and smiles to the audience and then begins the game of patience. She piles the blocks up, forming a square, on the surface of which appears all sorts of pretty faces and grotesque characters which come and go at her bidding.

A large frame is then carried in, upon which the blocks are piled, and the transformation scenes that meet our gaze are indescribable in their beauty and cleverness, showing as they do all sorts of objects performing on the blocks.

"HUNTING THE HIPPOPOTAMUS."—A very good idea of this unusual sport is given in this picture, which was taken in the jungle of Africa, where the natives hunt the monstrous beasts for the commercial value of their hides.

In the first picture we see a couple of huge heads emerging from the water and the natives on shore take aim and are successful in killing one of the clumsy creatures. Next we see the men dragging the carcass to the shore where they skin it; so heavy is the hide, however, that it has to be cut in half before they are able to carry it back to camp. An exceedingly droll scene in this picture shows some of the natives eating the fat of the hippopotamus which, from their expression, they are enjoying immensely and in fact it is considered by them quite a delicacy.

ESSANAY MFG. CO.

"OLD HEIDELBERG."—This is a story of German student life. The Crown Prince of "Saxon Coleburg," nephew of the King and heir apparent to the throne, has been reared in the strict and rigid formality of a German Court. About the age of sixteen, it is decided to prepare him for Heidelberg. A new instructor is secured—an old German professor named Doctor Jutner. He is very democratic in manner, and enters the somber Palace of Saxon-Coleburg like the first breath of spring.

The young Prince, weary of the coldness and monotony of court life, becomes deeply attached to the old professor. The Prime Minister, wishing to counteract this feeling, notifies the King that Dr. Jutner is too lenient and too democratic to mold the character of a Crown Prince. In consequence of this, he is about to be dismissed when the young Prince so earnestly pleads for him that the King decides to send them both to the University of Heidelberg. The Prince is a student and the doctor, of course, is his tutor.

Now it happens that the Doctor is a graduate of Heidelberg, and on the journey he tells the Prince that there are no court frills or rank at Heidelberg —that all are equal. This knowledge does not displease the Prince, and at the University he acts like a sensible young man, engaging and simple in his manner. While there he meets Katie (a waitress at a favorite inn near the University and falls in love with her. Life to him now is joyous and free. He forgets the rigid discipline of the castle of Saxon Coleburg in the friendship of his fellow students, and the love of Katie. All is happiness, when a messenger arrives—the Prime Minister—bringing news of the King's death, and informing the Crown Prince that he must leave Heidelberg immediately, as he is now King of Saxon Coleburg. The young King at first refuses, saying he is happy at Heidelberg, that he does not want the throne, but the Prime Minister sternly shows him his duty as a King.

The young Prince, heart-broken, leaves Katie and the University, returns to Saxon Coleburg and ascends the throne, but he cannot forget Katie or Heidelberg, and suddenly one day he returns to Heidelberg on a visit, but he is now King and no longer a student. Things are not as they were. The students remember only that he is a King, and the story closes with the pathetic parting of the Prince and Katie.

EDISON CO.

"THE LITTLE SHEPHERD OF 'TUMBLING RUN'."—"On airy downs the idling shepherd lies, and sees tomorrow in the marbled skies." Thus lived the little shepherd of whom our picture tells—"far from the madd'ning crowd's ignoble strife."

But even in the simple life of a shepherd, tragedy may creep. After an uneventful day spent amid hills and dales of the beautiful country, our little friend returns home with his flock, to find that one lamb is missing.

The head shepherd, a wrathful man, accuses the boy of having stolen the lamb. The boy tearfully protests his innocence. His mother tries to console him but without avail.

During the night the boy, unable to sleep, arises and with lantern in hand goes forth to find the missing member of his flock.

In the dawn of early day he finds the lamb safe and unhurt. But the little fellow's misfortunes are not over—for in trying to reach the lambkin he falls from the rocks and lies helpless.

Calling his faithful dog, he ties his scarf to his collar and bids him go home in hopes that his mother may understand and bring help. The dog does his bidding and our little hero awaits the outcome with fortitude.

The dog reaches home, and the anxious mother, calling the shepherds, immediately starts to the rescue—led by the intelligent animal. They find the boy and carry him home.

The head shepherd, learning of the boy's action—full of remorse begs forgiveness and insists that the lad keep the lamb for himself—but our little hero completes his work by having his mother take the lamb to its mother—once it is safe in the fold the boy is content.

"UNCLE TOM WINS."—A persistent wooer of the Goddess Fortune, Uncle Tom is at last rewarded She smiles and showers him with her favor.

Uncle Tom receives a telegram announcing that his lottery ticket wins the capital prize. Jealously guarding his secret he awaits in trembling expectancy the arrival of the money.

The household is in an unroar. Uncle Tom's daughter, Mirandy, is constantly aggravated by her lazy husband and mischievous son. She condemns them individually and collectively. Uncle Tom is told that he is a "No account old nigger."

Although treated harshly he smiles at the thought of his future independence. When the expressman arrives Uncle Tom is alone—jubilantly he gloats over the newly-acquired wealth—oblivious to surroundings the entrance of husband and son is not heard—too late for concealment he meets their covetous gaze.

From a "Thing of Joy" his money becomes a source of constant worry—hiding it in a trunk the boy sees him—changing the place of hiding to the old carpet-bag he is spied on by the husband. At this juncture Mirandy entering discovers the "Peeping Toms" and hustles them both out to the woodpile.

Uncle Tom, still dissatisfied, carries the money to the garret, and hides it in an old chair—the boy, thinking the money in the trunk, carries it up into the garret and forces it open, only to find that he had his "trouble for his pains"—someone coming, he hides in the trunk—the husband slyly enters with the carpet-bag—breaking it open, his disappointment knows no bounds—hearing footsteps, he hides behind an old sofa—entering, Uncle Tom, still worried over the safety of his fortune, removes it from the old chair and leaves, oblivious to the amazement and chagrin of the arch conspirators.

"AN UNSUCCESSFUL SUBSTITUTION."—The disordered room tells the story of the night's dissipation. Waking, Mr. Jags experiences the mental and physical suffering of the transgressor. A thousand trip hammers pounding—in erratic dissonance—seem to be working in his brain.

In mental anguish he rings the bell that summons the butler. This dignitary, although unsympathetic, responds promptly with "First aid"—a wet towel bound round the aching head is followed by a glass of "eye opener" placed in the trembling fingers; partial relief is at hand.

Unfortunately, Mrs. Jags enters; a glance discloses the situation. The "eye opener" with the tray and bottles are seized and thrown out the window—her anger is unreasoning—she berates husband and butler—threatening disciplinary measures. The raging wife leaves the room. Meanwhile a painter outside, who was struck by the flying bottles, mounts the ladder and became an interested spectator of the household's internal strife. In commiseration he offers a can of alcohol to the suffering man through the window. Drinking it, Mr. Jags doubles up in agony and calls loudly for help. The butler, fearful of Mrs. Jags' anger, refuses to obtain stimulants.

The unhappy man decides to seek relief outside. Dressed for the street he is held up by his wife who confiscates his clothing and puts him back into bed.

Something must be done—he appeals to the painter who suggests escape by way of the ladder. The butler is called and compelled to take Mr. Jags' place in the bed. Jags, attired in the butler's clothing, clambers down the ladder.

Directly Mrs. Jags enters and "plants herself" to keep watch over her supposed prisoner. The unfortunate butler in trying to escape, is captured by the enraged wife and suffers the results of a beating for the deceit of her convivial husband.

SELIG POLYSCOPE CO.

"A FIGHTING CHANCE."—In the foothills of Colorado there lived an old cattleman by the name of Jed Spooner. He had long since relinquished his rights as head of the household over which he should have presided, to his very strenuous and iron-willed wife, who was known far and wide as "the boss of the Clear Creek Ranch." Susan, their only daughter, a handsome and impetuous girl of the Western range, was courted and much sought after by the young ranchmen and cowboys of the vicinity. George Graves was the favored one, however, and being a young man of industrious habits and exemplary conduct, he soon won the favor of the mother, and that, of course, placed him head and shoulders above all his rivals.

Now, old Jed Spooner was in the habit of slipping away unbeknown to his watchful wife and partaking of the liquid refreshments which were to be obtained at a nearby roadside saloon. On these occasions he was wont to imbibe so freely that he usually became nerved up to almost dare defy the will of his robust mate.

Meeting him at his favorite haunt, one day, "Texas Joe," a rather unpopular cowman of the valley, plies the old man so freely with "Red Oak" whiskey that he soon has him in a melting mood and ready to grant Joe any favor within his power. "I want yer darter for my wife, Jed," whispers the half intoxicated bully. "She is yours for the askin', Joe," replies the boozy old ranchman. So with many expressions of mutual regard and admiration the two, arm in arm, roll out of the saloon and over the hill path to the ranch, to acquaint Susan with the wishes of her fond father and devoted admirer.

Out in front of the old ranch house stands Susan watching some of the boys at a game of poker. Hearing a shout in the distance she raises her eyes, and then a look of disgust spreads over her face, for coming towards the group is the hated "Texas Joe" supporting her hilarious old dad, who by this time is hardly able to walk. She starts to enter the house, but her father calls her back, and taking her hand roughly places it in the grasp of his friend Joe, at the same time informing her that Joe is to be her husband. With indignation stamped in her face our pretty heroine gives him a look of unutterable scorn, and turning her back on them walks into the house.

Now this independence on the part of his daughter fires old Spooner to uncontrollable wrath, and staggering after her, he drags her back and insists upon her giving her consent to the union he at present so much desires. No one notices the approach of young Graves, who happens upon the scene just in time to overhear the old man's command. Taking

in the situation at a glance, he pushes the drunken father aside and placing his arm about the form of his sweetheart, informs old Spooner and "Texas Joe" that in the future he will guide the destinies of the young lady in question. This is more than Joe can swallow. With a roar of indignant rage he springs forward to punish the fearless young man for his audacity, but a well-directed blow from the iron fist of George sends him sprawling to the ground. Staggering to his feet he attempts to draw his pistol, but again the quick eye of the cattleman thwarts him and he gazes into the barrel of a wicked-looking .45.

"Cut the cards for a chance for the girl," shouts one of the excited cowpunchers who has been an interested spectator of the little drama. "Agreed," replies Joe. Both men lay down their weapons. The cards are shuffled; both men cut. George wins. With a sudden bound the furious Texan wheels and grasps his gun, and raising it fires point blank at his fortunate rival, but his aim being unsteady the bullet plows its way through the plump arm of Susan. "He has shot the girl! Kill him!" shout the cowboys as they start in pursuit of the fleeing assassin.

Headed by George they lost no time in getting on the track of the fugitive, although he has partially succeeded in throwing them off the trail. over the rocks, through the canyons, down the mountain sides they go, until finally, by a well-directed shot, Joe falls to the ground with a bullet through his thigh. He is dragged back to the ranch and the general sentiment is for a necktie festival, but before old Spooner, who has suddenly turned against his former friend, has time to lead a movement in that direction, his valiant wife descends upon the scene, and immediately the old codger's valor reaches a low ebb. Driving him into the house, the old lady scatters the rest of the mob. At Susan's wish "Texas Joe" is allowed to go his way in peace, but with instructions to make himself scarce on the Clear Creek Range.

"MEPHISTO AND THE MAIDEN."—Friar Hugo, one day, chanced to cast his eyes through the narrow window of his gloomy cell, and was startled by the apparition of a maiden so passing fair that his eyes were blinded by her voluptuous beauty, and his soul so long confined in the charnel house of his melancholy brain leaped into life and harkened back to days of yore, when a youthful heart and an eager pulse were ever wont to quicken at the sight of beauty in a maiden fair. "Oh, for an hour of sweet youth," he cried. "Oh, for one more fleeting moment of the world of life; of the world of song and joyous mirth."

Now, Mephisto, the spirit of evil, who for so long had endeavored to crush the soul of this goodly man and drag it down to the realms of eternal damnation, saw in the maid a temptation strong enough to achieve his ends. So, appearing before the friar, he offers him two hours of youth and love with her by whose charms the aged recluse seemed enthralled, in exchange for which Friar Hugo must pledge his soul to Mephisto, to dwell forever in the domains of darkness and despair. "Away, thou tempter," cries the old philosopher. "Such things as life and beauty are not for me." "Behold this vision of enchanting beauty, my friend," replies the cunning devil, as with a wave of his fiery sword he produces the likeness of the maiden fair. "Wilt hesitate when such as she awaits thee?" "No, no," cries the trembling friar. "Her beauty is dazzling; my will is powerless before such temptation. Give me youth; give me two hours with her and I pledge my soul and my life to thy base will."

Signing the fatal bond of slavery, Friar Hugo turns to his tempter and with trembling eagerness awaits the dissolution of his withered frame and the resurrection of his youthful body.

With a fiendish laugh of exultation over his victory, Mephisto plunges his burning sword into the breast of the hermit, who, with a shriek of anguish falls to the floor. Waving his magic blade over the prostrate form at his feet, Mephisto commands him to change his age to youth. Instantly a handsome young cavalier springs to his feet. It is Hugo, full of life and buoyancy; no longer a tottering old man, but a youth once more. "Now, away, out into the world, out of these gloomy walls to the life of beauty, love and chivalry." Placing his hand upon the shoulder of the eager youth, Mephisto springs into the air and the two disappear in vapor.

Now it chanced that Hugo and his evil companion came upon the maiden who had charmed him, basking in the sunshine of her lover's presence and all unconscious of the danger that hovered over her innocent head. Hugo, impatient at the delay caused by the near proximity of Paulo, fair Viola's sweetheart, demands of the fiend the removal of this troublesome person.

Exercising his magic power the evil one throws the two lovers into a deep slumber, and banishing Paulo leaves Hugo in possesion of the maiden fair. When Viola awakes and finds another beside her she is startled at first, but is quickly charmed by the evil one and her heart turns to the handsome stranger before her.

Through the beautiful gardens, floating on the glassy surface of the crystal lake, Hugo and Viola while away the fleeting moments, filled with the ecstasy of love's young dream and forgetting all else save the delight of each other's caresses.

Now it chanced that Paulo, who had been removed by magic power from his sweetheart's presence to a far corner of the palace grounds, awoke to find himself alone and deserted by his heart's idol. Rushing away to seek her, he comes upon his fair one and young Hugo just as they are stepping from a gondola to wend their way to a lover's retreat. Choking with rage, Paulo challenges Hugo to cross swords with him, or relinquish the spell he holds over fair Viola. A fight ensues and Hugo is sorely pressed, when from out the air Mephisto appears, and unseen by the skillful young swordsman, Paulo, so parries his thrust and spoils his aim that Hugo is able to reach his mark and bury his weapon in the breast of the brave youth.

Hastening away with the still enchanted girl, Hugo soon forgets the dangerous encounter in the dazzling light of his lady's eyes, while poor Paulo, sorely wounded, is picked up by the palace guards and carried fainting into the presence of Manfried, Viola's father, who himself has just recovered from the mystic spell of the arch fiend.

Wild with rage and grief, the half-maddened father rushes away to find his daughter and avenge Paulo's wrongs.

Now we are taken to a beautiful garden spot, where Hugo unconscious of the fatal end of his sweet dream is pouring words of love into the ears of his fair one. A shadow falls across his path, and turning he looks into the malignant face of the fiend. "Thy time is up, Oh foolish one," were the words that fell like molten lead upon his hearing. "One hour more, oh, mighty Mephisto," pleads the now broken-hearted youth. "Nay, not one moment beyond the appointed time," replies the fiend.

"Farewell, forever, my lost love," cries the unhappy Hugo, as with bleeding heart he dashes away, leaving the unconscious form of the grief-stricken maiden lying prostrate on the ground.

Returning to his cell, Hugo makes one last appeal to the fiend, but all in vain. With a wave of his magic sword he changes the handsome youth to the withered, tottering old friar, whose dream of youth was but for a fleeting moment.

Finding his daughter where Hugo had left her, Manfried raises her unconscious form in his arms and bears her back to the palace, where consciousness is restored to her, and as if awakening from some sweet dream she calls in vain upon him who had enthralled her heart and left her to die in sorrow.

Paulo, still suffering from his wounds, is brought into her presence, but she repulses his tender and loving solicitations. A vapory form arises between them; gradually it assumes the form of a man, and lo! Friar Hugo appears. Removing the evil spell the fiend had cast over the lives of these two lovers, he soon repairs the wrong done by healing the wounds of Paulo and restoring him to the good graces and love of his beautiful Viola. With a benediction upon their heads the old friar fades away, leaving the young lovers alone in their bliss.

VITAGRAPH CO. OF AMERICA.

"HIS FIRST GIRL."—The story opens in a skating rink, where Belle, a young girl of 16 or 17 years, has just finished skating. She stops to chat with a girl chum, when Fred, a lad of 18, comes up and is introduced to Belle. He is at once smitten, and, as both live in the same direction, he sees the girl safely on the car. They part at the corner. Fred is invited to call the next evening and starts for home supremely happy.

On the following evening he dresses with more than usual care, and, leaving his room, feels in his pockets to find that he has but five cents. He goes to the sitting room, where the rest of the family are seated about, strikes first his father, then mother



and finally his brother for some change, but in each instance meets with refusal. Little sister comes to the rescue with a quarter, and, as Fred starts out, the father gives him instructions to be home by 10 o'clock. At the young girl's home we find her putting the parlor to rights and preparing for the caller. He arrives on schedule time, is introduced to Belle's family, and is getting along famously when George, a boy of his own age and an old friend of the family, appears. He gives the little sister a quarter, and Fred, in order to keep his end up, does the same, and parts with his last bit of money. Belle shows plainly that she prefers Fred, but just the same he is jealous of George and wishes him most anywhere else. Ten o'clock arrives, and the young lady's father gives orders for them to leave. The two boys go out together, and, on the steps, almost come to blows. They start off in opposite directions. Fred rushes to get a car, when of a sudden, he remembers that he has no money and must walk the three miles home. On the way



he is almost scared to death several times, reaches home at last and finds the door locked. As he climbs up the front porch, he is set upon by a policeman, but, when the mistake is discovered, the cop lends a hand, Fred gets to the roof and crawls through the window. In his room the boy takes Belle's photo from his pocket, gazes lovingly at it, gets a good looking-glass and finds his mustache sprouting nicely and retires, feeling pretty well satisfied with himself.

"A BELATED MEAL."—John comes home on Saturday night with his week's salary, finding company awaiting him. After greetings have been exchanged, John's wife explains that there is nothing for dinner, so he starts out, saying that he will return soon. He goes to his grocer, buys a chicken, some vegetables and groceries, and is on his way home when two friends waylay him and ask him to have a drink. They have several, and John starts homeward again, when he meets other friends who



insist upon his drinking with them. He does not refuse, and by this time he is slightly under the weather, and staggers up the street with his companions. They part at the corner and John starts for home alone. The boys notice his condition, pelt him with snowballs and fasten his coat to the lamppost.

At home his wife and friends are getting hungry and wonder what is keeping John. They finally get desperate and start out to locate him. He is soon sighted, taken to the house, where wifey sobers him up with a good beating.

"THE SCULPTOR'S LOVE."—A wealthy Irish gentleman and a French duke are talking earnestly in the home of the former as his daughter, dressed in a riding habit and accompanied by her maid, enters. The duke proposes to the young heiress and is spurned. The father, thinking of the title, compels his daughter to become engaged. She determines to have her own way, decides to change clothes with her maid and leaves for a week's vacation. A note is left for the father, and the lady and her maid depart. While walking along a country road, two men spring out and seize the young ladies. Help in the form of a young sculptor, son of an Irish innkeeper, opportunely arrives, beats down the assailants and puts them to flight. He falls desperately in love with the maid, as he believes, but in reality the heiress, and to all appearances the feeling is reciprocated. He takes the young ladies to his father's hostelry and begs of the heiress to make a bust of her. Two days later we find the young lady in the studio posing. The sculptor tells of his love. The heiress debates for some time, finally yields, and they are in loving embrace as the irate father and duke burst into the

room. The old gentleman scolds his daughter and upbraids the sculptor, and tells him that the girl is an heiress and engaged to the duke. The sculptor is dazed at this declaration, believes that the girl has been deceiving him, in rage denounces her, smashes the marble bust on the floor, orders her



from the room, then sinks down broken-hearted. The two girls, the duke and father return home, where the heiress absolutely refuses to marry the duke, takes off his ring, tramples it beneath her feet, and rushes out for her lover's home. The young sculptor has brooded over his sorrow and decided to



end it all. He takes a dagger from the table and is just about to bury it in his body as the heiress enters and prevents him. She then tells of her love, and the picture closes with the young heiress and her sculptor lover in fond embrace.

"THE MARATHON CRAZE."—In the Jones home the father is minding the baby and at the same time absorbed in reading a newspaper account of a big Marathon race. As he reads he walks around the room, becomes more and more excited, the baby



given less attention—in fact, positively neglected and mauled—as his wife enters, snatches the child from him and asks him if he is mad. He continues his jaunt around the table, wifey keeping pace while she scolds him. The servant is called in to take charge of the baby, and she also joins in the sprint. The old crippled grandmother, sitting in a rocking chair is all excitement. In the boys' room the two sons are donning their running costumes, put on their overcoats and go to the dining room, where all hands are by this time winded after the chase around the table. The boys tell that they are starting for the track. Father and the rest of the family follow—even the grandmother picks up her crutches and hobbles out. Down the street several neighbors are picked up, and the crowd starts for the track. They line up for the race, and at different points several of the contestants drop out exhausted. As the finish line is neared the old grandmother hobbles along in the lead, and finally crosses the tape a winner. The boys, who have dropped out some time before, pick her up and carry her away on their shoulders.



S. LUBIN.

"WHY THE MAIL WAS LATE."—Out on a Western reservation an Indian mail carrier waits for the mail, which is handed him out of a passing train. He then goes on his route but is waylaid by three outlaws who stab him and get away with the mail bag.

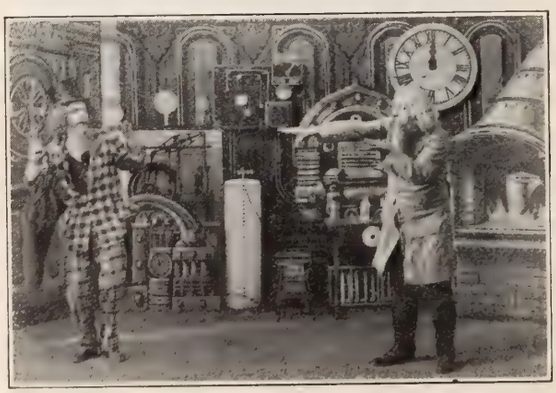
True to his oath to deliver the mail, the Indian drags himself after the outlaws and surprises them at a lonely spot just as they are going through the mail. He steals a revolver out of one's pocket and with three well directed shots, fells the robbers. He then picks up the mail, and even though wounded to death, drags himself to the next station. He is seen by cowboys who come to his rescue,



but it was too late; the loss of blood was too great. He delivers the mail, and having performed his last duty, he expires. The vision of an angel appears, crowning him with a laurel wreath for duty well performed.

"INVENTIONS OF AN IDIOT."—An eccentric looking man in his laboratory is visited by a friend to whom he shows his latest inventions.

The first one is a baby incubator, a most astonishing invention. He next puts his visitor into a tonsorial cabinet from which he emerges minus beard and hair. The visitor is most indignant. The inventor quietly pushes him back into the cabinet—a few



backward movements and the visitor appears again with a luxurious growth of hair and beard. The next invention shown to the visitor is a jig-saw puzzle which is solved in record breaking time. After this the inventor takes his visitor into his flymobile. They are off at a speed of 200 miles an hour. Suddenly the automobile explodes and the two drop to earth. The visitor does not want to see any more. A pressure on the push button and he is thrown out of the door.

"BOYS WILL BE BOYS."—Two mischievous boys with energy plus start out to do things and from what is seen in this film they succeeded fairly well. The first sufferer is a caller for sister. They put glue in his high hat with the result that the wig sticks to the hat and the baldheaded suitor is re-



fused. It is wonderful how many new tricks the boys find to play on people they meet, but boys will be boys. The finish of the picture shows that even boys will be good—when they are asleep.

"THE HOUSE OF TERROR."—Out in the country stands an old castle-like building at the windows of which are seen at night frightful scenes. The excited country folks decide to investigate the matter. One nice evening they arm themselves with



guns and pitchforks and other useful instruments and break into the house just as—from the appearance on the window shade—a terrible tragedy is taking place. When the intruders come into the room they find Prof. Pianini conducting a musical rehearsal. The well-meaning countrymen are thrown out of the house and the Professor is not molested any more.

MASSACHUSETTS LICENSE FEES ACT.

The following law has been passed and approved, and is now in force specifying the amount to be paid in fees for examinations and privilege to operate a motion picture machine in Massachusetts:

AN ACT Relative to the Inspection of Cinematographs and Similar Apparatus and to the Licensing of Operators Thereof.

Be it enacted, etc., as follows:

Section 1. For the inspection of a cinematograph or similar apparatus involving the use of a combustible film more than ten inches in length, as provided by section one of chapter five hundred and sixty-six of the acts of the year nineteen hundred and eight, a fee of one dollar shall be paid by the owner or user thereof.

Sec. 2. A fee of three dollars shall accompany the application for examination for a license to exhibit or operate any cinematograph or similar apparatus involving the use of the combustible film more than ten inches in length, as provided by section four of said chapter five hundred and sixty-six.

Sec. 3. A fee of one dollar shall accompany the application for a permit as an assistant, as provided by section five of said chapter five hundred and sixty-six.

Sec. 4. All acts and parts of acts inconsistent herewith are hereby repealed.

Sec. 5. This act shall take effect upon its passage.

Approved April 9, 1909.

BERST HOMEWARD BOUND.

Advice has been received at the New York office of Pathe Freres that Mr. J. A. Berst, president of the American company, who has been in Europe for the past month, will arrive in New York May 2d.

LIGHTING THE AUDITORIUM.

The Motion Picture Patents Company Conducts Some Satisfactory Experiments.

One of the chief objections made to picture theatres is on account of the dark auditoriums. It is customary, when showing pictures, to turn off all light in the house except that necessary to display the picture on the screen. The result is to throw the body of the house into pitch darkness. This condition creates a certain degree of nervousness on the part of women and children which is increased by any unusual demonstration or noise sometimes caused by thoughtless boys, whose identity is concealed by the darkness, or by the sputtering and flashing of the arc lamp of the projecting machine which may not be working just right.

While there is no real danger in any of these disturbing incidents, the effect upon nervous persons is bad, and might, at some time, be sufficient to create a panic and result in loss of life. In a lighter house nothing of the sort would happen; so, while it will be impossible to maintain a full light when the pictures are running, it will be an advantage to dissipate the darkness to the extent that the faces of the audience will be distinguishable.

Realizing the value of better conditions of light th Motion Picture Patents Company has been making some experiments in its exhibition room at the New York offices which have been quite satisfactory, not only to experienced picture men, but to the members of the Board of Censors as well. The plan followed is simple and inexpensive, and one that can be readily installed in any picture theatre that is properly lighted.

To better illustrate the idea, the accompanying diagram is appended. On either side of the screen the lights are green, while along the sides amber lights are used. These colors were found to be the best for the purpose, as the rays were not sufficiently strong and penetrating to neutralize the light on the screen, or to intercept the reflected rays from the screen to the eye of the observer. At the same time sufficient light was diffused in the room to render legible ordinary print, and faces and objects were perfectly distinguishable.

It is possible for any exhibitor to try this idea out to his own satisfaction. The colored electric lamps are easily obtainable, if electricity is used for lighting. If gas is used, get amber and green globes for the burners. Shades should be placed to keep the light from the screen, although, in the experiments made by the Patents Company, this was not done.

THE FILM INDEX would urge its readers to give this plan a trial and then let us know how it works in a regular picture house, where the problem might be slightly different than that presented in the exhibition room of the Patents company.

DURHAM'S ENTERPRISING PICTURE MEN.

Last week's programs at the picture theatres of Durham, N. C., were of a most interesting character. At the Electric theatre Miss Edith Moore's songs supplemented a good program of pictures, and proved a popular entertainer. At the Edsonia, Manager Younger had a quartet of blind children, in strumentalists, which gave added interest to his picture program. The Dixie ran a three-act vaudeville number with daily changes of pictures. It was a great week for the picture shows in Durham and the record of patronage was high.

SUCCESSFUL OPENING.

The Plumb opera house, of Streator, Ill., was opened with pictures and songs on April 11 by the Lyric Amusement Company, and a most successful performance was given. The house was packed both afternoon and evening and there was unstinted praise for both pictures and singers. Special mention was given "The Indian and the Child," "Tag Day," "The Road Agent," "Father's First Half Holiday" and "Unappreciated Genius," the two latter being characterized by local critics as "a scream from start to finish."



SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower of Liberty.
That's Why I Never Married.
Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There's Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to be Afraid to Come Home in the Dark.
To the End of the World With You.
Honeyland.
Say, Do You Love Me, Dear?

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweetheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking for a Girl Like You.

BOSWELL MFG. CO.

My Prairie Maid.
From the Garden to the Cross Alone.
Palms.
The Holy City.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

GLOBE ILLUSTRATED BUREAU.

I Wish I Had a Girl.
Just a Little Word Called "Welcome."
Rainbow.
Ain't Alabama Good Enough for You Sue?
When Jack Comes Sailing Home.
All I Want Is One Loving Smile.
Uncle Sam and Stars and Stripes for Me.
I Want a Girl to Love Like You.
If You've Won the Only One in the World You Want to Win.
Let's Play House.
It's the Pretty Things Yous Say.
In the Good Old United States.
Will You Always Call Me Honey?

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
Rosy Lips and Eyes of Sunshine.
Twilight.
If Every Girl Was a Girl Like You.
Those Good Old Happy Days.
Good-bye, Girlie Mine.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

Films Wanted

We will pay cash for Films. Must be as good as new. Send us your list.

NO JUNK WANTED

Also Picture machines, song slides, Pathe's Passion Play, etc.

Address, Rose City Film Exchange, Portland, Ore.

NOTICE OF REMOVAL

On or before May 1st the Offices of **THE FILM INDEX** will be moved from 36 East 23d Street to the

METROPOLITAN LIFE BUILDING
No. 1 Madison Avenue, New York

The offices of The Film Index will be **6007-6008 (Sixth Floor).** Our telephone number will remain the same as now—Gramercy, 5538. Exact date of change will be announced later. Until then address as before.

THE FILM INDEX - - - - 36 East 23d St., New York

Trade Mark

BIOGRAPH FILMS

Trade Mark



LUCKY JIM

Released April 26th, 1909

LUCKY JIM

Jack and Jim are chums, but are both desperately in love with Gertrude. Jim wins out and marries Gertie, and poor Jack as he views the wedding sighs forth, Oh! "Lucky Jim; how I envy him." But he doesn't know. Gertie, besides being a bad cook has a bad temper, and when he kicks at the food he receives various articles of table furnishings at his head. Jim dies a victim of acute indigestion, and Jack is free to marry the widow, which he does. The same treatment is handed poor Jack, and as he views the mourning draped portrait of his predecessor he murmurs, "Oh, Lucky Jim, how I envy him."

Length, 502 feet

TWIN BROTHERS

A very funny comedy of two brothers who go out into the world to seek their fortunes. They go in different directions but are finally reunited in singular manner. After various episodes they are reunited while playing the parts of wild animals in adjoining cages at a dime museum on the Bowery.

Length, 437 feet



'TIS AN ILL WIND THAT BLOWS NO GOOD

Released April 29th, 1909

'TIS AN ILL WIND THAT BLOWS NO GOOD. An interesting comedy drama of freakish fortune

Tim Noonan and Mary Flinn are sweethearts. Both are employed in a box factory, but Tim arouses the ire of the boss and is discharged. Things go badly with him and he is finally down and out and ejected from his boarding place. Driven to desperation through hunger he steals a piece of pie from a restaurant. He is chased and enters a vacant house, where he overpowers the pursuing policeman and takes away his hat and coat, in which he manages to escape the rest of the mob. Thus garbed he is approached by an Italian woman, who demands his help, as her husband is at home wildly drunk, and threatens to kill them all. Here is a predicament. However, he goes and succeeds in hauling the fellow to the station house. He proves to be a desperate and much sought for criminal; so Tim is rewarded for his bravery by a position on the force. He then goes and claims Mary as his bride. **Length, 876 Feet**

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

VITAGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
May 1	The Marathon Craze	Com.	440
May 1	The Sculptor's Love	Dram.	465
Apr. 27	A Belated Meal	Com.	240
Apr. 27	His First Girl	Com.	745
Apr. 24	A Faithful Fool	Drama	315
Apr. 24	The Lost Sheep	Drama	595
Apr. 20	The Dynamite Waistcoat	Com.	365
Apr. 20	Outcast or Heroine	Dram.	550
Apr. 17	Forgiven	Dram.	520
Apr. 17	Student Days	Com.	455
Apr. 13	A Marriage of Convenience	Dram.	650
Apr. 13	A Tax on Bachelors	Com.	305
Apr. 10	Napoleon, the Man of Destiny	Dram.	990
Apr. 6	Napoleon and Josephine	Dram.	875

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Apr. 29	'Tis an Ill Wind That Blows No Good	Com.	876
Apr. 26	Twin Brothers	Com.	437
Apr. 26	Lucky Jim	Com.	502
Apr. 22	The Drive for a Life	Drama	940
Apr. 19	Lady Helen's Escapade	Com.	765
Apr. 19	A Troublesome Satchel	Com.	212
Apr. 15	Confidence	Dram.	973
Apr. 12	A Sound Sleeper	Com.	214
Apr. 12	The Winning Coat	Dram.	767
Apr. 8	A Rude Hostess	Dram.	439
Apr. 8	Schneider's Anti-noise Crusade	Com.	556
Apr. 5	The Road to the Heart	Dram.	618
Apr. 5	Trying to Get Arrested	Com.	344

KALEM CO.

Date.	Subject.	Class.	Length, Feet.
Apr. 30	The Artist and the Girl	Dram.	865
Apr. 23	The Northern Schoolmaster	Dram.	860
Apr. 16	The Orange Grower's Daughter	Dram.	825
Apr. 9	Yellow-tone Park	Scenic	805
Apr. 9	Any Port in a Storm	Com.	190

SELIG CO.

Date.	Subject.	Class.	Length, Feet.
Apr. 29	Mephisto and the Maiden	Spec.	900
Apr. 22	A Fighting Chance	Dram.	689
Apr. 22	The Dairy Maid's Lovers	Com.	306
Apr. 15	Love Under Spanish Skies	Dram.	1,000
Apr. 8	Brother Against Brother	Dram.	985

GAUMONT.

Date.	Subject.	Class.	Length, Feet.
May 1	Dream Spectres (colored)	Dram.	292
May 1	Two Ladies and a Beggar	Com.	690
Apr. 28	The Unwritten Letter	Dram.	1,060
Apr. 27	Before and After	Com.	359
Apr. 27	How They Propose	Com.	292
Apr. 27	The Automatic Monkey	Com.	324
Apr. 21	Sentenced to Death	Farce Drama	466
Apr. 21	Magic Eggs	Magic	384
Apr. 20	The Poet's Vision	Drama	350
Apr. 20	Too Much Advice	Com.	638
Apr. 14	Under Suspicion	Dram.	589
Apr. 14	Policeman in Action	Com.	367
Apr. 13	In the Limelight	Novelty	589
Apr. 13	Charlie Forced to Find a Job	Com.	539
Apr. 10	The Tramp at the Masquerade	Com.	589
Apr. 10	He Advertised for His Dog	Com.	354
Apr. 6	Riviera	Scenic	278
Apr. 6	The Prodigal Daughter	Dram.	688

URBAN ECLIPSE.

Date.	Subject.	Class.	Length, Feet.
Apr. 24	The Squire and the Noble Lord	Dram.	436
Apr. 24	Found on the Rocks	Dram.	549
Apr. 17	A Plot Foiled	Dram.	354
Apr. 17	A Bachelor's Persistence	Com.	555
Apr. 7	On the Brink of the Precipice	Dram.	562
Apr. 7	Inviting His Boss to Dinner	Com.	394

ESSANAY CO.

Date.	Subject.	Class.	Length, Feet.
Apr. 28	"Old Heidelberg"	Com.	1,000
Apr. 21	A Pair of Garters	Com.	225
Apr. 21	One Touch of Nature	Dram.	725
Apr. 14	The Rubes and the Bunco Men	Com.	430
Apr. 14	The Chaperone	Com.	550
Apr. 7	A Tale of the West	Dram.	1,010

EDISON CO.

Date.	Subject.	Class.	Length, Feet.
Apr. 30	An Unsuccessful Substitution	Com.	300
Apr. 30	Uncle Tom Wins	Com.	600
Apr. 27	The Little Shepherd of "Tumbling Run"	Dram.	930
Apr. 23	Who's Who	Com.	900
Apr. 20	The Woodchopper's Child	Dram.	900
Apr. 16	In the Days of Witchcraft	Dram.	1,000
Apr. 13	The Other Fellow	Com.	475
Apr. 13	The Interrupted Joy Ride	Com.	505
Apr. 9	A Cup of Tea and She	Dram.	900
Apr. 6	Unappreciated Genius	Com.	215
Apr. 6	Father's First Half Holiday	Com.	705

PATHE FRERES.

Date.	Subject.	Class.	Length, Feet.
May 1	Hunting the Hippopotamus	Scenic	492
May 1	The Bohemian Girl (colored)	Dram.	436
Apr. 30	Wilbur Wright's Aeroplane	Feature	800
Apr. 28	Playing Patience (colored)	Com.	230
Apr. 28	Suspicious Fencing Master	Com.	328
Apr. 28	Lovesick Barber	Com.	292
Apr. 28	Fairy's Presents	Nov.	328
Apr. 26	Clever Reporter	Com.	361
Apr. 26	Gold Prospectors (colored)	Scenic	557
Apr. 24	Hungary	Scenic	325
Apr. 24	Martyrdom of Louis XVII.	Dram.	656
Apr. 23	There's no Fool Like an Old Fool	Com.	804
Apr. 21	A Pair of White Gloves	Dram.	1,012
Apr. 19	Paul Has Decided to Marry	Com.	417
Apr. 19	The Legend of the Forget-Me-Not	Dram.	541
Apr. 17	Jack's Successful Bluff	Com.	600
Apr. 17	A War Time Tale	Dram.	308
Apr. 16	The General's Fiancee	Com.	430
Apr. 16	The Teamster's Daughter	Dram.	328
Apr. 16	We're Backing Up	Com.	246
Apr. 14	Oliver Cromwell	Dram.	804
Apr. 12	Moonstruck	Novelty	721
Apr. 12	Pranks of a Mischievous Kid	Com.	239
Apr. 10	Theodore Yearns to be a Tough	Com.	472
Apr. 10	Ponto Runs Away with the Milk Cart	Com.	253
Apr. 10	Clarence and His Cigarette	Dram.	266
Apr. 9	Moscow Clad in Snow	Scen.	459
Apr. 9	Contemptible Theft	Dram.	518
Apr. 7	The Kiss of Judas	Bib.	676
Apr. 5	Vercingetorin (Gaul's Hero)	Hist.	639
Apr. 5	The Schoolboy's Revenge	Com.	335

S. LUBIN.

Date.	Subject.	Class.	Length, Feet.
Apr. 29	The House of Terror	Com.	230
Apr. 29	Boys Will Be Boys	Com.	595
Apr. 26	Inventions of an Idiot	Com.	295
Apr. 26	Why the Mail Was Late	Dram.	610
Apr. 15	After the Bachelors' Ball	Com.	685
Apr. 15	Slip Powder	Com.	270
Apr. 12	Curse of Gold	Dram.	735
Apr. 12	My Friend Mr. Dummy	Com.	250
Apr. 5	The Master of Black Rock	Dram.	875
Apr. 8	Forecastle Tom	Dram.	650
Apr. 8	The Lost Melody	Com.	240

PATHÉ FRÈRES FILMS

Feature Subjects

WILBUR WRIGHT'S AEROPLANE

RELEASED APRIL 30, '09 — Length, 800 feet

Week of April 26	Length
Gold Prospectors COLORED	557 feet
Clever Reporter	361 feet
Fairy's Presents	328 feet
Lovesick Barber	292 feet
Suspicious Fencing Master	328 feet
Playing Patience COLORED	230 feet
Hunting the Hippopotamus	492 feet

Week of April 19	Length
A Pair of White Gloves	1012 feet
Legend of the Forget-Me-Not COLORED	541 feet
Paul Has Decided To Marry	417 feet
There's No Fool Like An Old Fool	804 feet
Martyrdom of Louis XVII COLORED	656 feet
Hungary	325 feet

THE BOHEMIAN GIRL

COLORED

A POWERFUL DRAMA

Released May 1st, '09 — **Length, 436 feet**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street



A little light on an important subject, that will not only lighten your efforts to please your patrons, but will also lighten the **COST** of doing so.

Write for our prices on your film service and be enlightened.

GEO. K. SPOOR CO. (Inc.)
"RENTERS OF FILM"
62 North Clark Street
Chicago, Ill.

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

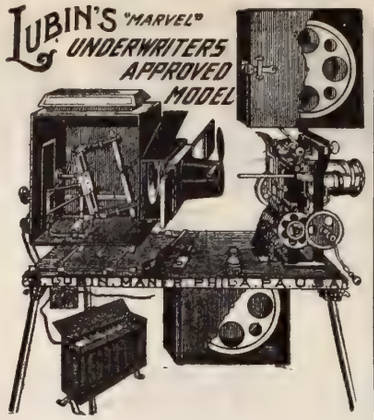
(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

MAGIC LANTERNS

AND STEREOPTICONS ALL PRICES.
VIEWS ILLUSTRATING EVERY SUBJECT FOR PUBLIC EXHIBITIONS, ETC.
A PROFITABLE BUSINESS FOR A MAN WITH SMALL CAPITAL ALSO FOR HOME AMUSEMENTS



L.M. PRINCE
108 W. 4th St. CINCINNATI, O.
SEND FOR CATALOGUE



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs** to extend over five feet high. **$150**

Released April 26th

Why The Mail Was Late

A thrilling story of an Indian mail carrier who delivered his mail so mortally wounded.

Length, 610 feet

Inventions Of An Idiot.

Whoever would have thought that we see realized the inventions of a human incubator, a flying automobile and the solution of a jig saw puzzle?

Length, 295 feet

Released April 29th

Boys Will Be Boys

A comedy film full of laughter making quality.

Length, 595 feet

The House Of Terror

When the country folks broke into the house they thought they would prevent a murder, but the only thing that was murdered was the music of an opera presented by an amateur opera company.

Length, 230 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

WE CAN BE OF USE TO YOU

WE SELL—Moving Picture Machines and Supplies, Repairs for all Makes, Colors, Limes, Ozone, Ether, Etc.

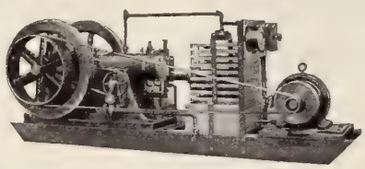
WE MANUFACTURE—Oxy Hydro Gas, 20th Century Erko & Odeon Stereopticons. Slides of every Description. Advertising Slides a Specialty.

ERKER BROS. OPTICAL CO. 604 Olive St., St. Louis, Mo.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 1908

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

AMONG THE EXHIBITORS.

L. H. Ramsey & Co., of Lexington, Ky., have purchased Dreamland, the picture house at Charleston, W. Va., formerly owned by Adler & Levy. It will be entirely remodeled and will be known as the Hippodrome in future.

The Quality theatre of San Antonio, Tex., has discontinued vaudeville and put on pictures and songs.

The Marvel at Winston-Salem, N. C., combination vaudeville and pictures, is doing a fine business.

J. C. Rogers of the Wonderland, Queensboro, Ky., is giving his patrons a splendid program of vaudeville and pictures.

Hoover & Ray are putting in a new picture theatre at Mount Air, Iowa.

Henry Robrecht will spend about $5,000 on the installation of a picture theatre at Belmont Avenue and Court Street, Newark, N. J.

The Palace is a new picture theatre at Reading, Pa. It was opened April 10 to fine business. Lubin's singing and talking pictures have been installed.

E. G. Coleman will install a new picture theatre at Rocky Mount, N. C.

Taylor King, of Germantown, Pa., has opened a new picture theatre at Collingwood, N. J.

The Theatorium Company of Baltimore, Md., will build a modern picture theatre on North Avenue near Charles Street, Baltimore. It will cost about $30,000.

Manager B. C. Pentz, of the Auditorium, York, Pa., proposes to keep his house open all summer with pictures.

Arthur Francis has opened a picture theatre at Portland, Mich.

L. E. Lund, of St. Louis, Mo., has acquired the picture theatre on Sixth Street, Minneapolis, Minn., known as The Isis.

The Lyric of Macon, Ga., is now under the management of Messrs. Holt & Guttenberger, who have made many changes and improvements.

The Orpheum Theatre of Racine, Wis., has been purchased by Charles Tiede, Jr., and Ed. Westergard.

Charles Rosenberg has opened a new picture theatre at Bluefield, W. Va.

Dick Murta has opened a new picture theatre at Little Rock, Ark. It is called The Princess.

BRIEFS.

Omaha, Neb., is making liberal use of motion pictures to boom the town. Views of Omaha will be shown in 117 cities.

The Atlanta Federation of Trades, Atlanta, Ga., is using motion pictures to push its campaign for trade union labels.

The Vitagraph Marathon Derby pictures have made quite a hit.

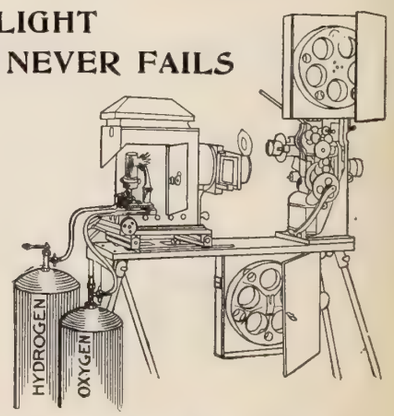
Newspaper reports from various parts of the country speak highly of Pathe's film d'art, "The Return of Ulysses.

A truce between the picture men of Buffalo and the city authorities has been declared on the question of Sunday opening. Briefs have been submitted to Justice Hodson by the attorneys of both sides.

WHITE RATS SECURE NEW LAW.

Through the efforts of the "White Rats," an organization of vaudeville performers, a law has been passed by the New York Legislature which will regulate the percentage of commission to be paid by performers to agents, and compel a valid contract.

THE LIGHT THAT NEVER FAILS



CINCINNATI CALCIUM LIGHT CO.

Established 1876

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled.

Agents for all makes of Moving Picture Machines.

SEND FOR TERMS.

CINCINNATI CALCIUM LIGHT COMPANY
108 W. 4th St. CINCINNATI, OHIO.

The

Motion Picture Patents Company

80 FIFTH AVENUE, NEW YORK CITY

Takes pleasure in announcing that it has at last succeeded in getting a reliable Casualty Company to issue ***Fire*** and ***Accident Insurance,*** at about half the former rates to any and all ***Licensed Theatres.*** Heretofore only about ten per cent. (10%) of the Exhibitors have been able to obtain insurance at any price.

The policy covers all deaths and bodily injuries resulting from either fire or panic in the theatre or on the sidewalk immediately adjacent thereto; liability for death or injury to one person limited to Five Thousand Dollars ($5,000); total liability, death or injuries to several persons limited to Ten Thousand Dollars ($10,000), covers patrons, owners, employees, all. Thirty-five Dollars ($35.00) per year for theatres with maximum seating capacity of Five Hundred (500) or less; an additional Ten Cents (10 cts.) per year for every seat over Five Hundred (500).

This insurance will be issued only to ***licensees*** of the

MOTION PICTURE PATENTS COMPANY.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, April 27

HIS FIRST GIRL

A young girl of 16 and a youth of 18 are introduced to each other at a skating rink. The youth is at once smitten and the next night calls at the girl's house. The little sister butts in, the hated rival appears, and, when finally sent home by the father, is obliged to walk, because he gave his last coin to the girl's little sister.

Length, 745 feet

A BELATED MEAL

Upon arriving home Saturday night John finds company, with nothing in the house for dinner. He goes to the grocer's and makes purchases. On his way home he is intercepted several times by acquaintances, and when his hungry wife and friends locate him, he is feeling very jolly. His wife alters his feelings with a beating.

Length, 240 feet

Saturday, May 1

THE SCULPTOR'S LOVE

A young heiress, who spurns a French duke, is forced into an engagement by her father. After rescuing the heiress from highwaymen, a young sculptor falls in love with her. He is in despair, after learning from the father of the engagement to the duke, but everything ends happily upon the appearance of the heiress and her confession of love.

Length, 465 feet

THE MARATHON CRAZE

A cleverly contrived comedy in which the effects of newspaper accounts of Marathon races upon a household are shown. As a climax there is a surprising finish by an old grandmother, who trailed the contestants to a Marathon course.

Length, 445 feet

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

MAY 8, 1909
WHOLE NUMBER 159



WHY ARE YOU WHAT YOU ARE?

If you have succeeded in business, it is because "you are what you are." Likewise if you have failed.

A Man's Success Or Failure Is In His Makeup.

QUALITY is the keynote of success in the Moving Picture business, and without it, you will not succeed.

A SUCCESSFUL Man Deals Only With A Successful House.

OUR films are all **TACCED** with "Success."

May we not address them to you?

Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Omaha, Neb. Cincinnati, Ohio
Rochester, N. Y. Des Moines, Iowa Wilkes-Barre, Pa.

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES

1401-1405 Locust St., St. Louis, Mo. 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

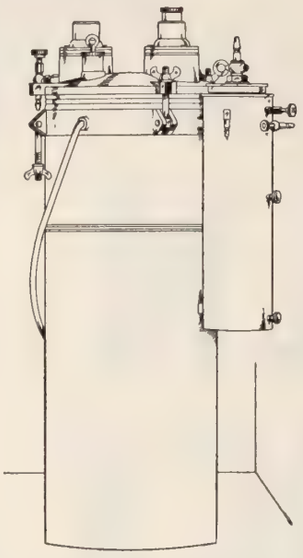
"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. 311 Chauncey St., Brooklyn, N. Y.

Portable Gas Making Outfit
Edison Oxygen Generator



What Motion Picture Exhibitor has not at times wished that he had a reliable and inexpensive means for producing gas that would render him independent of the electric light companies? Traveling Exhibitors especially have often felt the need of a good outfit that would take the place of calcium outfits, which are frequently difficult to get or are held up in transit when wanted the most.

The Edison Oxygen Generator and Saturator fills this need. They have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner without the use of heat or excessive pressure and without the necessity of any knowledge of chemistry on the part of the operator.

The oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

Retorts, rubber bags, wash bottles, pumps, and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

We want every present or prospective Motion Picture Exhibitor to write for detailed information about this outfit.

EDISON FILMS

All Edison Films are approved by the New York Board of Censorship.

NEW SUBJECTS:

Shipment, April 27, 1909

The Little Shepherd of "Tumbling Run"
DRAMATIC
No. 6449 Code, VENTROSITE Approx. Length, 930 feet

Shipment, April 30, 1909

UNCLE TOM WINS
COMEDY
No. 6452 Code, VENTUCCIO Approx. Length, 675 feet

An Unsuccessful Substitution
COMEDY
No. 6453 Code, VENTURA Approx. Length, 300 feet

NEXT WEEK'S SUBJECTS

Shipment, May 4, 1909

A ROAD TO LOVE
DRAMATIC
No. 6451 Code, VENTRUZ Approx. Length, 950 feet

Shipment, May 7, 1909

FUSS AND FEATHERS
COMEDY
No. 6454 Code, VENTURERAS Approx. Length, 605 feet

THE DOCTORED DINNER PAIL
COMEDY
No. 6456 Code, VENTURING Approx. Length, 350 feet

EDISON MANUFACTURING CO.

Main Office and Factory, 72 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England
Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

Watertown, N. Y. Scranton, Pa.

Mullin Film Service

Syracuse, N. Y.

Kansas City, Mo. Minneapolis, Minn.



CARBONS

Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption
Insist on Getting the Genuine. Don't Accept Substitutes
All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

KALEM FILMS

UNEXCELLED IN PHOTOGRAPHY

Issue of May 14, 1909



A STORY OF LOVE AMONG THE SAW MILLS OF FLORIDA
LENGTH, 870 FEET

"GOOD FOR EVIL" is another heart interest melodrama, fully up to all of our high requirements in photography and action. The big feature is a rescue-from-drowning scene which is the very acme of realism.

The reason we keep talking about our lectures is because we know that every Nickelodeon Manager will want them, and some one may not be on our mailing list. If you are the man, drop us a postal.

KALEM COMPANY, Inc.
EASTMAN KODAK BUILDING
235-239 E. 23d St. New York City

NEXT Sand & FILM ISSUE

ORDER QUICK OUR

NEXT RELEASE

Sensational Western

FEATURE SUBJECT

"A Mexican's Gratitude"

(Length approx. 1,000 ft.)

Ready Wed., May 5th

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 19. May 8, 1909. Whole No. 159.

Published by

THE FILMS PUBLISHING CO.

6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page,	11⅛ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:

INTERNATIONAL NEWS CO., Breams Building,

Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

NOTICE TO SUBSCRIBERS.

Since taking charge of the Film Index many complaints have been received from subscribers to the effect that they have not been receiving their copies of the paper regularly. Lack of proper records render the task of looking up these complaints and rectifying the errors almost impossible. We must ask all such subscribers to write us, either by letter or postal, giving the date when their subscription commenced and how many papers they have failed to receive. Missing copies will be supplied when possible and if desired. Otherwise the term of subscription will be extended to cover the numbers missed by the subscriber. Kindly give this matter your attention.

WHERE "INDEPENDENT" PROPOSITION IS WEAK.

Great stress has been put upon the announcement of the so-called "independent" leaders that there will be no restrictions placed upon the purchase of film. The exchange man who has the money may buy as much or as little as he pleases, or not at all. In other words, there will be no such thing with the "independents" as "standing orders," requiring the exchange man to take every subject that is offered.

This will be fine for the exchanges, but how long will the International Projecting and Producing Company be able to finance such a proposition?

When the Licensed Manufacturers made the "standing order" rule it was only after long experience with the wide open proposition. Under the latter condition it was found that thousands of feet of film were being wasted annually through overprinting of some pictures, and in the case of other pictures they were unable to supply the demand for "first run."

Why this should happen has never been fully explained. Of course, the "independent" will say that the reason a certain subject did not take was because it was bad. Singularly enough, it has always been difficult to find any two or three people who would agree that a certain picture was bad, and there are plenty of instances on record where the exchange man and exhibitor have taken a picture because there was nothing else, and have discovered that it was the biggest hit of the week. The constant occurrence of instances of this kind satisfied the manufacturers that it was impossible for either exchange man or exhibitor to say positively that this picture or that would not go with the public. They realized that there was but one thing they could do and that was to turn out the best picture possible and hope that the public would like it.

Once having arrived at this conclusion the manufacturers saw a way to average up the number of copies to be printed more exactly and save losses from over-printing. Exchange men were required to give standing orders for a certain number of prints of each picture. This enabled the manufacturer to print up the number required at once with a certainty that they would be sold. If he wanted to take a chance and print more he could do so, but there was really no necessity to do so unless additional orders came in.

Some of the exchange men kicked on the standing order rule; first because they were obliged to take what their order called for whether they wanted it or not, and second, because they could not always get, on the first issue, films that they wanted, but for which they had no order.

You see it made not the slightest difference to many of the exchange men what the rule was, it could not possibly suit them at all times. When it didn't suit, they kicked. When it worked to their advantage they were still sore because they could not buy film exactly as they pleased.

Of course the "standing order" rule is, in the eyes of the "independents," but one of the evidences of "trust oppression," and a part of the "yoke of servitude to be cast off." There will be no such thing as "standing orders" with the "independents." The exchange man will always be able to go to the maker or importer of "independent" film and get just what he wants, when he wants it. Its the application of the "you press the button and we'll do the rest" principle to the M. P. business.

By long experience Col. Murdock has been able to read the minds of the exchange men, and, weeks before, he knew just what subjects they would select and just how many prints they would take, and he has them all tied up nicely, thank you, and ready to hand out when each exchange man comes along for his week's supply. Funny thing about it, too, they all get the best—the pick of the week's release. There is no second best with the "independents." Have you noticed Laemmle's advertisements? "Hereafter I will buy $1,000 worth of New Independent film every day in the year and have the privilege of selecting instead of buying on the 'standing order' plan. Isn't it great."

That's what Laemmle says.

Now listen to Swanson:

"The films that are placed in our rental stock are the cream of the Independent productions and are selected by Mr. Swanson personally, and his selection is based on character, action and photographic detail and perfection. Not alone are we able to furnish you a higher class service, but we are able to offer you a greater variety of subjects from which you may make your selections."

Swanson also agrees to pay $10,000 to any charity if he cannot prove that he is buying "at least one print for each of his offices of the entire output of the International Projecting and Producing Co."

What is the entire output; what is proof? Is that $10,000 the same ten Swanson put up about two years ago?

Then comes Bachman, of the Optiscope Co.; listen to him:

"Try our Independent service. It is, without question, the best obtainable. We have every Independent film sold by the International Projecting and Producing Company, and many others. Understand Independent means exclusive service. No danger of repeaters."

What chance has the International and Col. Murdock to make good on those propositions? There are to be no standing orders, you know; but all these "independent" exchange men will come in and just grab off what they want.

Who will get what they don't want, and what will Col. Murddock do with what nobody wants after everyone has had a chance at his bargain counter? Either there will be a shortage of subjects after Swanson and Laemmle and Bachman have taken their pick, or the International will have a fine stock of unsalable film on its counters.

As Col. Murdock progresses toward the "promised land" of the "independent film man" he will have passed through a wilderness of woes and come forth greatly chastened in spirit and clothed with humility. Much of the hot-air will have escaped.

O. D. Posey please write.

ATLANTA'S ALCAZAR OPENS.

The Alcazar, of Atlanta, Ga., the newest and most elaborate motion picture theatre of the South, was formally opened to the public on Wednesday afternoon, April 21. The house is at 99 Peachtree street and was built by the Howard Amusement Company at a cost of $25,000. The decorative effects are described as beautiful in the extreme. The theatre is equipped with a $5,000 pipe organ which will furnish the musical accompaniments for the illustrated songs and is the only instrument of that character used in a picture theatre in the South. The program will consist of pictures, songs and high-class vaudeville acts.

BUFFALO PICTURE MEN WIN.

Municipal Court Judge Dismisses Charges Against Schagter—Says Sunday Shows are Legal.

Some weeks ago Albert Schagter, proprietor of a picture theatre in Buffalo, and one of his employees named Frank Morgan, were arrested by the Buffalo police charged with disorderly conduct. The arrest was made by the police in attempting to compel the picture men to close their places of amusement on Sunday. After considerable legal maneuvering, it was decided to try the case in the municipal court on the question of the recovery of a penalty of $100 each from Schlagter and Morgan for disorderly conduct.

The facts in the case were not disputed. Schlagter and Morgan were arrested on the afternoon of Sunday, March 21, in front of Nos. 255 and 257 Main street, and charged with disorderly conduct. Schlagter was manager and Morgan an employee of the nickel theatre there which had been opened for the purpose of an exhibit of moving pictures. Morgan had bought a ticket and was about to enter when arrested. The pulling and hauling in which both manager and police participated attracted a crowd and both defendants were arrested.

It was argued for the city that the charge being one of disorderly conduct all other questions were irrelevant, but the court ruled that the legality of the entertainment had a controlling bearing on the case. For the defense, too, it was argued, that the exhibit was not only legal, but of a moral character.

"If the defendant's said business was not prohibited by law," says Judge Hodson, "then the plaintiff's complaint should be dismissed with costs, because the disturbance was primarily caused by the unlawful interference of the police. On the other hand, if such business was a violation of the Penal Code relating to Sunday observation, then it is equally clear that the police were right in stopping it, and any resistance on the part of the defendants to the directions of the police, looking to the preservation of peace and good order, would render the defendants liable to the plaintiff for the penalty claimed."

After referring to the character of the exhibit, the mechanism used and the attendant employed to operate it, Judge Hodson raises the question whether such work is not covered by section 266 of the Penal Code which prohibits all "trades, manufacture, agricultural or mechanical employments on the first day of the week, unless connected with work of necessity." Furthermore, it is pointed out, "all labor on Sunday is prohibited except works of necessity and charity." (Section 263 Penal Code.)

The court cites decisions from which it might be held that manager, ticket seller, ticket taker and operator were acting in violation of the Sunday laws (Sections 263 and 266 Penal Code). Parallels are referred to in this connection. Then the court takes up another aspect of the case.

Judge Hodson says the question raised here has been in almost every other court in the State. Conflicting decisions had been rendered up to June, 1908, when the question whether Section 265 of the Penal Code specifically prohibited indoor exhibition of moving pictures on Sunday was presented to the Appellate Division in Brooklyn and passed on in the case of the People vs. Hemleb.

Justice Gaynor, who wrote the prevailing opinion, held that "Section 265 of the Penal Code does not prohibit an indoor exhibition of moving pictures on Sundays." There was no affirmative ruling that such an indoor exhibit and the labor attendant on its production were lawful or permissible under other sections of the Penal Code. Justice Woodward and Jenks concurred while Justice Hooker and Rich dissented.

In the opinion of Judge Hodson the Gaynor decision is the latest and highest dictum upon the questions at issue. "But," he adds, "I am satisfied that in some respects the law as stated in the prevailing opinion in the Hemleb case will ultimately be modified in accordance with the opinion delivered by Justices Hooker and Rick and the several decisions upon like questions by Justices Pound and Foote."

Not without reluctance does Judge Hodson arrive at his conclusion in favor of the defendants. He even goes so far as to point out wherein he believes the Hemleb decision erroneous. He refers to decisions by Justice Marcus of this city and Justice Blackmar of New York. He regrets that the question of the legality of the Sunday labor involved had not been raised in the Hemleb case except inferentially.

"It is claimed on the part of the defendant," says Judge Hodson, "that the decision in the Hemleb case not only construes Section 265 as not prohibiting an indoor exhibition of moving pictures but by inference also affirmatively holds that such exhibition on Sunday is legal, and I am constrained to believe that this point is well taken and that such construction should be given the opinion of Justice Gaynor."

Just what will be the effect of this decision is still in doubt. Mayor Adam has said that he would not permit picture shows to run on Sunday in Buffalo. The picture men must get their licenses from the mayor and he may issue them or not at his discretion." All such licenses expire May 30 next.

Setting Up Straw Men

Murdock Amuses Himself with that Pleasant Pastime—More "Hot Air"

HAVING exhausted his stock of arguments as to why M. P. exhibitors should take up the precarious service of the "independents" to the exclusion of the dependable supply of high-class licensed subjects, Col. J. J. Murdock, figurehead of the "independent combine," is endeavoring to discredit the licensed interests by the old-time device of manufacturing conditions, inventing hypothetical questions, in other words, setting up straw men to be knocked down by his "irresistible arguments."

During the few weeks that Col. Murdock has been in the "trust-busting" business he has, with the assistance of some hard-working press agent, developed as pronounced case of "trustitis." His overworked and fevered brain is disturbed with visions of octopuses, wicked and death-dealing behemoths and other man-eating monsters, which are supposed (by him) to be roaming about the land, seeking for victims among the panic-stricken exhibitors. To his disordered imagination the poor down-trod exhibitor is hiding away in the utmost recesses of his "bijou dream," cringing and shivering with fear and, at each sound of approaching feet-steps, emitting agonizing shrieks and crying "M-u-r-r-d-o-c-k, M-u-r-r-r-d-o-c-k, hellup, hellup! save muh $2!"

Alas, poor Murdock; he must stand with his hands tied and hear these awful cries and supplications; see his friends throttled in the fatal grasp of the octopus, their pockets quickly rifled of each and every $2; their children crying for bread (with wheat cornered for high prices), and he able to hand them nothing but the "glad hand" and a line of hot air.

Isn't that an awful position for a regular "trust buster" to be placed in?

His latest line of talk, printed in The Show World of April 24, is called "a timely talk on insurance," is an ingenious bit of word twisting in which he attempts to make exhibitors believe that he has discovered a deep-laid trap for the unwary in the Motion Picture Patents Company's fire and casualty insurance plan; a bait to catch suckers and lead them, bound hand and foot, under the "galling yoke."

What is there about insurance that is to be dreaded and shunned? Where is the M. P. exhibitor who should not be glad of the chance to protect himself against loss from fire or accident in his house? Why should not the Motion Picture Patents Company use its influence to secure for its patrons the most favorable conditions ever offered to M. P. exhibitors by which they may obtain this most desirable protection? Why should not that protection be limited to patrons, or licensees of the Patents Company?

Has the Patents Company made any secret about the fact that the concessions obtained for those who want insurance, in the way of greatly reduced premiums, was obtained upon the personal guarantee of the Patents Company that the places insured would be made as secure as possible under certain regulations stipulated by the Patents Company?

In what way can the Patents Company give such a guarantee provided that the picture theatre seeking insurance is not, in a measure, subject to its control?

Here is one of Murdock's "straw men." He reverses the conditions and endeavors to create a "bug-a-boo" to frighten the ignorant and unreasoning exhibitor. The Patents Company says: "It is to your advantage to be licensed, for then you may take out good, low-priced insurance." Murdock says: "If you take the insurance you will have to join the trust." Because the "trust" offers you this insurance it is a double-dyed villain; an octopus that will tear your flesh and gnaw your bones.

Look close: do you see the "mailed fist"?

As if it would illustrate what Murdock means by an octopus, The Show World has conveniently printed on the same page with Murdock's "timely talk" a graphic illustration of how an "independent" fights the octopuses. It's the "little man with the big noise" in his new role as "trust buster."

Col. Murdock points with a quivering finger of accusation to the provision in the insurance proposition that while the plan confines the insurance to "licensees," the license may be cancelled and the premiums paid may be recovered, less 25 per cent.

To the colonel that 25 per cent. spells nothing less than "graft," and he wants to know who gets it. He overlooks the fact that insurance companies do not, as a rule, buy back their policies, and that when the premiums are paid and the policies written, they usually stand until the date of expiration.

Here, however, is a peculiar condition: the policy in question is conditioned upon the insured continuing to be a "licensed exhibitor." If he ceases to be a licensed exhibitor for any reason, his policy lapses, or is cancelled, and the usual proportion of his premium is returned to him. He is not compelled to stay "licensed" because he has taken out his policy and paid his premium. But when he ceases to be "licensed" he also ceases to be insured, and if his policy still has some time to run, he gets back his premium covering the unexpired term, less 25 per cent., which is the expense of writing the policy. Insurance companies are not in business for their health.

Mr. Murdock knows that this is the usual procedure, but he has endeavored to attract attention to his "straw man" called Graft, in order to obscure the truth which completely refutes his previous claim that the insurance feature was a bait to catch and hold the Exhibitor in the awful toils of the octopus.

The truth is that the insurance feature exercises not the least restraint upon the liberty of the Exhibitor. It does not compel him to stay "Licensed" one moment longer than he desires to stay. The plan provides for cancellation and the refunding of the premium in the usual way.

That's the "mailed fist" which Murdock conjures up as a scare crow. But it's on a man of straw.

As to being required to become a licensed exhibitor to obtain this unusually favorable insurance which the Motion Picture Patents Company offers, Col. Murdock will probably recall the fact that one must become a citizen of the United States to be able to vote. If he has had no personal experience in this matter, possibly some of his friends have and can inform him of that fact. By the same sign there are other things one must do before one may enjoy certain other valuable privileges.

From the contemplation of the agonies of the exhibitors as they struggle to disentangle themselves from the "insurance trap" which the "trust" has set for them, Col. Murdock lightly passes to the consideration of "fake" pictures. In this particular, we are told, the "trust has imposed on the film exchange, on the exhibitor, and on the public," and has become "a disgrace to the profession of Motography."

And then listen to this: "When the International Projecting and Producing Company releases its American Films they will not be fakes, but will be entertaining and instructive subjects."

Great! The whole world in motion is going to walk up to the camera at Col. Murdock's beck and be turned into motion pictures. Hereafter all those wonderful conceptions that have surprised and delighted thousands of American audiences will be either the REAL thing or not at all. Does the Colonel want a "Great Train Robbery;" there will be a genuine band of real robbers from their dens in the mountain fastnesses descending upon the defenseless express train with revolvers drawn and they will really shoot down the helpless trainmen and passengers and carry off real plunder, etc., etc.

Remember the famous Pathe Passion Play? Nothing like that for Murdock; he will give you the real thing. Have you seen the Vitagraph Company's Napoleon pictures? Pure fake; it was done at the Vitagraph studios over in Flatbush. An actor fellow faked Napoleon, and more actors and actresses faked the other characters. The picture men never saw Napoleon at all. Nothing like that for Murdock; he'll have the real Emperor on the job.

Then there are those splendid creations by Selig and by Essanay, and Lubin, and Kalem, and Edison, and George Kleine's carefully selected Gaumont and Urban-Eclipse subjects—99 per cent. fakes. The public and the exhibitor and the exchange man, who have been so mercilessly faked with all these things in the past to the "disgrace of the profession of Motiography," they will get nothing like them from Murdock. He will give them nothing but the real thing.

O, Murdock, tell it to Sweeney!

Isn't it strange that the picture men of America and Europe should have gone for so long and have builded up the picture business to its present important place in the category of amusements only to learn from a Murdock that they have been "fakirs" all along and a "disgrace to Motography?"

This is the individual who has declared himself to be the Moses of the Motion Pictures who is to lead us all out of the house of bondage. He will smite the Philistines hip and thigh.

O. D. Posey please write.

In last week's issue of The Moving Picture Snooze is still more from the teeming brain of Col. Murdock, who therein announces that his company will shortly release the Italian Cavalry Charge.

Great Scott; haven't they got that picture out yet?

Special Emissary Streyckmans has been showing it all over the country to exhibitors as an example of the stuff the "independents" will release. It's the same picture Lyman H. Howe has been exhibiting throughout the United States for the past six months. Col. Murdock will have to discover something more recent if his "trust busting" campaign is to be a real success.

The Colonel has decided not to come East at present, but will send Streyckmans. This will give the exhibitors of the East a chance to inspect the assorted line of junk which the "independents" hope to peddle out to them.

SECRETARY COLLIER REPLIES TO HORR-(IBLE) LETTER.

Regarding the letters of Alexander and C. S. Horr, which appeared in the April 20 issue of The New York Times, Secretary John Collier of the Board of Censors, makes the following comprehensive reply: To the Editor of The New York Times:

A letter regarding "The Perils of Moving Picture Shows," published in your columns of April 20, requires some answer and correction.

The letter points out that an inflammable celluloid film is used in moving pictures, suggests that there is a danger of fire from this fact and asks: "Can we not have fireproofing?" and adds that "most of these places have only one exit." The fact is that with the exception of two or three large fireproofed theatres, every moving picture show in the city has its machine inclosed in a fireproof booth; real fireproof—Chief Beggin of the Fire Department has seen to this. Furthermore, every moving picture machine in the city has its celluloid film inclosed in metal boxes; even the two feet of film where the fire could burn are protected with an automatic device, which is mandatory before any picture machine can be used in New York City.

As for the exit question, what the writer of the letter in question says may have been true of a small number of shows two years ago, but is true of absolutely no moving picture show in New York City today. The Bureau of Licenses, the Building Department, and the Fire Department have seen to this. Front exits and rear exits, bona fide, of minimum width, and providing unobstructed access to the street, are required of every licensed moving picture show.

Misinformed attacks on moving picture shows are unfortunate at this juncture. The city authorities are doing their part valiantly toward the regulation of the shows; the Association of Motion Picture Exhibitors has minimum requirements of decency and safety which must be met before a show is eligible to membership; the organized manufacturers have laid down strict rules to which the shows must conform before they can obtain pictures to exhibit—though this is true only of a section of the manufacturers. And, finally, the Board of Censorship, organized a month ago, is at work not only on the programs, but on the physical conditions of the shows. Much waits to be accomplished, but much has been accomplished.

Thinkers generally have come to recognize that moving pictures can be, and in many instances already are, a very valuable form of cheap entertainment. Taken all in all, they are about the most respectable form of theatre in our city today. For this reason they should be conserved and built up in a co-operative spirit, not damaged by misinformed attacks.

JOHN COLLIER,
Secretary Board of Censorship.

New York, April 21, 1909.

GETTING LETTERS.

There is a heated contest on between Swanson and Laemmle as to who is receiving the most letters congratulating them upon their course in abandoning the M. P. P. Co. and joining the "independents." Keep your eye open for Swanson's $10,000 wager that he is getting the most.

O. D. Posey please write.

NEW ORDINANCE IN DETROIT.

The Board of Aldermen of Detroit, Mich., have adopted an ordinance for the regulation of the motion picture theatres which provides that the police department shall inspect and pass upon all pictures shown in that city, and the fire, public lighting and building inspectors of the city will have complete control of the houses in so far as their safety is concerned. In view of the expressed willingness on the part of the picture theatre men to accede to these provisions a proposed clause limiting the attendance of minors to those over 16 years old, was stricken from the ordinance.

NEW ORLEANS.

The Greenwald Theatre, heretofore run as a burlesque house, was changed to motion pictures and vaudeville April 25.

Motion pictures are the principal features of White City Park, New Orleans, which opened last week.

The Winter Garden has discontinued vaudeville and is now giving motion pictures and songs.

O. T. Crawford's "baby contest" at the Shubert attracted big business, especially with the women and children.

MORE PICTURES FOR MISSOURI.

A new corporation called the Consolidated Construction and Amusement Company has been formed by W. H. Miltenberger, V. W. Garesche and Samuel Breaden, with $250,000 capital, to build a chain of motion picture theatres in the principal cities of Missouri. Two big houses will be built in St. Louis, and all houses built by the new company will seat at least 1,000 persons.

Here's a Knockout

The Dramatic Mirror Reveals Weakness of "Independents"

IT is generally conceded by all branches of the amusement profession that The Dramatic Mirror, the leading dramatic journal of America, has the largest and most reliable corps of correspondents of any theatrical journal. They have, for the most part, been in the service of that paper for years; they are men of sterling integrity and sound judgment; they are, also, men without prejudice, and their reviews and opinions of plays and trade conditions have long been accepted without question as the most reliable authority. Because of these facts anything published by The Dramatic Mirror must be accepted as the last word on that subject. Even its enemies concede this to be the truth.

Preparatory to issuing a special Spring Number, The Mirror undertook to make a careful canvass of the motion picture situation. Instructions were issued to its correspondents to supply all the information obtainable in their respective cities, making special notation of the "licensed" and "independent" houses. This work was undertaken by The Mirror's correspondents with the same care and fidelity that they would exercise in gaining information regarding any other subject upon which they had been instructed to report.

The returns are in and are printed at great length in the Spring Number of The Mirror, which was issued Tuesday, April 27, under date of Saturday, May 1, and can be purchasing at all leading newsstands of the United States. There is much information in this number of our esteemed contemporary that will interest picture theatre men. Especially interesting is The Mirror's report on the actual strength of the so-called "independent" movement.

Summarizing the reports, The Mirror makes the following statements:

> In preparing for this Spring number of The Dramatic Mirror, correspondents were instructed to report as far as possible the class of film service used by the different motion picture houses in their towns, together with such other information as might be of interest. Almost all the cities and towns of any consequence in the United States have Mirror correspondents, a large proportion of whom have complied with the instructions noted above, so that, as a result, The Mirror is able to present a most exhaustive and representative array of facts regarding the moving picture situation throughout the country. At the present time chief interest centers about the contest for patronage between the licensed and unlicensed interests. The wise manager desires to know the facts, regardless of the claims made by one side or the other. These facts he can find in abundance in the following hundreds of reports. In condensing the reports the language of the correspondents has been preserved as far as practicable, in order that a correct idea may be conveyed as to the relative quality of service furnished in different localities by the licensed and unlicensed companies, as well as the numerical strength in theatres of the two interests.
>
> Careful examination and comparison shows that in nearly every city and town the leading houses are licensed by the Patents Company, although there are not wanting instances where prominent theatres are using independent service. Speaking generally, however, the licensed films appear to be the ones most in demand, and where the two services come into competition the preference as to quality, if any preference is mentioned, is invariably accorded to the licensed films. Frequently the word "licensed" appears to be taken as indicating excellence. Numerically the licensed houses occupy nearly if not quite 75 per cent. of the entire field. The percentage is much greater in the East, exceeding 90 per cent. in many localities. As we move toward the West the percentage decreases until we reach the localities tributary to Chicago, where we find the two forces very nearly evenly divided. Further West, toward the Pacific Coast, the proportion of licensed houses increases until in some localities they are almost as strong as in the East. In the South, also, the licensed houses are the more numerous. In coming to these conclusions The Mirror aims to be strictly impartial. It is not a partisan journal in any sense, and it is interested only in conveying correct and truthful information to its readers and in promoting in every way possible the genuine improvement and elevation of the moving picture business.
>
> Many other interesting points may be gleaned from this remarkable assembly of reports, which it is safe to say could have been so well collected by no other medium or agency in the country.
>
> IN THE LARGER CITIES.
>
> In the city of New York unlicensed houses are so scarce as to be almost unfindable. The few independents that are in business are of the smaller variety in the residence districts. All houses appear to be doing excellent business, especially the larger ones, such as the Keith and Proctor houses, the Fox houses, Kane's Manhattan, the Fourteenth Street Theatre and several of the Brooklyn houses. The Manhattan closes after May 1, and Manager Gane will occupy a new but smaller house, to be fitted up for him at Broadway and Thirty-second street. There are about 500 houses in Greater New York.
>
> In Philadelphia, also, the better class of theatres use licensed service. The Lubin houses are the models for that city, and one of them recently completed and another now building would be models for moving picture houses in any part of the world. There appear to be very few houses in Philadelphia using unlicensed films.
>
> Chicago being the center of the independent strength, presents a larger proportion of prominent picture houses exhibiting independent films than any other city in the country, although many of the larger theatres are licensed.
>
> Boston is largely licensed, the number of independent theatres being inconsiderable.

The report in detail covers several hundred cities and towns. Space will not permit its being reprinted here, but picture men are recommended to buy The Mirror and read it in the original. It will be a great bracer for the backbone.

Coming from a non-partisan publication, and one which has such an excellent reputation for fairness, the report of The Mirror will be of the greatest service to the motion picture business in general. Its information should set at rest those who may feel the least uneasy regarding the strength of the interests allied with the Motion Picture Patents Company and, at the same time prove conclusively to picture theatre men throughout the country that there is nothing to the claims of the so-called "independents."

Read The Dramatic Mirror's story.

A "MURDOCK TRICK" NAILED.

Mr. C. F. Bailey, general manager of the Theatre Film Supply Company, of Birmingham, Ala., writes that he has discovered what appears to be a trick on the part of the Murdock emissaries to injure the business of his company.

In the course of a conversation over the long distance 'phone with the representative of Pathe Freres, of New Orleans, he was told that a story was being circulated in that city to the effect that the Theatre Film Supply Company was about to buy "independent" film at once.

About the same time Mr. Bailey received a letter from the Murdock headquarters on the subject, and later a wire, which latter read as follows:

> "We are negotiating with parties in Birmingham for an exchange. Before closing advise us your status."

Mr. Bailey promptly sent this reply to the "International Projecting and Producing Company":

> "Replying we beg to say that we cannot understand why you have written and wired us in this matter, as we have never shown any interest in your proposition; and it is a fact that no one connected with this company has ever seen any of your goods, even when they were displayed in one of the theatres here.
>
> "Your representative did call upon us, but we did not give him the slightest encouragment to hope that we would consider any proposition. If it is not your practice to send letters and wires to the exchanges about the country, then your representative has misrepresented our attitude, for we do not consider handling any film but those licensed by the Motion Picture Patents Company."

Mr. Bailey asks should any report to the effect that his company contemplated using "independent" film gain circulation, that it should be promptly discredited.

Readers of THE FILM INDEX will kindly make note of this.

HARRY DAVIS AMUSEMENT CO. FAILS.

Jules Mastbaum has been appointed receiver for the Harry Davis Amusement Company, as a result of an action brought in Common Pleas Court No. 2, by the Finance Company of Pennsylvania and Franken, Roman & Co., of New York.

The concern opened the first permanent moving picture show in Philadelphia. It has amusement emporiums at Eighth and Market streets, Ninth and Market streets and at No. 1223 Chestnut street.

The burden of very high rentals and an effort to keep up with the rapid pace which has resulted from keen competition in the business are said to have been the causes of the company's present financial stress.

One of the Philadelphia managers explains that more than anything else the failure was due to an effort to meet the conditions which have materially improved the character of the shows, and, incidentally, increased the cost. Competition, also, has extended the time of the shows from the original ten-minute limit to those which average from forty-five minutes to an hour and a quarter.

The operating expenses for the three houses have amounted to $8,100 for the past month, and the receipts have netted only $7,800. The house will be operated as usual by the receiver.

MOTION PICTURE "JOKER" IN SENATE TARIFF BILL.

In an effort to favor the tourist "kodaker," there was introduced in the tariff bill, now before the United States Senate, in page 197 of the Senate Bill, this paragraph:

"Photographic dry plates, or films of American manufacture, exposed abroad, whether developed or not, shall be imported free of duty."

It so happens, at the present time, that practically all of the raw sensitized film used abroad by foreign producers of motion pictures comes from the Eastman Manufacturing Company of Rochester, N. Y., and comes under the description of "American manufacture." This film is imported by foreign manufacturers of motion pictures and, after being exposed and developed, is re-shipped to America in the form of motion pictures.

Under the provisions of the above quoted clause these foreign pictures, made of film of "American manufacture" would come into the United States duty free.

As the value of foreign motion pictures imported for American use amounts to about $1,000,000 annually, the loss in revenues to the Government would amount to about $250,000 each year unless the clause in the tariff bill is changed to except motion picture film.

American manufacturers are taking steps to have the clause affecting motion pictures properly amended to the end that proper protection may be afforded the home product.

A "DEAD" SUNDAY IN WEST HOBOKEN.

Conditions in West Hoboken, N. J., are not very favorable for motion picture men. A few weeks ago the authorities gave orders that picture shows were to close on Sunday, and the police made sure that they did close. Some of the picture men had hopes of gaining some concessions, but they learned that there was no alternative and gave up trying.

The enforcement of the Sunday law will, it is thought, drive many of the moving places out of business. They are required to pay a license of $100 a year each and many of them depended upon the Sunday business to pay their expenses for the week. The closing down on that day will leave them without hope of covering their expenses.

It was stated that the proprietors of these places intended to organize and make a test of the law with a view of deciding for all time as to their rights to give such exhibitions on the Sabbath. It is said they will engage counsel and be guided by his advice in the matter. They cannot be convinced that the prosecutor acted within the limit of the law when he ordered them to close on Sundays.

NOT A GREAT SUCCESS.

The mass meeting of the Liberal Sunday League came off at Carnegie Hall Saturday evening, April 24, as scheduled, but it was not the spontaneous uprising against the "blue laws" that was anticipated. Less than 1,000 people were scattered about the immense auditorium, the majority of whom were motion picture theatre men and their friends. The meeting had been called to commence at 8 o'clock, but it was 9 o'clock before General Cutting, the president of the League, interrupted the preliminary and very excellent band concert, to state the purpose of the gathering. The 40,000 Germans, who had been mentioned as being heart and soul in the cause, evidently preferred to remain home with the liberties they now possess, than to spend their time trying for more which they were not certain of getting.

Speeches were made by Edward Lauterbach, Dr. Ernest Rickard, of Columbia College, Assemblyman Gale, of Brooklyn. The motion pictures that were advertised to illustrate the Sunday life of different European people, turned out to be a carnival scene at Nice and the Vitagraph's Inaugural picture. Several of the most prominent speakers advertised did not attend. It was evident that someone slipped a cog in making the arrangements.

Films of the Week

(See Advertisements for Release Dates.)

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"THE EAVESDROPPER."—The inevitable result of eavesdropping is at best a pseudo-gratification, for the listener rarely hears anything of a pleasant nature. An old Spanish Hidalgo becomes deeply involved in financial reverses and Manuella, a wealthy ranchero, helps him out. However, things have gone from bad to worse, and the old man finds himself at the mercy of Manuella, who, while not of the Draconian nature, of course, expects his money or the security. He calls to apprise the old man that his notes are overdue, and insists upon a settlement, which the poor old fellow is unable to do. While there he meets Mercedes, the old man's beautiful daughter, and falls deeply in love with her, and offers to cancel the obligations for the daughter's hand in marriage. Now Mercedes is enamored of Carlos, a poor peon of the village, whom she loves in return, and when the suggestion of the ranchero is broached she indignantly repulses it. However, upon realizing her poor father's condition, she decides to make the sacrifice and consents. She then bids Carlos to call to see her to break the unpleasant intelligence to him and part company. The lover calls and is almost heart-broken when Mercedes tells him the sad news. While they are engaged in the act of separating, the ranchero enters the adjoining room and through the half open door hears the sorrowful word of the last farewell between the young couple. He is so touched by the pure, self-sacrificing love of the lovers, that he softens and feels he is worthy of bitter reproach for being the instrument of the tearing asunder of two trusting hearts such as these, so he makes up his mind that such shall not be. He then enters the room, and bidding the young ones to be of good heart, he not only joins their hands in bonds of true love, but makes them a present of the promissory notes which he had threateningly held over her father's head, but a few moments before. This is one case where eavesdropping was attended by ecstatic results.

"THE SUICIDE CLUB."—This is a broad comedy subject, the theme of which we often encounter in the newspapers. A body of disgruntled grouches band together in view of shuffling off this mortal coil in a spectacular manner. With this object to the fore the Suicide Club of America holds its monthly meeting to select the next candidate for mortuary honors. Lots are drawn and Frank Fairmount picks the fatal card "23." The president then presents Frank with the necessary skidoo instruments—a pistol, a dagger, a bottle of poison and a rope—and wishes him success. Frank arrives home at the same time as a letter addressed to him which informs him he has fallen heir to $50,000. Now to commit suicide under these conditions is out of the question. The members are very much upset by not seeing notice of Frank's demise in the newspaper, so they go in a body to ascertain the cause. Frank meets them with a paper to sign releasing him from his oath, but they indignantly refuse, until he closes the door and turns on the gas. Now while they would speed the parting guest, they are loath to go with him, so they sign.

"THE NOTE IN THE SHOE."—As water is bound to find its level, so the soul will find its mate. Cupid is a wise old owl, youthful though he is portrayed, and plays the game of hearts with the same far-sighted calculation as the chess fiend studies his board. Disparity of rank is a trifling obstacle when it may seem to us insurmountable. Then again he knows our hearts better than we do ourselves and will, by cunning tricks, lead us to a goal most to our fancy, yet unsought. The pretty little romance which forms the plot of this subject shows one of the subtle ways he has in bringing about the affined condition in two hearts entirely unlooked for. Ella Berling is engaged as a shoe packer at the Lone Star shoe factory, and by way of a lark, and egged on by her companions, writes a note of usual type and places it in the lining of a shoe. The shoe is one of a consignment to a retailer and falls into the hands of one of his best customers, although an awful grouch. In a fury he returns the shoes with what he considers an insulting note, and declares he will buy his shoes elsewhere in the future. The dealer is at first inclined to feel amused over the incident, but when he realizes the loss he suffers, he at once writes of the affair to the manufacturer. The result is that Ella is called before the proprietor and fired. However, her sweet, innocent face makes such an impression on the proprietor that he reconsiders her dismissal and she returns to work. He now sees her often, as she busies herself among the others, packing shoes, and the more he sees her the more impressed he becomes, until at length—well, she is simply out of place as far as he is concerned, and with some trumped-up offense she is fired again. Sorrowfully, she goes home and to her mother's query as to why she was discharged she has no answer, for she does not know. She can simply sigh forth the time-worn expression, "I didn't do anything." While they are sorrowing there is a knock, and mother answers, opening the door to the boss. He enters sternly and starts in to scold Ella unsparingly, finishing by saying that as a shoe packer she is an awful failure, but as his wife she, he knew, would be the greatest kind of a success. "Now, who'd a thought it?"

"ONE BUSY HOUR."—Jim Smith kept a grocery store and business got so quiet, that his hardest work was to keep his clerks awake. He at length decided to sell out and inserted an advertisement in the paper to that effect. Well, Old Hiram Greengage sees the "ad" and calls on Smith at his residence and promises to look the store over. Jim gets busy and gathering his friends together gives each a dollar note with which to come to the store and make purchases while Hiram is there. Well, you would think a cyclone had struck the place. Mobs of customers are clamoring to be waited on and the efforts of Jim and the clerks are taxed to the limit. Things certainly do look rosy for Jim, when Hiram leaves, apparently satisfied, saying he will let him known in an hour. Later Jim receives a note: "Dear Mr. Smith: Your store has all the business you claim, but I am too old to take charge of such a rushing business. Yours, Hiram Greengage." Now wouldn't that jar you?

URBAN ECLIPSE

(GEO. KLEINE)

"FORGOTTEN."—This story illustrates the anguish of a young sailor who after a series of misfortunes, covering a period of many years, returns to his home and finds that his sweetheart, whose memory urged him to renewed efforts despite almost insurmountable difficulties, has transferred her affections to another and that he has been entirely forgotten.

Before starting on the eventful voyage the young sailor celebrates his engagement in sumptuous manner. The vessel sails and the maiden waves a tender farewell to her betrothed.

Not long after one of the other sailors returns with news of a serious disaster at sea and the probable loss of all on board. Momentarily, the grief is intense, but as time goes on the tender heart again assumes its natural buoyancy and the maiden receives the attentions of other admirers.

Several years have elapsed and another engagement is celebrated. An unkind fate at this moment allows the appearance of the former betrothed. Years of hardship and toil have been endured by him to be able to return to home and happiness, but the bitter disappointment and anguish of his soul is portrayed in his features as he peers through the window of the home, where he was wont to call and while away his leisure hours, and sees that he has been forgotten and all memory of him a thing of the past.

"THE PEDDLER'S REWARD."—In a cluster of woods not far from his home, a farmer is cutting timber and is accidentally caught under a falling tree. Fortunately his little daughter is at hand and she hurriedly rushes to the road where she meets a peddler whom she begs for assistance. This is not denied and the unfortunate father is soon rescued from his precarious position and conveyed to his home on the back of the peddler's donkey.

The same day the little girl meets two vagrants leading the donkey laden with the peddler's wares. She seeks and finds the peddler, who is greatly excited because of his loss, having been asleep at the tavern when his property was taken from him. The alarm is sounded and the men taken into custody.

The story beautifully illustrates the adage, "A kind action is never lost."

GAUMONT

(GEO. KLEINE)

"NEW PAIN KILLER."—A rip-roaring comedy, sure to win a storm of applause. Sauntering down the street a young man experiences a severe attack of toothache and hurries into a dentist's office to have the offending tooth extracted. Instead, however, the doctor quiets the nerve by a spray of antiseptic fluid. The pain disappears as if by magic, but the entire body becomes insensible to pain.

Reading the paper as he leisurely walks along he attempts to cross the street and is run down by a passing carriage, but he gets up and finds no harm done him by the accident.

Later he approaches a fortress where he is met by a guard with the "Halt! Who goes there?" which he ignores entirely and thereupon the guard pierces him with the bayonet, but even this causes him no concern and he smilingly continues his path to the utter consternation of the guard.

Soon after he is attacked by several highwaymen who beat him up severely and most brutally, but he arises after the conflict and goes on about his business without the least concern.

In the terrace of a cafe the waiter drops a tray of glassware upon our friend, but this causes him no worry, and after paying his bill he saunters on.

The strength of the antiseptic spray, however, having been dissipated, our friend again experiences his toothache and in apparently a more violent form than before, and when shortly after a pedestrian runs into him it so arouses his ire that he attacks him furiously, shaking him up in the same manner as a dog would a rat.

The comedy hit of the season.

"FOUR-FOOTED HAWKSHAW."—A dramatic presentation especially illustrating remarkable canine sagacity.

Farmer Lorin returning with cattle, meets Vallon, his landlord, who calls for his rent. Lorin tells him he will be able to pay in two days, as he expects to sell some of his cattle at the county fair the next day. Lorin takes his cattle to the fair and succeeds in making sale thereof. Seated at a table he counts the money received, and taking a drink, returns to his home. Picard, a friend, seated at the same table, observes Lorin putting away his money and follows at a distance. Upon arriving at his home, Lorin secretes his money in the bottom of the cupboard and retires. Picard watching at the window, soon also enters and takes the money, departing by way of the window. Hurrying to the woods he hides his booty under a tree and returns to his home.

The following day Vallon calls and when Lorin goes to get his money, its loss is discovered, causing great consternation. The police are called and a detective is given charge of the case. The latter takes his dog and the two are soon on the ground, where the dog takes the most active part in tracing the thief. By a peculiar incident the dog locates the thief and then follows him as he goes to the woods to find the money secreted the night before. The detective and police following the trail catch him as he is digging up the ill-gotten treasure. The story concludes with a view of the detective and the dog. Excellent photographic quality and extraordinary effects in night scenes.

KALEM CO.

(Complete Lecture.)

"LOVE'S TRIUMPH."—The theme of the beautiful story about to be shown you is love and its triumphs. Love, the one power that is universal throughout the entire world, that rules as strongly beneath the gilded ceiling of the parlor as the lowly rafters of the cabin. Love, the mother of art and the inspiration of poet, patriot and philosopher. Love, the greatest producer of happiness, of sorrow, of great deeds and of crimes. The nine scenes of the picture, set in a background of beautiful Southern scenery, tell the story of an unhappy marriage, a separation of years and a final reunion. Tangled up in the tragedy of the unhappy lives of this couple is the romantic love story of a young rector, that is brought to a happy ending only at their final reunion.

At the opening of the first scene we see Frank Dean, one of the characters of our story, returning from a night of dissipation. Although it is broad daylight, he is still wearing his evening dress and his staggering gait tells the story of how his night has been spent. He reels along the sidewalk and turns into his gate. At his home we find his wife seated at the breakfast table. On her lap is their only child, a boy of two years. A night of waiting and thinking over Frank's conduct has left her pale and with no appetite for breakfast. She thinks of how night after night he is away and how he has wasted their fortune. Now Frank staggers in. He makes his usual excuses and attempts to kiss her, but she repulses him, for she cannot help contrasting him now with the Frank he was at the time they were married. Next he attempts to take the baby, but this she will not allow. Unable to bear the sight of him in this condition, she enters the house. Soon he sinks into a drunken stupor. The maid returns to remove the breakfast tray. Mrs. Dean returns dressed for the street and carrying the baby and a small valise. She gives the maid a letter to be given Dean when he awakes. She has decided it is useless to prolong the suffering of her present life and is leaving him forever. Holding the baby close and with a last look of pity she goes out of his life.

Scene II.—Mrs. Dean Finds a New Home with the Rector.—Here we find the Rector busy in the little garden he has laid out in the rectory grounds. When tired of his pastoral duties he comes here for rest and for the tonic of a close touch with mother earth. His ruddy complexion and air of health testify to the wisdom of his course. Now Mrs. Dean appears at the open gate. Touched by the quiet restfulness of the scene before her, she enters and approaches the Rector. He greets her kindly. The excitement of leaving her husband has been too much for her and she is worn out. The Rector relieves her of the burden of the child and invites her to the house. The minister's spinster sister, who is his housekeeper, is busy watering her flowers. She sees the Rector approaching with the baby and its mother. He soon satisfies her curiosity about them. After seating Mrs. Dean upon the rustic bench, he tells the sister of her troubles and of his intention to give her and her child a home with them. Mrs. Dean demurs, but her objections are soon overcome. Like all childless women, the spinster sister cannot keep her hands away from the bright little boy. Taking him in her arms she leads the tired and weary Mrs. Dean into the house. The minister

stands watching them for a moment in happy contemplation.

Five happy years have passed. Mrs. Dean's boy is now a handsome little lad of seven and the Rector's pet. His mother comes and calls him to his lessons, leaving the Rector alone. Up the path comes Frank Dean and with him is Florence King, a charming young girl whom he first met at their mutual boarding house. They approach the rector and Dean tells of their desire to be married. The minister stands for a second gazing at Florence and she returns his gaze, both forgetful of the waiting Dean. Dean produces the license for the Rector to read. Now Dean discovers that he has lost or forgotten the marriage ring. He and Florence are much troubled. The Rector who has been turning his mother's ring around on his finger now offers it to them. But a new difficulty arises. The lack of witnesses. The Rector calls his sister and Mrs. Dean. They come from the house and Dean and his divorced wife stand face to face. Mrs. Dean denounces him. He attempts to embrace his little boy whom he has not seen for five years, but Mrs. Dean stops him and takes the little boy into the house. Now Dean attempts weakly to explain to Florence why he has never told her—then he appeals to the Rector, who refuses to marry them and who finds himself almost glad Florence is not to marry. Dean cannot forget the sight he has had of his handsome little boy and goes to the steps to try to catch another glimpse of him. The Rector offers his sympathy and advice to Florence. Dean calls her and they hurry away, while the Rector stands watching them with a strange new tumult around his heart.

Meanwhile we see Florence and Dean hurrying back to their boarding house. Dean is still trying to explain and to coax her to marry him. Florence cannot get over the thought of his being a divorced man. Finally she returns the engagement ring to him, telling him to go away and return in a year a changed man and she will marry him. She goes toward the house, he looks after her for a moment then a look of determination comes over his face and he makes an earnest vow to reform.

It is recess time at the little school where Florence teaches and she is standing in the yard watching the children at their games. Here comes the Rector on his regular round of parish calls. Somehow nowadays they always lead him by the little school about recess time. Florence and the children greet him warmly, for he is a general favorite. Soon the children have inveigled him and Miss Florence into a game of London Bridge. But recess time is soon over and the children are lined up and sent back to their studies. The minister lingers for a word with Florence, then leaves. Florence stands watching him, forgetful even of the existence of her school until her thoughts are brought back to earth by one of the children calling her.

Here we find the Rector seated out under a tree in the Rectory garden preparing his sermon for the following Sunday. But he makes very little progress, for his thoughts constantly wander to Florence. Finally he gives up the attempt to write and pushing back the typewriter, lights a cigar. Suddenly, in the wreathing smoke appears Florence. The Rector stretches out his arms to her. But now by her side appears Frank Dean. The two standing as they stood that day the Rector first saw Florence. The Rector withdraws his arm and his head sinks into his hands. But now the real Florence hails him from the gate. She enters with a basket of fruit for his sister. He invites her to wait while he calls the sister. Florence left alone, shyly seats herself in his chair, then lifts up his work and gently kisses it. The Rector returning with his sister almost catches her and she is embarrassed. The sister thanks Florence for her kindness and returns to the house. Florence invites the Rector for a walk. He demurs at first, pleading his unfinished sermon, but finally, unable to resist, he seizes his hat and joins her.

Through the field come Florence and the Rector. She stops for a moment to gather a flower from a blooming shrub. Gaily she offers it to the Rector for a nosegay. Now she pins it in the Rector's buttonhole and coquettishly holds up her rosebud mouth for him to kiss. But the modest Rector is blind to the charming invitation. Florence seats herself upon a log lying by the path and the Rector bashfully seats himself at the other end. Up goes the log and Florence almost gets a tumble. This time the Rector moves nearer. Now Florence begs his hat and weaves a garland for it. An idea. She remembers the old girlish saying about putting on a man's hat is an invitation to the owner to kiss you. She boldly places it on her head, then shyly glances at the Rector to see if he has caught the suggestion. But the Rector is still blind. In a sudden fit of pique at his stupidity, Florence jumps up and hurries on while the Rector puts on his flower-bedecked hat and follows slowly, wondering what he has done to offend her.

Walking slowly through this grove of Southern pines comes Frank Dean. The year of his probation is almost up and he is a thoroughly reformed man. But for some reason he is not satisfied with himself or with the thought of returning to Florence. The face of his former wife and his little boy are always with him. He leans against a tree in silent thought. Before him appears a vision of Florence. Her innocent beauty still appeals to him and he feels his heart going out to her. But now by the side of Florence appears the vision of his former wife and little boy. The wife smiles at him and holds out her hands to him. Forgetful of Florence, Dean starts forward to take his little boy in his arms, when they all fade from view. But he knows now where his heart really is and what his future action must be. Drawing forth paper and pencil, he writes to Florence, telling her of his resolve to return to his former wife and little boy.

Back at the rectory we find the Rector pacing slowly up and down, thinking of Florence and her strange action on their last walk together. Florence comes rushing through the gate and gives him the letter Dean has sent her. He reads what Dean has said and thinking Florence still loves Dean, is ready to console her, but stops bewildered by her happy expression. He asks why she is so happy at her release from Dean and unable to keep silent any longer, she tells him it is because she loves him and him alone, and rushes into his arms. Mrs. Dean and the Rector's sister surprise them in this position. The Rector tells them of his happiness. Mrs. Dean kisses Florence and the sister, after giving her future sister-in-law a hearty kiss, leads her and the Rector into the house. Mrs. Dean, left alone, seats herself on the bench, and thinks sadly of her unhappy married life. Now Dean comes hurriedly down the path and throwing himself down at her feet, tells her of his reformation and appeals to her to return to him. She hesitates, but at the sight of his love for the little boy, goes to him. The Rector and Florence come from the house and the Rector with his arm around Florence, lifts up his hand in benediction over the joyful reunion of the once unhappy pair.

ESSANAY MFG. CO.

"A MEXICAN'S GRATITUDE."—A Western ranchman, going home to transact some business, leaves his horse in front of his house. A "bad man of the West," coming along, purloins the animal to gain money with which to purchase whiskey.

We next see him visiting his favorite resort—the town tavern—and while he is in the saloon the horse takes fright and runs away. A Mexican, sitting in front of his adobe hut, sees the horse and immediately gets his own mount and starts in pursuit, capturing the runaway, after several exciting chases.

In the meantime the ranchman, discovering the theft of his horse, immediately organizes a posse to hunt for the thief. A bunch of cow-punchers capture the Mexican, who is now leading the runaway horse. They lead him away to a tree, for swift justice is always handed out to horse thieves.

They work quietly and determinedly. The sheriff hears of the lynching and comes upon the cow-punchers just in time to save the poor innocent Mexican.

The sheriff is about to lead the Mexican away under arrest, when the ranchman appears with the real thief, whom he has captured, proving his guilt by the gloves he has on, which were also stolen.

The real thief acknowledges the crime, and the Mexican, to show his gratitude, tells the sheriff that he will always be his friend, at the same time handing him a half card on which is written "Gratitude." This card to be a memento of friendship and faithfulness.

Five years have now passed; the former sheriff has fallen in love with a girl of the West. Another cow-puncher loves the same girl. He does not try to win the girl's love, but when he learns that she favors the former sheriff, he devises a plan by which to rid himself of his rival.

He accidentally discovers a former sweetheart of the sheriff imploring him to take her back, which he refuses to do. The cow-puncher asks the rejected girl if she wants revenge. She consents to do anything that will bring her revenge. She writes a letter to him at the dictation of the cow-puncher, saying if he will meet her once more she will go away forever. This letter is sent, and the cow-puncher gets the sweetheart of the former sheriff and takes her to the meeting place. Just as she comes upon the scene she sees the Spanish girl throw her arms around her sweetheart's neck. The sheriff tries to explain, but she will not listen, and goes away with the cow-puncher, who is gloating over his success. The sheriff now sees the trick that has been played. He has a bitter fight with the cow-puncher, and forces him to confess his treac'

The cow-puncher goes to a Mexican's hut, and offers two greasers a certain sum of money to do his bidding. The three lay in wait for the sheriff and his sweetheart, overpower them, and drag them to the greasers' hut. Inside the cow-puncher tantalizes the sheriff, and then removes the girl to another room. The Mexican finds himself out of tobacco. Seeing some in the sheriff's flannel shirt pocket, he immediately helps himself, and in pulling out the sack of tobacco he pulls out a card, which proves to be the other half of the card that the Mexican has been carrying for five years, that he might repay his former rescuer.

The cow-puncher comes back while the Mexican is comparing the two halves of the card, and when the cow-puncher again grabs the captive, the Mexican asks him if this card was given him by a man he saved from lynching. The sheriff replies yes. The Mexican then unties the sheriff just as the cow-puncher is about to strike another blow. A thrilling fight ensues, in which the sheriff whips the cow-puncher, and is choking him to insensibility when the girl reappears. She sees the situation and tells her sweetheart to let the villain go.

All ends happily.

LUBIN MFG. CO.

"THE FALLING ARROW."—An outlaw is in love with a Mexican planter's daughter. He follows her wherever she goes. Young Deer, the Chief of an Indian tribe, is also in love with the Mexican's daughter.

While going to the stream for water the girl is followed by the outlaw. The Indian fills her pail. On her way home she is accosted by the outlaw. Her scream brings the Indian to the spot. He fights the outlaw and the latter swears revenge. Determined to marry the girl he kidnaps her and brings her to a lonely hut. She endeavors to crawl to the roof from where she sends a message wound around an arrow into the



Indian camp. The Indian comes at once to liberate her. He attacks the outlaw and a fierce fight ensues out of which the Indian comes victorious. He places the girl upon a fast horse and brings her safely home to her parents. The happy father offers money to the Indian, which he proudly refuses. Wishing to be thankful, the Mexican asks him to choose of his plantation whatever he may desire. The Indian asks for the girl's hand and moved by the pleadings of his daughter the planter gives his consent to the marriage.

"PUZZLE-MAD."—Mike Fennesy buys a five-cent puzzle, and soon is so enraptured with this puzzle that he does not see anything that is going on around him. He gets in all kinds of trouble. He



does not mind it, however, as long as he can find the solution of the puzzle. But all in vain.

He is now at the crazy house, where he is still trying to solve the puzzle.

"THE OLD HALL CLOCK."—A Romance of the Revolutionary War. How the Spy Escaped.—Save for the rhythmic swinging of the pendulum of the old hall clock, there is nothing to attract attention.



Suddenly the door of the Colonial hall flies back and a man in the uniform of an American soldier comes reeling down the hall, a dirty, blood-stained handkerchief is tied around his head. The young lady of the house, just coming down the stairway is horrified; one look at her lover and she knows enough. She quickly points to the clock, swings back the closed door, touches a spring and the rear panel of the old timepiece flies back, revealing a dark passageway. The man springs through the door and shuts the panel just as a little group of Hessians dash into the room. She denies having seen a man and while the Hessians search the house, she follows her lover through the hall clock. In a cave overlooking the hillside she bids him farewell and then returns through the secret passageway.



About 140 years having passed the old Colonial house is still standing as of yore, the pendulum of the hall clock is still swinging, only the telephone and automobile and up-to-date furniture are witnesses of the change of times. Virginia Lee and her intended return from an outing on horseback. It is their wedding day and the ceremony is to take place the same evening. Wentworth kisses his intended good-bye to dress for the ceremony. On his way home, the bridegroom is waylaid by four yeggmen. They send a note saying that unless $10,000 is delivered at the old oak before the hour of midnight Jack Wentworth will die.

The hands of the old hall clock points toward 8—the guests are assembled, the bride is in her bridal gown but no bridegroom is present. There is great excitement among the guests, when suddenly a rider brings the threatening message. There is great consternation among those present. There is not enough money to pay the ransom. The men, however, brave and true, decide to free the kidnapped groom. They arm themselves with revolvers and rifles, but soon return defeated.

Jack, in the meantime, has been badly treated by the yeggmen, who hold him prisoner in the cave from which the secret passageway leads to the house. Suddenly the shadow of a vision appears: it is the revolutionary spy and his sweetheart. The little drama of 150 years ago is reacted before the eyes of the prisoner. Dizzily Jack springs to his feet, he thrusts out his hand cautiously to find if he is not really the victim of an illusion. No, it is real. He springs through the door and closes it after him just as the guard enters to lead the prisoner away. When the yeggmen return and see their prisoner gone, their fury turns toward the guard and they flog him severely.

In the meantime the hands of the clock slowly cross the 59th minute mark, watched by the tearing eyes of Virginia Lee. She runs to the clock and sets back the big hand, determined that the hour of midnight shall not come, at least not to her. Weakly she drops to her knee; suddenly the rear panel of the clock flies back, the glass door swings outward and Jack Wentworth steps dizzily into the room. She looks up and springs to her feet. Tenderly his arm steals about her and they kiss. Just then the father and guests return from a vain search for the yeggmen. Questions and explanations follow, the pair kneels down, the preacher blesses them and all stand in reverence while the vision of the Rebel spy and his little sweetheart smilingly walk through the room and disappear in the clock.

VITAGRAPH CO. OF AMERICA.

"GRIN AND WIN; OR CONVERTED BY A BILLIKEN."—Our picture opens in the home of Mr. Sour Face. The family, consisting of Mr. Sour Face and wife and a boy and girl, are just finishing breakfast. The youngsters start for school; the man and his wife have their customary spat, after which Sour Face leaves for his office. On his way he passes a billboard, where an artist is drawing a figure of Billiken. A crowd stands about laughing, but Sour Face, true to his name, refuses to smile and walks on, disgusted. At the office, Mr. Jolly enters, carrying a package containing a Billiken. The clerks gather about as he removes the paper and explains his virtues. They each, in turn, tickle Billiken's feet, and are convulsed with laughter. Sour Face enters, and at once the atmosphere changes. Jolly tries to interest him in Billiken, but without success; so leaves the figure on the desk and goes about his work. Sour Face cannot resist the spell, looks about, sees that no one is watching, tickles Billiken's feet, and smiles for the first time in years. The clerks from their different desks, are watching the proceedings and laugh among themselves. Returning home, the new convert passes the billboard again; this time stops



and gazes at the figure. Immediately the Billiken commences to laugh, Sour Face joining in, when Jolly comes along and tells his friend where to buy one of the figures. Sour Face enters the store, purchases a Billiken, and walks off, laughing, in spite of all efforts to look stern. On the way home he finds a pocketbook; good luck already. He reaches home, finding the rest of the family looking gloomy, as usual. He tries to cheer them, opens the package, shows Billiken and explains its virtues to his family. He finally persuades them to tickle the feet, and as each one does so they laugh heartily. Even the pictures on the wall change their sour expressions to laughter. As he retires, Sour Face gazes fondly at Billiken, then drops off to sleep. He dreams that he is Billiken, and is being exhibited in the shop windows; then Billiken takes his place in the bed. He wakes up in the morning, finding the figure opposite the bed, and laughs heartily in the change of his disposition, due to the influences of Billiken.

"PLAIN NAME; OR ALL THAT GLITTERS IS NOT GOLD."—Outside the factory gate, Jim, a would-be fashion-plate, is waiting for his sweetheart—Mame. She presently appears, joins her steady, and they proceed homeward. Jim has tick-



ets for the theatre, and when he asks her to accompany him she is delighted. At the theatre that evening a number is on as they enter and take their seats. The leading girl makes eyes at Jim, and he is at once fascinated, forgetting the girl beside him. He excuses himself for a moment, goes to the stage door, where he leaves a note, making an appointment for the next evening. The following day



Jim is not at the gate, as has been his custom, and Mame is broken-hearted. Tom, another young fellow, not so stylish as Jim, has long been an admirer of Mame, and, upon seeing her jilted in this manner, determines to urge his suit. He invites the girl to an East Side ball, and incidentally mentions that Jim will be there with the chorus girl. Mame determines to go, takes the money saved for her wedding outfit, hires a fancy ball gown and hat to match, has her hair dressed becomingly, and with Tom goes to the ball. Here she is easily the belle, and is besieged by all the men for a dance. Jim comes along with the chorus girl, is astounded at the change in his former sweetheart; compares Mame to his present escort, to the detriment of the latter. He is beside himself with rage as he sees Tom escorting Mame, goes to her, begs her forgiveness, and asks for a dance. Tom stands aside, anxiously waiting for her answer. Mame looks Jim over in silence. She has discovered his true worth, as well as the sterling qualities of Tom, takes the latter's arm and walks away.

"WHERE THERE'S A WILL, THERE'S A WAY."—Squire Hardacre, of Gloucester, has a son, Harold, studying in London. He receives news that his son is engaged to marry an actress—Letitia Langdon. The news is conveyed in a letter to his



friend, Parson Johnson. The Squire is furious, writes a letter to Harold, telling him that he will cut him off with a shilling if he marries the actress; also that he will visit London himself. Harold receives the letter, shows it to Letitia. After thinking over its contents, she has a plan of campaign and sends Harold off to meet his father. The Squire arrives by coach; Harold receives him and pretends obedience. The old gentleman is taken off to Letitia's lodgings, where she bribes the servants not to answer his bell. She does so herself, and makes



herself so useful to the old gentleman, attending to all his wants, that he determines that Harold shall marry her. Obtaining a promise from his son that he will not marry without his consent, he proceeds to press his son's suit with Letitia. She pretends coyness, but at last consent, and the Squire, by the help of a special license and his friend the parson, sees them married and started on their honeymoon, and it is only the next day that he learns to his dismay that the Letitia Brown whom his son has married at his instigation is the same person as Letitia Langdon, the actress, to whom he so violently objected.

PATHÉ FRÈRES.

"YOUR TURN, MARQUIS."—An old marquis, who is in love with a pretty maiden many years his junior, happens one day to meet the latter out strolling with a young man who seems to be very much in love with the gentle Miss. The old fellow becomes infuriated at the effrontery of his hated rival and drives the latter from the side of the young lady, after which he (the Marquis) follows the girl to her home, where he keeps a close watch lest the youth should return and steal his adored

one. Finally the young man puts in an appearance, and as he is trying to see the young lady, the suspicious old Marquis confronts him, and with the aid of some of the servants, overpowers the youth and carries him away to an old deserted tower, where he is bound hand and foot, locked up and left to his fate.

A little shepherd hears the distressed youth's cries and gives the alarm, which is responded to by some of the unfortunate fellow's companions. They go to the tower and liberate the prisoner, who, undaunted by his harrowing experience, starts out again to meet his lady-love. He is successful, and the girl consents to run away with him, but as usual, the old Marquis is on the lookout and starts in pursuit of the fleeing pair. The latter lead the old fellow a merry chase into a remote part of the wood, where the crowd of friends are waiting to see the young couple get fair play. Just as the old Marquis is about to attack his rival the crowd of young men come forth, and seizing the old fellow, carry him to a large water tank and throw him in and as he flounders around helplessly in the icy water, the happy young couple make a quick departure.

"BETWEEN LOVE AND HONOR."—Two brothers, Harry and Frank, are in love with the same girl; Harry, the older one, being the choice of the gentle Miss, is positive that some day in the near future he will make her his happy bride. He is not aware, however, that his brother Frank is his hated rival. The latter, although keeping his secret latent when in the presence of Harry, never misses an opportunity to impress upon the maiden his undying love, which eventually becomes so manifest that it causes the girl much annoyance, and she is compelled to treat him with scorn.

One day the two young men go hunting, and the young woman, feeling apprehensive as to her lover's



safety in the company of his jealous brother, follows the pair. Arriving at a high cliff, Harry takes aim and fires at some game in a deep ravine, and in order to get his prey he is compelled to descend the side of the mountain. After tightly securing a rope around his waist he starts to make the descent while his brother holds the rope and guides him in his perilous trip. Taking advantage of the situation, the fiendish Frank conceives the idea that this is a good opportunity to rid himself of his rival, and is just about to cut the rope and precipitate his brother to his death when the horrified girl, who has been watching the proceedings, rushes up and pleads with the heartless fellow to spare the life of her lover. The fiendish youth consents to defer his



purpose on condition that she will promise to marry him instead of his brother Harry. The distracted maiden, who is willing to sacrifice her happiness and even her life for her lover, reluctantly acquiesces to the presumptuous fiend's proposition.

The maiden then hurries away and the unsuspecting fellow is dragged from his precarious position and returns home with his deceitful brother, the latter never betraying the secret of his conquest over the noble girl.

Unable to bring herself to care for the cowardly fellow, the maiden writes him a note telling him that she can never prove unfaithful to her lover Harry, so she has decided to end it all by throwing herself into the river. Upon receiving the missive, the youth realizes that he alone is the cause of the poor girl's despair, and, becoming conscience-stricken, starts out to find her. He comes upon her at the brink of the river just as she is about to plunge herself into eternity, and rushing up, the youth seizes the forlorn girl and prevents her from carrying out her designs. After releasing her from her vow and promising her never to bother her again, he takes the girl home and turns her over to her fiance and all bids fair for their future happiness.

"ZOU-ZOU, THE LUCKY DOG."—Zou-Zou is an intelligent French poodle, the pet and companion of a rich old bachelor, who is the possessor of a large fortune, but who is without kin to inherit it after his death. One day he makes his will, in which he leaves all his money to the person who will take his dog and care for him after his death. He then puts the missive into the pocket in the dog's collar.

One day the unfortunate man is stricken and dies suddenly, and immediately the poor animal is turned out of the place without a friend to care for him. The dog wanders around the streets until he is spied by a little urchin, who is returning from market with his poor old mother. The little fellow is so attracted by the animal that he pleads with his mother to allow him to take him home, and the kind-hearted woman finally consents, but is compelled to smuggle the dog into her apartments, as the laws of the house forbid the tenants keeping animals.



One day the little fellow takes the dog out, and stopping to play a game of marbles with some of his little companions, ties it to a bench. Soon two men come along and noticing the pretty dog, they cut the leash and steal away with it. They ill-treat the poor beast shamefully, and so the first chance he gets the animal makes his escape and starts out to find his new home, where he realizes that he is welcome. Arriving at the house, he bolts into the place and the poor people are overjoyed to have him back again. Since the dog's departure the unfortunate family have had lots of trouble and are now being dispossessed for failing to pay their rent. They are just about to leave the house when the little boy spies the pocket in the dog's collar and opening it takes out the will. Upon reading the missive they are overjoyed and start out immediately to get possession of the money.

The last picture shows the happy family six months later, living in a pretty home and enjoying life without care or worry, and Zou-zou, who is the good benefactor, has his place at the table and receives as much attention and kindness as one of the happy children.

"THANKSGIVING TURKEY."—In the first picture we see two children seated at the table waiting for their parents and a guest to come home and enjoy the turkey dinner. The youngsters keep picking at the turkey until the maid loses patience and takes it from the table, and going over to an open window puts it on the sill in order to be out of the reach of the mischievous youngsters. The dinner guest arrives and when he sees the turkey he decides to have some fun, so taking it, he starts down the street. Before going far, he meets his friends, whose guest he is to be at dinner, and finding himself in an embarrassing position, he throws the turkey into a manhole in the street. A fellow down in the sewer gets it, and after bringing it to the surface, he lays it there for safe keeping. Soon a precocious youngster comes along and steals the bird and takes it home to his mother, who upon hearing where he got it hurriedly sends him back to return the stolen object to its owner. The little fellow meets the man who originally stole the bird, the latter who, when finding out that he will be without a dinner unless it is returned, is out trying to find it. When he sees it in the possession of the little fellow, he pays the latter a good sum and hurries back to the dinner party, where the host is patiently waiting its return before they can proceed with the dinner.

All hands are made happy through the droll transaction, for the little boy in question buys a good dinner for his poor little brothers, and the turkey, upon being returned to its original owners, serves its purpose adequately, for they are not long in cutting into it, unconscious of the many ordeals through which it passesd.

"HAUNTED BY THE COPS."—This extremely funny film shows an unfortunate fellow who has been hounded by the cops to such an extent that he finally becomes unbalanced and fancies he sees a bluecoat at every turn. In the first picture he falls asleep on a fench, when along comes a policeman and disturbs his peaceful slumbers by giving him a "hot foot" and ordering him to move on. The fellow makes for home and it seems as though, no matter where he glances, his eye rests on a cop until he becomes distracted and rushes from his room only to find two more waiting for him in the hall. He gets into a cab and is driving along when suddenly the cabby turns into a policeman and proceeds to make life miserable for his fare. The latter, after leaving the cab, goes into a florist's and purchases a beautiful bouquet, when to his amazement this, too, turns into a cop. Next he buys a suit of clothes, but on donning the outfit and looking at himself in the mirror, he is horrified to discover that it is a policeman's uniform. Distracted by the terrible state of affairs, he rushes home again, and this time makes for the roof with the intention of ending his troubles by jumping off. We see him as he leaps into space and are amazed to see that he strikes the sidewalk below with no serious results; strange to relate, however, as he alights there stand directly in front of him two policemen, who drag him off to the station and lock him up for attempting suicide.

"INSTANTANEOUS NERVE POWDER."—A very nervous fellow makes his own as well as his good wife's life miserable by his sudden outbursts of nervousness, in which he loses all self-control and smashes everything within reach. Fortunately, his wife secures some sort of nerve powder which she uses with good results upon her better half. Taking the bellows she blows a little of it over her husband and immediately the powder strikes the unfortunate, he becomes as buoyant and happy as a young kitten. He then takes the bellows and goes out on the street, and every one that he meets he gives them a dose of the powder and suddenly they are transformed into happy, dancing creatures, no matter how serious or nervous they are.



He comes upon a lot of people posing for a moving picture and the stage manager is in a frightful frame of mind, caused by the stupidity of some of the performers. He gives them all a dose of the powder and they forget their troubles and cares and all hands join in a happy revelry. He gets every one on the street dancing and is having a fine time, when a fellow comes along and steals the bellows and makes his escape. The police follow the thief and he, thinking that he can have the same good results, defiantly turns to give the officers some of the nerve settling powder, but to his horror all the powder is used up, thus giving the policeman the right of way and it is a case of survival of the fittest in the ensuing altercation, in which the officer proves to be the most strenuous.

"A CHINESE WEDDING."—This interesting picture was taken in China and shows the quaint manner in which the celestials celebrate a wedding.

The first picture shows the ceremony, then the young couple receiving the congratulations of their friends. One particular proceeding worthy of special note is the manner in which the friends of the couple parade through the streets of the town, bearing all the magnificent presents, giving the whole population an opportunity of seeing the many gifts. Some of the beautiful presents are shown at close range, and they are indeed magnificent works of Oriental art and craftsmanship.

"THE WAY TO HAPPINESS."—A struggling young artist, who feels the pangs of poverty keenly, finds himself in a very precarious position, caused by the lack of money, but his faithful little wife remains steadfast in her belief that better days are coming, and in her gentle and encouraging manner urges him on to success. When prosperous days dawn the weakness of his character is manifested, for he soon forgets the little woman who stood by him in the days of adversity, and falls a victim to the charms of a pretty woman who comes to his studio to engage him to paint her portrait. He makes several trips to the latter's home before the picture is completed, and it is only a matter of days before he is infatuated with the woman's charms and his old love for his good wife sinks into oblivion. One day the lady in question comes to his studio, and while he is making desperate love to her, his wife comes in and catches him. After ordering the woman from

THE TROUBLES OF A MOVING PICTURE ACTOR

- BY RALPH W. INCE -



the place, the wife remonstrates with her husband for his unbecoming conduct, after which she leaves him and starts out to face the world alone.

The unfaithful artist finds consolation in the love of his fascinating patroness, but one day he comes in unexpectedly and discovers her in the embrace of another man. He gets little satisfaction when he remonstrates with her and she gives him to understand that she is tired of his attentions and wishes in the future to see no more of him. Realizing at last his great folly, the artist goes to his room,



where he secures a gun and decides to end his miserable existence. The servant hears the report of the gun and rushes to the room only to find the man badly wounded. Medical aid is quickly summoned and the artist revived.

The good wife reads the account of the would-be suicide in the paper, and true to her nature, she hurries to the injured man's bedside, and through her good care soon has him able to go about. The foolish fellow, feeling that he has learned his lesson, turns again to his old tried and true love and in the last picture we see the couple once more united and living for one another's happiness alone.

"EDDIE IS A REAL LIVE ONE."—Eddie, a lovelorn youth who has been missing for some time, is thought by his friends to be dead, but he bobs up unexpectedly in the home of his loved one, where, disguised, he is working as a servant in order to be near her. When his deception is discovered the young lady in question, who refuses his assiduous attentions, denounces him and has him thrown into the street. In order to appear very romantic in his love-making he goes to a store and purchases a guitar on which he strums outside of her window, but this proves ineffective, so he secures a drum, and is making a great racket when the young woman, in order to show her appreciation, throws a pail of water over him.

Discouraged over the state of affairs he decides to commit suicide, so going to his room, he secures a gun, but is unable to accomplish his end, for the trigger refuses to work. He then takes a rope, and after tying it around his neck, he gets up on the bed and fastens it to a hook in the ceiling, but this does not prove effective, for his weight drags the hook from its moorings and throws the would-be suicide to the floor. Finally, opening the window, he leaps out into space, and landing in a sewer where a man is working repairing it. The latter picks him up and carries him to the surface, where Eddie is turned over to a policeman and hurried off to jail, where he is allowed to air his feelings in the confines of a cell.

SELIG POLYSCOPE CO.

"CHINATOWN SLAVERY."—Strange as it may seem to the average citizen of these enlightened times, slavery still exists, and a traffic in human beings is carried on today, in open defiance of our laws.

True, the perpetrators are heathens, and never have, nor will they ever acknowledge the laws of the government under which they gain their livelihood. How our laws are thus openly defied is clearly set forth in this picture story of an instance of slavery, recently unearthed in San Francisco by the efforts of a Presbyterian minister.

Lee Chang, a Christianized Chinaman, a convert of the Bush Street Mission, had sent to China for his boyhood sweetheart, San Tao. Upon her arrival in America he places her with a Chinese family in Chinatown.

After his day's work he returns one evening to be greeted with the startling information that the dealers have kidnapped San Tao and spirited her away. Lee locates her hiding place, then sends to the Mission for help, and upon receiving the news the minister in charge calls several secret service officers, and the search begins.

The Chinese boy whose services Lee had enlisted to deliver the note, agrees to lead the officers to where Lee is on the watch.

Chow Low, a high-class Chinese merchant, has cast lechercus eyes on Pretty San Tao and we see him arrive at the slave dealer's headquarters to consummate her purchase.

Lee, hidden under the balcony of the building where the woman he loves is held captive, is startled when she appears at the window and informs him that Chow Low is inside. Rendered desperate by this intelligence, the brave lad determines to act alone. Signalling his sweetheart to drop the rope ladder (used as a fire escape) over the balcony, he ascends and conceals himself just as Chow Low is ushered into the slave room by one of the keepers. Chow attempts to caress pretty San Tao, when the lover springs from his hiding place, and with a well-directed blow between the eyes, floors the astonished merchant.

Lee and San Tao make a dash for liberty, they descend the ladder in safety, only to be surrounded by a horde of Chow's aids, who quickly secure the girl, but Lee fights his way through them and is hotly pursued by Chow and his crowd.

Lee evades them once by a clever ruse, but they soon discover they are on the wrong track, and he reaches the Joss house door as his pursuers turn into the street. A pipe vender seated near the door has noticed Lee's excited appearance and informs Chow of his quarry's hiding place. Our hero, knowing the superstitious nature of his enemies, sees an opportunity to outwit them; he will change places with the Joss and at the right moment come to life.

The scene that follows is ludicrous in the extreme; a crowd of worshippers arrive as Chow and his followers appear, and as all bow to the idol, their amazement may be realized as the mighty Joss steps from his pedestal and begins a grotesque dance.

The howling heathens flee for their lives, doughty Chow in the lead. Lee's messenger runs in; he, too, is prostrated with fear at the sight of a living Joss until Lee's well-known voice acquaints him with the deception. Telling Lee that help is below, and that his sweetheart is concealed in a neighboring restaurant, they at once join forces with the officers of the law, and a raid on the joint is determined upon.

They descend the stairs to find a slumming party enjoying the mysteries of Chinese cookery, but they do not find Chow and his crowd; they have mysteriously disappeared.

The quick-witted boy points out their possible means of escape; he discovers a crack in the floor which, upon examination, discloses a pair of steps leading to an underground room.

The minister and Lee descend while the officers place the crowd under arrest until the search is over.

The minister and Lee are horrified to find at the foot of the stairs, an underground river and that Chow has eluded pursuit and taken the girl with him in a boat.

Lee, frenzied with grief, seizes one of Chow's servants, and wrapping the cooly's cue around his throat, chokes him into submission and forces him to disclose the outlet of this cunningly devised underground means of escape.

To drag their captive up the street, secure a carriage and drive for the outlet is the next move in the game of hide and seek.

With a revolver placed to the cooly's temple, the carriage is rapidly driven to the outskirts of the city, a sewer opening is pointed out by the terrified cooly.

The

Motion Picture Patents Company

80 FIFTH AVENUE, NEW YORK CITY

Takes pleasure in announcing that it has at last succeeded in getting a reliable Casualty Company to issue ***Fire*** and ***Accident Insurance,*** at about half the former rates to any and all ***Licensed Theatres.*** Heretofore only about ten per cent. (10%) of the Exhibitors have been able to obtain insurance at any price.

The policy covers all deaths and bodily injuries resulting from either fire or panic in the theatre or on the sidewalk immediately adjacent thereto; liability for death or injury to one person limited to Five Thousand Dollars ($5,000); total liability, death or injuries to several persons limited to Ten Thousand Dollars ($10,000), covers patrons, owners, employees, all. Thirty-five Dollars ($35.00) per year for theatres with maximum seating capacity of Five Hundred (500) or less; an additional Ten Cents (10 cts.) per year for every seat over Five Hundred (500).

This insurance will be issued only to ***licensees*** of the

MOTION PICTURE PATENTS COMPANY.

Lee throws the cover off and descends just in time to drop on Chow's shoulders; a brief struggle and San Tao is passed up to the minister, followed by Lee.

The minister consoles the weeping girl by telling her that she and Lee must be married at once.

At the mission American clothes are provided for Lee and his prospective bride by the mission converts, and Lee is given the legal right to protect San Tao always.

"ADVENTURES OF A KEG."—Released with "Chinatown Slavery," a comedy different from all the rest. If you want to enjoy life, don't miss Selig's pictures.

LEGISLATION IN PENNSYLVANIA.

There is now before the State Legislature of the State of Pennsylvania two bills for the regulation of picture theatres. One, known as House Bill No. 408, specifies how the booths enclosing the projecting machines shall be constructed. The specifications are as follows:

> They must be at least seven feet high, the floor space to vary according to the number of machines the enclosure contains, viz., for one machine, six by eight feet, for one machine and one stereopticon, nine by eight feet. For two machines and one stereopticon, twelve by eight feet. The same is to be made of structural steel consisting of four outside horizontal members, top and bottom, four corner uprights supporting the roof, to be made of one and one-half inch angle iron. The uprights are to be spaced every two feet and are also be constructed of one and one-half inch angle iron, or two-inch tee iron. All joints are to be made of steel plate, that must be riveted or bolted by flat headed rivets with the heads placed on the outside. The doorway frame must be six by two feet, and also constructed of angle iron, to be joined by steel plates. The covering for the sides and top of the booth must be of asbestos boards, at least one-fourth inch thick, and to be so cut and arranged that the vertical joints shall always come over the angle or tee iron, and so that they may be securely fastened to the same. Wherever any joints exist that do not come closely together, the cracks must be covered with asbestos cement or other equally satisfactory non-combustible material. The floor must be double, the lower floor shall be made of boards not less than seven-eighths inch thick, supported by horizontal angle iron. Resting on this floor must be asbestos boards three-eighths inch minimum thickness, or of equal fire resistance. There shall not be more than two windows per machine, one of which shall be for the operator, and one for the machine. The window for the machine must not be more than six inches high or twelve inches wide, and the window for the operator must not be more than four inches wide, or more than twelve inches high, and must be closed with gravity doors, which shall overlap the window opening at least one inch on all sides, and shall be held open by the use of fine combustible cord, which will provide their automatic closing in the event of necessity. The main door must be provided with a substantial spring, sufficient to keep the door closed, and provided with the necessary stops to prevent it from swinging into the booth or damaging the hinges. All shelves within the booth must be made of slate slabs, or asbestos covered boards not less than seven-eighths inch thick, and all supports must be made of angle iron. Provision is made in the bill for ventilation by means of a vent pipe, connecting with a fan, the location and dimensions of which are both fixed. The mounting of rheostats, the character of the wiring, etc., are also provided for. Machines must be securely fastened to the floor.
>
> The enforcement of the provisions of the bill, if it becomes a law, is placed in the hands of the Chief Factory Inspector, or his deputies, and a minimum penalty of $25, and not more than $500, or imprisonment affixed within the discretion of the court. These requirements also apply to portable booths when used in schools, churches, halls, lodge rooms or theatres. This law, if enacted, shall not apply to cities of the first and second class.

A second bill is known as House Bill No. 430, and deals with fire escapes, exits, etc.

The law, if passed, will put the theatres under further supervision of the Factory Inspector, and the penalty fixed is a fine of $500 and six months imprisonment for violation.

SAILING.

Mr. and Mrs. S. Long sailed on the White Star liner Finland, Thursday, April 29, for an extended European tour.

Mr. H. Blache, American representative of the Gaumont Chronophone, sailed for London, Thursday, May 6. He will join his wife and daughter, who have been abroad for the past two months, and after a well-earned vacation, return with them during the latter part of June.

JERSEY AGE LIMIT BILL KILLED.

The Motion Picture Patents Company announces that it has been instrumental in preventing the passage in the State Legislature of New Jersey of a bill intended to make it a misdemeanor for an exhibitor of motion pictures to admit girls under 16 between the hours of 6 p. m. and 8 a. m. and girls under 14 at any time of the day, unless accompanied by parent or guardian. The Patents Company contends that, under the reforms which it is bringing about, such as the "censored" films, clean, well ventilated theatres, and lights on during the show, the motion picture offers advantages of education and entertainment especially desirable for children, and believes this principle should be encouraged.

IMPROVEMENT IN BALTIMORE.

According to the News, of Baltimore, Md., the picture shows are becoming of a much better class than formerly and the exhibitions are of a more profitable character from an educational point of view. This is what the News prints about the situation:

> A striking improvement is being made in the moving picture theatres about Baltimore, particularly those on Baltimore and Lexington Streets. Fast realizing the public taste for clean, wholesome as well as entertaining shows, managers of the various motion picture parlors are displaying a keen sense of appreciation in showing light entertaining comedy, as well as picturesque scenes of travel and manufacture.
>
> Heretofore many of the local moving picture theatres appeared to vie with each other in their eagerness to show abnormally grotesque pictures. Biblical pictures were displayed so much and with such little grace that it almost became a desecration.
>
> All the theatres now being erected are well ventilated and lighted plentifully. The day of the dingy moving picture shows is passed and gone forever. The motion picture has, on account of its low rate of admission, come to be known as the "children's and the poor man's show." There are in Baltimore about 175 moving picture theatres, all of which are showing films of decided improvement.

LAEMMLE BREAKS INTO SONG.

Carl Laemmle announces that he is going into the music publishing business. Homer Howard, formerly connected with Bell & Haver is to be the practical man in charge. It is just possible that Laemmle, since joining the so-called "independent" motion picture movement feels the need of an anchor to windward.

SONG SLIDES

DE WITT C. WHEELER.

My Honey Moon.
I'm Growing Fond of You.
Lonely Lou.
When I Marry You.
Golden Rod, Flower of Liberty.
That's Why I Never Married.
Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There's Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to be Afraid to Come Home in the Dark.
To the End of the World With You.
Honeyland.
Say, Do You Love Me, Dear?

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweetheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking for a Girl Like You.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

BOSWELL MFG. CO.

My Prairie Maid.
From the Garden to the Cross Alone.
Palms.
The Holy City.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

CHICAGO TRANSPARENCY CO

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

GLOBE ILLUSTRATED BUREAU.

I Wish I Had a Girl.
Just a Little Word Called "Welcome."
Rainbow.
Ain't Alabama Good Enough for You Sue?
When Jack Comes Sailing Home.
All I Want Is One Loving Smile.
Uncle Sam and Stars and Stripes for Me.
I Want a Girl to Love Like You.
If You've Won the Only One in the World You Want to Win.
Let's Play House.
It's the Pretty Things Yous Say.
In the Good Old United States.
Will You Always Call Me Honey?

LEVI CO.

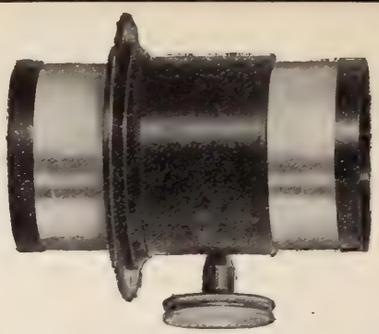
If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
Rosy Lips and Eyes of Sunshine.
Twilight.
If Every Girl Was a Girl Like You.
Those Good Old Happy Days.
Good-bye, Girlie Mine.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.



Bausch & Lomb Projection Lens

FOR fifty years the Bausch & Lomb Optical Co. have been manufacturing lenses of all kinds and all sizes. They produce more high class optical goods than any other factory in the world. Their Projection Lenses are the accepted standard for moving picture machines and stereopticons, and are found on every high class outfit.

¶ *Every* dealer would sell *only* Bausch & Lomb Lenses if it were only a question of *quality* and not of profit.

¶ The exhibitor has a right to demand the best obtainable; if he does this and gets it, his machine will be equipped with a Bausch & Lomb Projection Lens.

¶ Send for Projection Lens Booklet.

¶ PRISM is our little lens expositor. Send for copy D, free on request.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

'FRISCO RESTRICTS PICTURES.

The Board of Supervisors of San Francisco, Cal., have adopted a new ordinance governing the motion picture shows. When the ordinance came up for final passage there was an attempt by the picture men to have its provisions modified, but without success. The ordinance prohibits all lewd and immoral pictures and all delineations of crime, such as murders, hold-ups and robberies and scenes of violence, all with the purpose of protecting the morals of adolescent visitors from being undermined and for the general good of the community.

The measure also provides for the appointment of a board of inspection to pass upon all pictures before they are placed on exhibition. This committee is to consist of five members, appointed one by the Mayor, one by the Chief of Police, one by the picture men, and one each by the Society for the Prevention of Cruelty to Children and the Board of Education.

The discussion was brought about by C. Meyers, a representative of the Moving Pictures Association. He thought that the bill was altogether too drastic and restrictive. He declared that if the law should prohibit anything immoral, lewd and lascivious the purposes sought would be served.

Meyers added that under the proposed measure there would be no range for illustration. He failed to see anything out of the way with a picture showing the assassination of a President, or a scene from the early history of California, depicting Hank Monk, the stage driver, being held up by a band of desperate highwaymen.

Supervisor Connolly announced that he had seen indecent pictures in these shows, and he thought that the measure as drawn was just about right. There was no danger of any hardship being worked upon the picture men, as all pictures would be passed on by the committee of inspectors, and radical or unjust lines would not be drawn.

EXCHANGE NOTES.

The Western Film Exchange, of St. Louis, has acquired the business of the Kleine Optical Company for that city, taking over the entire plant and retaining the entire staff of employees. The transfer has been endorsed by the Motion Picture Patents Company. A branch will be maintained at Joplin, Mo.

Application for incorporation has been made by the Lubin Manufacturing Company, of Philadelphia.

The Pittsburg Calcium Light & Film Company, of Pittsburg, Pa., has moved its branch at Lincoln, Neb., to Omaha.

HOW IT FIGURES OUT.

Col. Murdock is greatly agitated over a statement made in connection with the Motion Picture Patents Company insurance proposition which states that anyone who takes out a policy and subsequently cancels, or has his license revoked, will have his premium returned, pro rata, less 25 per cent.

That 25 per cent. looks like graft to Col. Murdock, and he wants to know who gets it.

It will be interesting to calculate what a stupendous sum this "graft" will amount to. The premium for a year's insurance is $35.00. If, after six months, the exhibitor decides that he wants to take "independent" service he will be entitled to a rebate of the premium paid for the remaining six months: $17.50, less 25 per cent., which amounts to the princely sum of $4.37.

With the proceeds of this "graft" Col. Murdock can see the several trust magnates buying automobiles and wine suppers and steam yachts and in several other ways known to the "trust buster," fattening themselves upon the poor down-trod, yoke-ridden exhibitor.

O. D. Posey please write some more.

INVESTIGATING NEW YORK'S PICTURE THEATRES.

Mayor McClellan has inaugurated a new crusade against the picture theatres of New York City. Representatives of the Police and Fire Departments are now busy making a careful investigation of the various houses in the greater city prior to the issuance of licenses on May 1st.

At present all moving picture shows are operated under the common show license, which costs $25. It was said at Police Headquarters that it was the intention of the authorities to make all shows where illustrated songs were rendered take out a concert license, costing $150 for three months and $250 for six months. The proprietors may be unable to pay this large amount, and many places may go out of business.

Special attention is being paid to theatres located in tenement houses.

AMONG THE EXHIBITORS.

The Avenue Theatre of Louisville, Ky., is giving its patrons a program of high-class pictures and vaudeville.

Theodore Dietrich, of Hartford, Conn., has purchased the Elite picture theatre at Willimantic.

The Theatre Comique, of Sanford, Me., has been materially enlarged, its seating capacity having been increased by 200.

Eugene A. and Harry Freund have purchased a plot at the corner of Cherokee street and Ohio avenue, St. Louis, and will build a picture theatre costing $10,000.

The Grand Opera House, of Youngstown, Ohio, is running pictures to large audiences. Vocal and instrumental music supplement the pictures.

The Grand Opera House, of Carbondale, Pa., is now giving pictures and vaudeville. Manager George W. Lowder continues in charge.

The management of the Yale Picture Theatre at Guthrie, Okla., will erect an "air-dome" in that city for the summer season.

Good business is reported for all picture theatres of Biloxi, Miss.

A new picture and vaudeville theatre is to be installed at Indian Orchard, Mass., by Heenan Osborne, who has leased the assembly hall in the Red Men's building for the purpose.

L. M. Beardsley, manager of Beardsley's Theatre, Red Oak, Iowa, has installed a new picture machine in his theatre and will give a fine program during the summer.

Pressey & Hall have installed a new projecting machine in their picture theatre at Norwood, a suburb of Syracuse, N. Y.

Melville G. Winstock, formerly a Portland, Ore., newspaperman, has joined the staff of S. Morton Cohen's motion picture circuit in the Northwest.

Ward & Viola, of Baltimore, Md., are building a new picture theatre at 316 South Broadway, at a cost of $6,000.

Barclay Tonner has purchased the Alvin picture theatre at Steubenville, Ohio.

Manager Jordan is putting the finishing touches on his new "Nickel Theatre" at Old Town, Me.

"INDEPENDENTS" SEEKING INTEREST IN THEATRES.

Notwithstanding the statement of Col. Murdock, figure head of the "independent movement," to the effect that one of the high crimes of the octopus is to absorb the business of the exhibitors of the country, by securing an interest in the theatres, it is announced by one of the principal "independent" exchange men, W. H. Swanson, that he is now prepared to play the theatres on a percentage basis. Is this the cooperative proposition that Col. Murdock has been talking about?

Announcement is also made that Laemmle has purchased a theatre in Minneapolis. Evidently Col. Murdock is not keeping posted on the movements of the "independents."

O. D. Posey please write.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, May 4

GRIN and WIN or converted by a BILLIKEN

Picturing the conversion of Mr. Sourface, a chronic grouch, to a most amiable individual through the influence of Billiken.

Length, 485 feet

PLAIN MAME or all that glitters is not gold

A love story of a factory girl, whose dudish lover jilts her for a flashy chorus girl. At a ball, when he sees his former sweetheart in fancy costume, the centre of attraction, the young man repents and begs to be taken back. The girl informs him that he evidently loved the clothes, and prefers one who can love her for her worth.

Length, 480 feet

Saturday, May 8

Where There's a Will There's a Way

Squire Hardacre, whose son is studying in London, learns that the young man contemplates marrying an actress. He is furious and starts at once for the city. The young couple plan to outwit the father, and he is taken to the actress' lodgings. The latter cleverly impersonates a domestic, and is so attentive to the old gentleman that he insists upon his son marrying her, and only learns of the deception after the couple are happily wedded.

Length, 942 feet

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile



When you use our film service.

We supply the best theatres in America with film and can prove it.

Write us what you require—we will quote you.

GEO. K. SPOOR CO. (Inc.)
"RENTERS OF FILM"
62 North Clark Street
Chicago, Ill.

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

THEATRE FOR SALE
The "PEERLESS" Vaudeville and Picture Theatre
AUGUSTA, GA.
Good reasons for selling. Must go at once. Everything new and clean.
Address The Owner,
C. M. SACRE, Augusta Ga.



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs** to extend over five feet high. **$150**

Released May 3rd

The Falling Arrow

An Indian story, highly dramatic, beautifully staged. A fine Film throughout.

Length, 640 feet

PUZZLE MAD

Mr. McGinnis buys a puzzle. Unable to solve it, he lands in the crazy house, where he still is working to solve the puzzle.

Length, 325 feet

Released May 6th

The Old Hall Clock

A Romance of the Revolutionary time and a Romance of today. A very dramatic Film full of action.

Length, 870 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

WE CAN BE OF USE TO YOU

WE SELL—Moving Picture Machines and Supplies, Repairs for all Makes, Colors, Limes, Ozone, Ether, Etc.

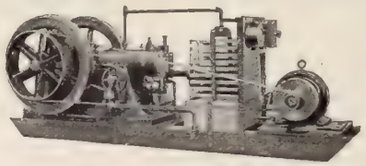
WE MANUFACTURE—Oxy Hydro Gas, 20th Century Erko & Odeon Stereopticons. Slides of every Description. Advertising Slides a Specialty.

ERKER BROS. OPTICAL CO. 604 Olive St., St. Louis, Mo.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 1908

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

NOTICE OF REMOVAL

The Offices of THE FILM INDEX are now in the

METROPOLITAN LIFE BUILDING
No. 1 Madison Avenue, New York

Rooms **6007-6008 (Sixth Floor).** Our telephone number is the same as before—Gramercy, 5538.

ADDRESS ALL COMMUNICATIONS TO

THE FILMS PUBLISHING CO., 1 Madison Avenue, New York

MORE "HALLBERG" ECONOMIZERS.

A large number of "Hallberg" Automatic Electric Economizers have been installed during the past few months, among which a few may be mentioned: Wilmer & Vincent's Colonial Theatre, Richmond, Va., where a 220-volt direct-current "Hallberg" Economizer is saving over 70 per cent. on the M. P. lamp current bill. A similar Economizer has been put in the Four-Paw Theatre at Philadelphia, 110-volt direct-current Economizers, saving 50 per cent. on electric bills, have been installed in the Pictureland Theatre, 645 Penn St., Reading, Pa.; at Proctor's Theatre, Elizabeth, N. J., and also for the E. H. Martin Telephone Company, Webster City, Ia.

The "Hallberg" alternating current Economizer, saving 65 to 90 per cent. on the bill is the standard current saver, approved by all operators who know. Among a few recent important installations, where perfect M. P. light and greatest saving won out, a few may be mentioned: F. F. Proctor's Bijou Dream (five Economizers); Pearce & Scheck, Baltimore (12 Economizers); Interstate Amusement Company, Washington, D. C.; A. W. McIntosh, Waterloo, Ia.; D. C. Scott, Anaconda, Mont. (six Economizers); Col. J. A. McCurry, Rocky Ford, Colo., and hundreds of others.

The "Hallberg" Economizers have been on the market for about two years, and are giving excellent satisfaction.

"THE BIJOU BREEZE."

That's the title of a clever little 8-page, published "once in a while" by the proprietor of the Bijou picture theatre of Fitchburg, Mass., for circulation among his patrons. It contains a lot of good items about pictures and a few advertisements from local merchants. The issue of April 5 has the first chapter of a motion picture continued story, which promises to be interesting. If exhibitors could get copies of The Breeze it might give them a few ideas on local advertising.

Trade Mark

BIOGRAPH FILMS

Trade Mark



THE EAVESDROPPER

Released May 3rd, 1909 **THE EAVESDROPPER**

A story of sunny Spain, in which an eavesdropping resulted in the happy consummation of a pretty romance. Senorita, though deeply in love with a poor peon of the village, consents to wed her father's creditor. This man, however, overhearing the sad words of parting between the lovers, decides to withdraw his claim to her hand, and presents the cancelled notes to her as his offering. The subject is beautifully acted and is, indeed, a motion picture poem.

Length, 644 feet

THE SUICIDE CLUB

A very funny comedy showing how a young man, selected as the next candidate to shuffle, falls heir to a fortune. This changes his mind, and to force the club to release him from his oath he locks the door and turns on the gas. They are willing to speed the parting guest, but are loath to go with him, so he is released.

Length, 318 feet



THE NOTE IN THE SHOE

Released May 6th, 1909 **THE NOTE IN THE SHOE**

Romance of a factory girl who, for a lark, writes a note and puts it into one of the shoes she is packing. It falls into the hands of a grouch whose unreasonable kicking causes her discharge, but at the same time brings her to the notice of the proprietor, who becomes so impressed with her artlessness that he falls desparately in love and marries her. The subject is a decidedly pretty comedy drama.

Length, 711 feet

ONE BUSY HOUR

Jim Smith's grocery store is doing a very quiet business, so he decides to advertise it for sale. A call from an old country man is the result. Jim, to boost the game, engages his friends to play the parts of customers. This they do with such a vim that the Rube is scared away, fearing the store does more business than he could handle.

Length, 279 feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
May 6	The Note in the Shoe	Drama	711
May 6	One Busy Hour	Com.	279
May 3	The Eavesdropper	Drama	644
May 3	The Suicide Club	Com.	318
Apr. 29	'Tis an Ill Wind That Blows No Good	Com.	876
Apr. 26	Twin Brothers	Com.	437
Apr. 26	Lucky Jim	Com.	502
Apr. 22	The Drive for a Life	Drama	940
Apr. 19	Lady Helen's Escapade	Com.	765
Apr. 19	A Troublesome Satchel	Com.	212
Apr. 15	Confidence	Dram.	973
Apr. 12	A Sound Sleeper	Com.	214
Apr. 12	The Winning Coat	Dram.	767

EDISON CO.

May 7	Fuss and Feathers	Com.	605
May 7	The Doctored Dinner Pail	Com.	350
May 4	The Road to Love	Dram.	950
Apr. 30	An Unsuccessful Substitution	Com.	300
Apr. 30	Uncle Tom Wins	Com.	600
Apr. 27	The Little Shepherd of "Tumbling Run"	Dram.	930
Apr. 23	Who's Who	Com.	900
Apr. 20	The Woodchopper's Child	Dram.	900
Apr. 16	In the Days of Witchcraft	Dram.	1,000
Apr. 13	The Other Fellow	Com.	475
Apr. 13	The Interrupted Joy Ride	Com.	505

ESSANAY CO.

May 5	The Mexican's Gratitude	Drama	1,000
Apr. 28	"Old Heidelberg"	Com.	1,000
Apr. 21	A Pair of Garters	Com.	225
Apr. 21	One Touch of Nature	Dram.	725
Apr. 14	The Rubes and the Bunco Men	Com.	430
Apr. 14	The Chaperone	Com.	550

GAUMONT.

May 8	New Pain Killer	Com.	370
May 8	Four-footed Hawkshaw	Dram.	590
May 1	Dream Spectres (colored)	Dram.	292
May 1	Two Ladies and a Beggar	Com.	690
Apr. 28	The Unwritten Letter	Dram.	1,060
Apr. 27	Before and After	Com.	359
Apr. 27	How They Propose	Com.	292
Apr. 27	The Automatic Monkey	Com.	324
Apr. 21	Sentenced to Death	Farce Drama	466

Date.	Subject.	Class.	Length, Feet.
Apr. 21	Magic Eggs	Magic	384
Apr. 20	The Poet's Vision	Drama	350
Apr. 20	Too Much Advice	Com.	638
Apr. 14	Under Suspicion	Dram.	589
Apr. 14	Policeman in Action	Com.	367
Apr. 13	In the Limelight	Novelty	589
Apr. 13	Charlie Forced to Find a Job	Com.	539

KALEM CO.

May 7	Love Triumphs	Drama	975
Apr. 30	The Artist and the Girl	Dram.	865
Apr. 23	The Northern Schoolmaster	Dram.	860
Apr. 16	The Orange Grower's Daughter	Dram.	825

S. LUBIN.

May 6	The Old Hall Clock	Dram.	875
May 3	Puzzle Mad	Com.	325
May 3	The Falling Arrow	Dram.	640
Apr. 29	The House of Terror	Com.	230
Apr. 29	Boys Will Be Boys	Com.	595
Apr. 26	Inventions of an Idiot	Com.	295
Apr. 26	Why the Mail Was Late	Dram.	610
Apr. 15	After the Bachelors' Ball	Com.	685
Apr. 15	Slip Powder	Com.	270
Apr. 12	Curse of Gold	Dram.	735
Apr. 12	My Friend Mr. Dummy	Com.	250

PATHE FRERES.

May 8	Eddie Is a Real Live One	Com.	502
May 8	The Way to Happiness	Dram.	476
May 7	A Chinese Wedding	Scenic	289
May 7	Instantaneous Nerve Powder	Com.	282
May 7	Haunted by the Cops	Com.	407
May 5	Lou-Lou, the Lucky Dog	Topical	761
May 5	Thanksgiving Turkey	Com.	279
May 3	Between Love and Honor	Drama	544
May 3	Your Turn, Marquis	Drama	377
May 1	Hunting the Hippopotamus	Scenic	492
May 1	The Bohemian Girl (colored)	Dram.	436
Apr. 30	Wilbur Wright's Aeroplane	Feature	800
Apr. 28	Playing Patience (colored)	Com.	230
Apr. 28	Suspicious Fencing Master	Com.	328
Apr. 28	Lovesick Barber	Com.	292
Apr. 28	Fairy's Presents	Nov.	328
Apr. 26	Clever Reporter	Com.	361
Apr. 26	Gold Prospectors (colored)	Scenic	557
Apr. 24	Hungary	Scenic	325
Apr. 24	Martyrdom of Louis XVII	Dram.	656
Apr. 23	There's no Fool Like an Old Fool	Com.	804

Date.	Subject.	Class.	Length, Feet.
Apr. 21	A Pair of White Gloves	Dram.	1,012
Apr. 19	Paul Has Decided to Marry	Com.	417
Apr. 19	The Legend of the Forget-Me-Not	Dram.	541
Apr. 17	Jack's Successful Bluff	Com.	600
Apr. 17	A War Time Tale	Dram.	308
Apr. 16	The General's Fiancee	Com.	430
Apr. 16	The Teamster's Daughter	Dram.	328
Apr. 16	We're Backing Up	Com.	246
Apr. 14	Oliver Cromwell	Dram.	804
Apr. 12	Moonstruck	Novelty	721
Apr. 12	Pranks of a Mischievous Kid	Com.	239

SELIG CO.

May 6	Chinatown Slavery	Drama	795
May 6	Adventures of a Key	Com.	200
Apr. 29	Mephisto and the Maiden	Spec.	900
Apr. 22	A Fighting Chance	Dram.	689
Apr. 22	The Dairy Maid's Lovers	Com.	306

URBAN ECLIPSE.

May 5	Forgotten	Dram	490
May 5	The Peddler's Reward	Dram.	463
Apr. 24	The Squire and the Noble Lord	Dram.	436
Apr. 24	Found on the Rocks	Dram.	549
Apr. 17	A Plot Foiled	Dram.	354
Apr. 17	A Bachelor's Persistence	Com.	555
Apr. 7	On the Brink of the Precipice	Dram.	562
Apr. 7	Inviting His Boss to Dinner	Com.	394

VITAGRAPH CO.

May 8	Where There's a Will There's a Way	Com.	942
May 4	Gun and Wife	Com.	485
May 4	Plain Name	Drama	480
May 1	The Marathon Craze	Com.	440
May 1	The Sculptor's Love	Dram.	465
Apr. 27	A Belated Meal	Com.	240
Apr. 27	His First Girl	Com.	745
Apr. 24	A Faithful Fool	Drama	315
Apr. 24	The Lost Sheep	Drama	595
Apr. 20	The Dynamite Waistcoat	Com.	365
Apr. 20	Outcast or Heroine	Dram.	550
Apr. 17	Forgiven	Dram.	520
Apr. 17	Student Days	Com.	455
Apr. 13	A Marriage of Convenience	Dram.	650
Apr. 13	A Tax on Bachelors	Com.	395

PATHÉ FRÈRES FILMS

HEADLINERS

BETWEEN LOVE AND HONOR

RELEASED MAY 3, '09 — Length, 544 feet

THE WAY TO HAPPINESS

COLORED

RELEASED MAY 5, '09 — Length, 476 feet

Week of May 3	Length
Your Turn, Marquis (COLORED)	377
Eddy is a Real Live One	502
Haunted by the Cops	407
Instantaneous Nerve Powder	282
Chinese Wedding	289
Thanksgiving Turkey	279

Week of April 26	Length
Gold Prospectors (COLORED)	557
Clever Reporter	361
Fairy's Presents (COLORED)	328
Love=Sick Barber	292
Wilbur Wright's Aeroplane	800
Bohemian Girl (COLORED)	436

ZOU-ZOU, THE LUCKY DOG

RELEASED MAY 8, '09 — Length, 761 feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

MAY 15, 1909
WHOLE NUMBER 160



Settees and Opera Chairs
especially for
Amusement Parks



3000 of these Chairs and 10,000 feet of Settees furnished to White City, Chicago.

If you want chairs quickly at lowest prices, write to the manufacturers making most of the chairs.

Ask for Catalog T16.

AMERICAN SEATING COMPANY
Not in any Trust or Combination

CHICAGO 215 Wabash Avenue | CINCINNATI Mitchell Building | NEW YORK 19 West 18th Street | BOSTON 70 Franklin Street | PHILADELPHIA 1235 Arch Street

Branches in all parts of the United States.

FILM SERVICE OF MERIT
supplied by
O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES
1401-1405 Locust St., St. Louis, Mo. 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

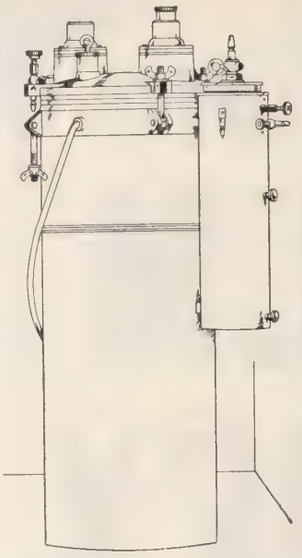
ST. LOUIS CALCIUM LIGHT CO.
Established 1872
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS
Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS
5 cents a copy. Back subjects from June, and all new issues. Send for list.
TITLE POSTER CO.
231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"
Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.
Send for Rates and Sample Copy free to
J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y.**

Portable Gas Making Outfit
Edison Oxygen Generator



What Motion Picture Exhibitor has not at times wished that he had a reliable and inexpensive means for producing gas that would render him independent of the electric light companies? Traveling Exhibitors especially have often felt the need of a good outfit that would take the place of calcium outfits, which are frequently difficult to get or are held up in transit when wanted the most.

The Edison Oxygen Generator and Saturator fills this need. They have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner without the use of heat or excessive pressure and without the necessity of any knowledge of chemistry on the part of the operator.

The oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

Retorts, rubber bags, wash bottles, pumps, and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

We want every present or prospective Motion Picture Exhibitor to write for detailed information about this outfit.

EDISON FILMS

All Edison Films are approved by the New York Board of Censorship.

NEW SUBJECTS:

Shipment, May 4, 1909

A ROAD TO LOVE
DRAMATIC
No. 6451 Code, VENTRUZ Approx. Length, 950 feet

Shipment, May 7, 1909

FUSS AND FEATHERS
COMEDY
No. 6454 Code, VENTURERAS Approx. Length, 605 feet

THE DOCTORED DINNER PAIL
COMEDY
No. 6456 Code, VENTURING Approx. Length, 350 feet

NEXT WEEK'S SUBJECTS

Shipment, May 11, 1909

LUNATICS IN POWER
COMEDY
No. 6448 Code, VENTRONE Approx. Length, 945 feet

Shipment, May 14, 1909

THE PONY EXPRESS
DRAMATIC
No. 6457 Code, VENTURON Approx. Length, 765 feet

SEE A PIN AND PICK IT UP
COMEDY
No. 6458 Code, VENTUROSO Approx. Length, 235 feet

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England
Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

WHY ARE YOU WHAT YOU ARE?

If you have succeeded in business, it is because "you are what you are." Likewise if you have failed.

A Man's Success Or Failure Is In His Makeup.

QUALITY is the keynote of success in the Moving Picture business, and without it, you will not succeed.

A SUCCESSFUL Man Deals Only With A Successful House.

OUR films are all **TAGGED** with "Success."

May we not address them to you?

Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Omaha, Neb. Cincinnati, Ohio
Rochester, N. Y. Des Moines, Iowa Wilkes-Barre, Pa.



PINK LABEL

TRADE MARK

CARBONS

Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption
Insist on Getting the Genuine. Don't Accept Substitutes
All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

KALEM FILMS

UNSURPASSED IN PHOTOGRAPHY

Issue of May 21, 1909



AN INCIDENT OF THE CIVIL WAR

LENGTH, 920 FEET

"THE GIRL SPY," A Great Military Drama, comes out just in time for Memorial Day, and we assert with all possible emphasis that it is one of the most thrilling productions of the year. Such daring horsemanship as is shown by a young girl in this film has never before been pictured. A splendid lecture has been written for "The Girl Spy," and will be sent free to all applicants.

SPECIAL ISSUE for release Saturday, May 15, THE PONCE DE LEON FETE at St. Augustine, Florida—Price 13 cents per foot. Length about 960 feet.

KALEM COMPANY, Inc.
EASTMAN KODAK BUILDING
235-239 W. 23d St. New York City

NEXT Land H FILM ISSUE

ORDER QUICK OUR

NEXT RELEASE
NEW COMEDY SUBJECTS

"The Bachelor's Wife"
(Length 550 Ft.)

"Mr. Flip"
(Length 450 Ft.)

Ready Wed., May 12th

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 20. May 15, 1909. Whole No. 160.

Published by

THE FILMS PUBLISHING CO.

6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building,
Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

NOTICE TO SUBSCRIBERS.

Since taking charge of the Film Index many complaints have been received from subscribers to the effect that they have not been receiving their copies of the paper regularly. Lack of proper records render the task of looking up these complaints and rectifying the errors almost impossible. We must ask all such subscribers to write us, either by letter or postal, giving the date when their subscription commenced and how many papers they have failed to receive. Missing copies will be supplied when possible and if desired. Otherwise the term of subscription will be extended to cover the numbers missed by the subscriber. Kindly give this matter your attention.

CONDEMNED OUT OF ITS OWN MOUTH.

If there is no other thing that will convince the motion picture exhibitor of folly, the inconsistency and the impossibility of the position of the "Independent Movement," so-called, the weekly statements made over the signature of J. J. Murdock, and printed in The Show World, ought to be sufficient.

Of course, no one believes that Col. Murdock writes such drivel himself; the wonder is that he stands for it. Of all the downright, simon-pure tommy-rot the so-called "timely talks" take down all prizes and break all records.

Pure "pipe-dreams" from the dregs and scrapings of the dope-box. "Arguments"—save the sign—that refute themselves in the next breath. Statements—merest fabrications—emanating from a brain densely ignorant of the history of the picture business, or basely bought to distort the facts and mislead the uninformed.

Beneath the guise of the laudable pretense of relieving onerous trade conditions, Col. Murdock, by his example and advice, is creating conditions many times more dangerous to the motion picture industry in all its branches. He is encouraging and urging the exhibitor to a position that will spell ruin to his business.

No one knows better than Murdock what are the dangers of over-supply in the amusement business. For the past several years he has been engaged in the enterprise of lifting the vaudeville business out of just such a predicament as the motion picture business has been in for the past few years. He boasts of what he has done for vaudeville and points with pride to his record in that field of popular amusements.

It may not be known to picture men what Murdock has done in the vaudeville field, or to what measures he has resorted to accomplish his ends. In all America there is no closer or more invincible combination than the vaudeville combination; none more exacting or relentless. If there is a picture man who does not believe this statement, let him try to open a vaudeville house in a town where one of Murdock's Western Vaudeville Association houses is located. The best answer is the fact that you can count on your fingers the towns in which the Western Vaudeville or any of its allied interests, have opposition. It is the tightest kind of a monopoly.

Murdock prates with uplifted eyes and in tones of deep compassion, of the wrongs that are being suffered by the exhibitor; of the oppressive "trust," the soulless corporation, the octopus, that sucks the life blood of its victims. What of the vaudeville trust that trims the salaries of hard working performers to the very bread-line; exacts from them fat commissions, harries them with fines, makes alleged contracts with them that are not worth the paper that is spoiled with the printing. Railroads them two and three thousand miles from their homes; compels them to accept ruthless cuts in the salary contracted for and leaves them stranded, often without money, if they refuse to accept the reduction. And these are real facts—not imaginary "pipe dreams." Many a vaudeville performer has been "blacklisted" by Murdock's vaudeville trust because he would not accede to the unjust conditions imposed upon him, and they stand "blacklisted" today.

After all this savory record in the vaudeville business, Murdock attempts to fasten himself upon the motion picture business, and to tell the men engaged in it that they are being robbed and swindled by a "trust."

Motion picture exhibitors who are not acquainted with the vaudeville trust and its methods, and do not know the relation of Murdock to the vaudeville trust, may have been led to believe that he is some kind-hearted philanthropist ready to sacrifice all he possessed for their benefit. Nothing is further from Murdock's purpose, as the simple-minded exhibitors who put faith in what he is telling them now, will discover when he really gets a foothold in the trade. Even now Murdock is seeking to form his own little trust in order that he may gain control of what foreign subjects there are to be had. In this ambition he is being opposed by the independent interests in New York and other Eastern points, who realize that the Murdock monopoly is more to be feared than the Motion Picture Patents Company.

Have you, Mr. Exhibitor, stopped to consider what real interest Murdock has in the picture business? How many real dollars he has invested? He announces that he has formed a stock company with a capital stock of $2,000,000; how much of that two million do you imagine Murdock has put up? The Film Index confesses that it does not know, but there is every reason to believe that very much less than 1 per cent. of the total has actually come out of Murdock's pocket.

Of what does the investment of the International Projecting and Producing Company consist: It has an office in Chicago which might have cost a thousand dollars to equip; it necessarily pays salaries to a few clerks and the expenses of its traveling emissaries; it has bought some film, but if the stories of Swanson and Laemmle are to be believed, it is making a profit on the investment which should more than pay the running expenses of its office. Beyond this it has no permanent investment. Owns no expensive studios, no manufacturing plant, does not give steady employment to skilled workmen and actors required to make pictures. Does nothing, in fact, that has not been done by the ordinary film exchange which buys so much film every week and rents it to the exhibitors. This is the great concern that wants the exchange men and the exhibitors of the country to break away from the several big picture manufacturers of America and come to its support.

American manufacturers have permanently invested several millions of dollars in the picture business and are giving employment to hundreds of men and women. Do you, Mr. Exhibitor, imagine that they are going to do anything that will depreciate the value of their investments?

If you wanted to start a bank account would you put your money in some wildcat institution which had no visible capital and was organized by men you knew nothing about, or whom you knew to be unreliable, or, would you put it in the safe and reliable institution, backed by men of known integrity and experience and which had a tangible capital and surplus to protect you?

The circumstances are identical, yet there are men who are so short-sighted that they are willing to risk their business existence upon vague promises and impossible claims being made by Murdock and his crowd of hot-air merchants.

It is to be hoped that exhibitors and exchange men who are in doubt and are being tempted to join the Murdock "independent" movement, will discover the flimsy character of that enterprise before it is too late.

NOVEL USE OF PICTURES.

Government Will Employ Pictures of Battleships in Instructing Volunteer Artillerymen.

Moving pictures, which have become popular throughout the country because of their amusement features, are soon to be put to real serious use in Brooklyn. They are to be adapted to the exigencies of the mimic warfare as practiced by the troops of the Thirteenth Coast Artillery District of Brooklyn and of the troops of the Ninth and Eighth Districts in Manhattan. A board, consisting of Major W. I. Taylor, of the staff of General Austen, chief of artillery; Major Henry C. Wilson and Second Lieutenant Ames of the Eighth Artillery District, is now considering a scheme in which moving pictures of warships headed for a harbor at full speed are to be used as targets for the new coast defense guns which are soon to be installed in all coast artillery armories.

The new guns are to be actual coast defense guns, similar to those in use in Fort Hamilton. They will replace dummy guns of the type now used by the Thirteenth Regiment. Three dummy guns are operated with compressed air and shoot hard rubber projectiles. The new guns will be equipped with a sub-calibre device and will shoot real bullets at a substantial target. They will also be equipped with a loading device, whereby the militiamen manning them will be able to acquire experience in the handling of actual size, real, big gun projectiles.

The part that the moving pictures will play in this new scheme of big gun instruction in National Guard armories will be most important, for they will complete the simulation of actual conditions that would obtain if a hostile fleet were rushing toward the port of New York for the purpose of silencing the coast defense forts and of bombarding the city.

A substantial target, composed probably of stout timber backed with sand, will be constructed at one end of the armories. The face of this target will be painted white and upon it will be projected the moving pictures. The first view that will meet the gaze of the artillerymen who happen to be manning the new guns and range finding stations will be the boundless ocean. Then suddenly a speck will appear on the horizon and the artillerymen who have had their eyes glued to one end of tracking telescopes will exclaim, "The enemy!"

This will be a signal for those in the range-finding stations to get busy, and as soon as the distance between the guns and the warship is determined the range and elevation at which the guns are to be fired will be computed and communicated to the battery commander. Other warships will gradually appear in the picture and a whole squadron will be shown racing athwart the target, ever coming nearer to deal death and destruction to the city and perhaps the nation.

When the command is given to fire the militia men will load the big guns with regulation ammunition and the sub-caliber apparatus will blaze away at the picture. This sub-caliber outfit in the navy is known as "Ping pong." After a shot is fired the picture can be stopped and a marker will determine whether or not the shot hit the warship.

LONDON MOTION PICTURE EXHIBIT.

At some date early in July an International Exhibition of motion picture apparatus and stereopticons and all appurtenances, will be held at the Crystal Palace, London, Eng. As there has never been a representative exhibition of this industry in London, it is believed that this occasion will meet with more than usual success.

There will be special sections for the display of recently executed films, singing pictures, slides, etc., and the demonstration of kinematographs, lanterns, projectors, etc.

Another department will be devoted to recent inventions and patents.

Awards will include diplomas for gold, silver and bronze medals as well as "honorable mention."

WE SKIPPED THE STANDARD AND U. S.

In estimating the strength of the licensed forces in Chicago, THE FILM INDEX, issue of May 1st, omitted mention of the Standard Film Exchange and the United States Film Exchange, which omission has led some exhibitors to fear that these exchanges had seceded to the "independents." The omission was purely accidental and THE INDEX hastens to assure its readers that the Standard and the United States Exchanges are still dispensing to their several hundred satisfied clients [illegible] jects on earth. The Standard is one of the oldest and biggest exchanges in Chicago and the U. S. is not far behind. Both have an excellent record for service and manage to conduct their business with the least possible friction. THE INDEX regrets the error and trusts that the [illegible] excellent exchanges are not licensed will not spread.

GREAT BARRINGTON THEATRE FOR PICTURES.

Negotiations are pending for the [illegible] the Barrowe theatre, Great Barrington, Mass., by Cooney & Wolison, proprietors of the "World in Motion," Pittsfield. The theatre, which is owned by Frank Curtiss, F. H. Wendell and [illegible] Church, has been [illegible] class entertainments only.

Fighting the "Puritan" Sunday

What Are the Chances of More Liberal Laws

AMERICA was mainly settled by people driven from the various countries of Europe by religious persecution. They came to this then new country, endured untold hardships and overcame unknown dangers and unforeseen obstacles that they might worship the Supreme Being after their own desires. Under such circumstances it would seem that a tolerant spirit should have been developed. Evidently the Puritan Fathers and the other religious pioneers entertained no such Christian notions, for they set about at once to establish a regime in which their religious notions were exploited to the limit. Subsequent pioneers, not of the same faith as the first settlers, were treated with a severity that rivaled, if anything, the persecutions from which they originally escaped.

This spirit of intolerance, of religious rigor and fanaticism, was incorporated in the laws of the early colonists, and has been handed down through the successive generations even to the present day. Bound by the fetich of "precedent," it has been difficult for our lawmakers to break away from old laws and customs, especially when the question of Sunday observance was raised. In their inaction they have been encouraged by the clergy, who get their ideas of the Sabbath from the Jewish customs of many centuries ago when conditions were far different from those of today.

The attitude of the clergy toward the liberal Sunday makes it difficult for a Christian people to act as they really feel in the matter. The purposes of a liberal Sunday are deliberately misrepresented in the pulpit. Congregations are told that it is the "forces of Satan seeking to overthrow the teachings of Christ," who would have us desecrate the Sabbath day. Reverence for the day is placed first, and the will of the people relegated to the rear. The effect is to make hypocrites and lawbreakers of nine-tenths of the population.

The unfortunate feature of the movement for a liberal Sunday is that it has, in most instances, been promoted by interested persons—those who would benefit in a pecuniary way by a greater freedom in the manner of observance. The saloon-keeper wants a liberal Sunday so that he may keep his place open on that day for the sale of intoxicating liquors. The strong and constantly increasing sentiment against the saloon-keeper's business is detrimental to the cause of a liberal Sunday.

While there is not the same objection to the motion picture show, those who oppose letting down the bars in the one instance do not differentiate between the two interests, so that any effort made on the part of the picture people is offset by the prejudice against the saloon. This circumstance will make it difficult to obtain anything like an impartial consideration of the claims of the motion picture theatre, as an institution, for special favors by the class opposed to liberal Sunday observance.

Any effort in this direction by the motion picture interests will be looked upon with suspicion and will be opposed more vigorously than if that effort was exerted by persons or organizations outside of the industry. Consequently, picture men should go slow in urging the claim of the public for a liberal Sunday; rather let their efforts be directed toward shaping public opinion and, at the same time, demonstrate to the public that the manager of the picture show is entitled to public confidence; that he will conduct his theatre in a manner in keeping with the day.

Whatever the classes who favor strict observance of Sunday may be induced to give up to those who favor liberality in the observance of that day, will be given as a reluctant concession to the increasing clamor of the public, but may be withdrawn whenever "liberality" borders upon unrestrained license.

The possibility of incorporating the principle of a liberal Sunday in the laws of the land is remote. Efforts to accomplish anything so radical will be fruitless for some years to come. Picture men need not deceive themselves in this respect. The so-called American Sabbath is regarded as an institution peculiar to the country and will be modified only by degrees. The agricultural communities still favor the present conditions and they control the law-making branch of state governments. The best that can be expected is tolerance for the requirements of congested conditions that exist in the large cities.

For these requirements THE FILM INDEX believes there is hope that greater liberality will be obtained. Charitable organizations and men of large influence are beginning to exert their efforts toward that end. Even clergymen who are in touch with the conditions that exist in cities, are beginning to realize the necessity of permitting the masses greater latitude in the matter of Sunday observance. As the bars are gradually let down the picture men will be the first to profit by it, provided that they do not take undue advantage of the privileges granted them.

The condition in cities is well stated by a writer to The Buffalo Enquirer, whose pen was inspired by the controversy now going on in that city over the right of the motion picture theatre to keep open on Sunday. THE INDEX publishes the communication because it is the best statement of the case of the city dweller that has appeared in print in some time:

Probably very few of the well-to-do of our cities ever think of the unjust discrimination made by our Sunday laws against the working class. The writer has made a study of the Sunday habits of the people of Buffalo.

When the weather will permit, thousands are out enjoying themselves in automobiles and carriages and many on motor wheels and bicycles. But those who can enjoy themselves in this way form a very small per cent. of the population of this city. On the East Side and everywhere among the working class, Sunday after Sunday, the sidewalks are thronged with thousands of men, women and children who have no way to enjoy themselves but sit in the house or walk the streets while they see the well-to-do gliding by in their autos and carriages.

Even during church hours the throngs on the sidewalks are not perceptibly diminished and the automobiles and carriages spin by as before, so that our close Sunday laws have not made the people of Buffalo a church-going people and never will.

Is it right that the toiling millions in our cities who bear the harder burdens of toil and care through the week should be discriminated against by our Sunday law and be deprived of the liberty to enjoy themselves in the only way their finances will allow and modern invention has made possible for them?

If men of wealth may ride over the city in their automobiles and carriages on Sunday and enjoy the panorama of natural and architectural beauty, why should not the working man be allowed to take his family to the moving picture shows where for five or ten cents one can enjoy in life-like reproduction a trip to the seashore, over mountains, and along rivers or through cities in distant lands and see the living realities and natural beauties and wonders of all countries?

If it is lawful for men of wealth to hire a carriage or driver and ride out to enjoy the beauties of the world on Sunday, why should it be wrong for working men to assemble where they can look upon pictures of such things?

If men of wealth may ride on the train or ocean steamer on Sunday or take a drive along the seashore, why may not the poor man look at a moving picture of such things on Sunday?

Shall we tolerate such a discrimination between the rights of the rich and the poor that the poor may not even enjoy looking at a picture on Sunday of the things which the rich may enjoy in reality?

Who is it dares justify or defend a law that makes such slaves of the working class?

Has a Mayor who was chosen to be the servant of the people, the right to make himself their tyrannical master?

Have our legislators, whom we choose to represent us at Albany, the right to make laws that deprive us of our liberties?

Does the minister of the Gospel think that the masses who work six days in the week should not have a little recreation on Sunday and a diversion of their thoughts from the cares and sorrows of life?

Would it be a sin for those whose lives are burdened with care to enjoy a hearty laugh on Sunday? Is it a sin to laugh or to look upon a moving picture that makes one laugh? Shall we longer tolerate a law that makes all men bow to the dictates of a long-faced anti-Christian, Sunday religion that makes a day more sacred than the liberty and joy of humanity?

Is it a sin to listen to an illustrated love song and be reminded that there are still some true souls and loving hearts?

When lovers may meet in their parlors on Sunday and pledge and enjoy their mutual love, how inconsistent and devoid of sense and reason that it should be unlawful to enjoy a story of lovers in moving pictures or represented by actors on the stage.

The moving picture is one of the greatest wonders of the world and one of the greatest achievements of civilization. Their educational value is incalculable. They make it possible for all people for a few cents to look upon all the living activities of the world and see the people of every nation moving about in their natural manner and customs, a privilege which could formerly be enjoyed only by the rich.

There is no reason why the people who work six days of the week should not be allowed to enjoy the educational benefits of these shows on Sunday. As long as such liberty is denied we have no right to claim to be free men or to claim that this is a free country.

Our parents came to America to escape the despotism of kings and their children have established in its stead the despotism of religious opinion and allow less liberty than is enjoyed under the kings of Europe.

The same people who are trying to force the dictates of their conscience upon others as to what men shall drink are also trying to force all men to yield to their dictates against Sunday games and shows. This is certain proof that they are the enemies of individual rights and personal liberty.

TALKS LIBERAL SUNDAY.

Justice Gaynor Tells the Men of a Brooklyn Church to Broaden Out.

Supreme Court Justice Gaynor was the principal speaker at the annual dinner of the Men's League of Clasen Avenue Presbyterian Church, Brooklyn, N. Y., on Friday evening, April 30, and in the course of his speech he talked very plainly to his hearers on the subject of Sunday observance.

"You have just got to broaden out," he declared. "If you say there is to be no ball playing on Sunday—and by that I do not mean professional ball, but the recreation of boys and young men out in the vacant lots—if you adhere to the Jewish Sabbath, you are losing people whom you ought to hold.

"I wonder how many of you know that when John Knox went to visit Calvin of a Sunday afternoon he did not find him in the house praying and reading the Bible. Calvin was out in the back of the house playing bowls with his children.

"So far as I am aware, there have only been two peoples in the world who believed in the strict Sabbath. The Jewish people had the strict Sabbath because they were an agricultural people, and they wanted their one day of rest. The other people who followed the same strict view were the people of the British Isles. The people when they began to read the Bible became, as Green, in his History of the English People, says, a people of one book, and they took their Sabbath from the Bible, and became in their Sunday observance like the Jewish people.

"But today we can't be too hidebound. We must go out in the back lots and play bowls with the children. It is easy to alienate people from the church, and if we are narrow, we won't get them in. We have got to be liberal, and if the young men go out in the lots to play ball on Sunday we must wink so hard at it that we won't see it. We must allow some innocent sport to the young people who are cooped up all the week in their places of business or factories. Their physical well-being demands the exercise and their mental well-being demands the recreation.

"And I would say a word, too, about these good deacons and canons and doctors and dear knows what not who go about and meddle in a way that brings a good deal of evil. There are the moving pictures. Is there any one here who wants to close up the 500 moving picture shows? Think what an awful lot of people there are in the city to whom five cents is a serious matter. If there is anything the matter with the pictures, that is a different matter. But it is no such thing, and it is a libel on the many good moving picture shows that are being given throughout the city to say that they are bad. Of course, there may be a few that are not what they should be, but the majority of them are good. And the great majority of the people who go to see them are moral, God-fearing people. The shows themselves must do infinite good. They are an education, and they are far better places for the people than the saloon.

"I have seen many of the moving picture shows myself, and I have been edified. I have laughed and laughed over some of them, and it is inscrutable to me how some of these people can go about meddling in the way they do. That is not religion. That is meddlesomeness. And if there is anything I want to be delivered from it is meddling. I have no hostility to reform, but reform does not mean to meddle with and annoy people."

SUNDAY AGITATION IN OTHER TOWNS.

The police authorities of New Albany, Ind., have notified the picture theatre managers that they would not be allowed to run Sunday shows. The order was a great disappointment to the picture men, as they expected to do considerable business on account of the Sunday visitors who come over from Louisville, Ky., just across the river.

Buffalo picture men will probably be allowed to do business on Sunday.

MAYOR McCLELLAN LOSES.

Justice Carr Says He Has No Right to Issue Six-Day Licenses.

The fight for Sunday shows by the motion picture men, which has agitated Brooklyn for some months past, received new impetus last week by a favorable decision from Justice Carr, of the Supreme Court, who granted a temporary injunction restraining the police from closing several picture shows operated on Sunday.

The houses in question were given "six-day" licenses by Mayor McClellan, while other houses were operating under "seven-day" licenses. At first an effort was made to mandamus the Mayor and thus compel him to issue licenses covering the full week. This was denied by Justice Thomas. Then the injunction proceedings were commenced, and under the decision of Justice Carr, the picture shows that have only a "six-day" license, may operate until a higher court decides against them. The opinion of the court is as follows:

Carr, J.: The plaintiff owns and operates a business catering to the amusement of the public in the form of a moving picture show, to which admission fee is charged. He has obtained a license under the municipal ordinances to carry on his business as "a common show." This license contains a clause making the condition that his place of business shall not be opened or operated on Sundays. Notwithstanding this express condition, he desires to carry on his business on Sundays and asks injunctive relief against police interference with his place. His theory is that his business is not "a common show," and therefore needs no license; or that if it be "a common show" and needs a license, the condition denying Sunday operation is so arbitrary as to be void of law. Therefore, he urges, that if the police will not let him operate on Sundays, they threaten to do a continuous trespass upon his property and hence entitle him to equitable relief.

The nature of the business of moving picture shows is commonly enough known; it is open to the public for an admission fee and aims sometimes at public instruction, but most commonly at public amusement. It has every essential feature of "a common show" and falls clearly within that class of business which has ever been subject to licensing by the State or municipal authorities. This seems to me indisputable, notwithstanding the earnest and able brief of the plaintiff's counsel.

This brings us to a consideration of the plaintiff's second proposition, viz.: That the condition expressed in the license is null and void, as being beyond the power of the Mayor. Briefly stated, this proposition rests upon the contention that the giving of a moving picture show is not itself unlawful on Sunday; and therefore that the condition seeks arbitrarily to deny the plaintiff the exercise of his lawful rights. It has been held that a moving picture show on a Sunday is not in violation of what was Section 265 of the Penal Code, and what is now Section 2145 of the Penal Law. (People vs. Finn, 57 Misc. 659. People vs. Hemleb, 127 A. D. 356.)

Section 265 of the Penal Code or Section 2145 of the Penal Law are not the only statutes which affect the question, and hence both of the decisions cited must be confined to their precise fact. In the Finn case the court recognized that there were moving picture shows which might fall within the prohibition of Section 1481 of the Greater New York Charter as well as Section 277 of the Penal Code (now Section 2152 of the Penal Law), and expressly declared itself as confining its decision to the very facts before it. In the Hemleb case, which was decided later, there was a conviction for conducting "a public show" on Sunday, by means of a moving picture exhibition. The learned justice who wrote for the majority of the Court, observed in his opinion, "Nor is there any question whether the defendant unlawfully carried on business on Sunday, inasmuch as he charged an admission fee. No such charge was made against him, and it may be that none would lie." That case was decided on the theory that the "public show" forbidden by Section 265 of the Penal Code was an outdoor or open air show only and reversed the conviction, because the proofs showed indoor performance. An examination of the records on appeal in the Hemleb case shows that no proof whatever was given as to the nature of the entertainment conducted by the defendant, except that there were moving pictures thrown upon a screen, and as a witness testified "the Thaw trial was shown." There was no attempt at proof, therefore, to connect the defendant with any claimed violation of Section 277 of the Penal Code. This decision was predicated upon the assumption that Section 265 of the Penal Code applied to the facts of that case. So far as it goes, that decision binds this court whenever applicable.

In the Fox Amusement Company vs. McClellan, 62 Misc. 100, Mr. Justice Blackmar assumed that the operation of a moving picture show did not fall within the provisions of Section 277 of the Penal Code, because they were not so enumerated in that section. Perhaps this assumption was not at all necessary to his decision. In fact, the learned court so declared when it observed later in its opinion: "Perhaps all that I have said on Sunday laws is mere dictum."

Yet the giving of "any tragedy, comedy, opera . . . or dramatic performance" on a Sunday violates Section 2152 of the Penal Law (formerly section 277 of the Penal Code).

Now it is a matter of ordinary knowledge that from time immemorial dramatic performances have been given without the use of spoken words either by living or lay figures. In England and France the art of pantomime had reached a high state of perfection many, many years ago. It is a well recognized feature of the dramatic art. Likewise in Italy and other countries the performance of the marionettes had grown to a high degree of artistic excellence for centuries, and the little puppets were used for the public amusement in the gamut of dramatic performances. The use of either of these methods of performance in this State on a Sunday would unquestionably violate Section 2152 of the Penal Law.

Most of the moving picture shows are but the manifestation of the same art, and may be properly classifiable as dramatic performances, verging from their most common form of farce comedies to the gruesome tragedies. This much has been held by the U. S. Circuit Court of Appeals under the copyright law in Harper Bros. vs. The Kalem Co. (N. Y. Law Journal, April 13, 1909.)

Of course, there may be, and doubtless are, moving picture shows which do not constitute dramatic representation, but in any event the penal laws of this State should not be so construed as to discriminate between different forms of the same kind of public entertainment, for apart from the statute, one is as innocent as the other. A person should have such legal right to give a public dramatic performance on a Sunday with living speaking personages as actors as another has to employ for the same purposes lay figures or photographic representations.

In the granting of a license the Mayor is vested with a proper discretion with which the courts should not interfere. This discretion, however, excludes the idea of the exercise of the power in such manner as to be arbitrary. Wherever such discretion is exercised arbitrarily, the courts will interfere for the benefit of those seeking licenses. The issuance of a license in this case imports that both the plaintiff and his place of business satisfy the requirements of law. The Mayor, however, thinks that the plaintiff's business should not be conducted on Sundays. To the extent wherein the business may be unlawful, the Mayor is right. To the extent in which it may be lawful, the Mayor should not interfere by the exercise of arbitrary power. The things which cannot be done lawfully on a Sunday are all enumerated in the Penal Law of this State. It is not for any power other than the Legislature either to enlarge or restrict the scope of this law. The latest expression of the Court of Appeals on the subject of licenses is to be found in the case of The People, etc., vs. The State Racing Commission, 190 N. Y. 31, where it was held that a peremptory mandamus should issue to compel the granting of a license to conduct a race track, where the refusal was based upon reasons not within the contemplation of the statute which conferred the power to license. The answering affidavits did not disclose any special reasons for refusing the plaintiff leave to operate his show on Sunday, other than the mere fact of it being Sunday.

There are nearly a dozen similar applications for injunctions now before this court, and which are decided herewith; and it appears from the moving papers in each of them that there are several hundred moving picture shows in operation under licenses which contain no condition as to Sunday closing. The result is anomalous, if not somewhat worse. The ordinary man will find himself unable to understand the apparent situation. While this result does not come about from any bad faith or favoritism, yet it looks so ill that a misunderstanding about it on the part of the average man is somewhat excusable. It should be, and is, an easy matter to determine fully in an appropriate tribunal whatever is mooted in the question of moving picture shows on Sundays. The criminal courts are open to punish any violation of the law. If the plaintiff gives his show on a Sunday which violates Section 2152 of the Penal Law, the police should not be restrained from arresting him and bringing him to trial. If he does not actually violate the law, then a constant police interference is nothing less than a continuous trespass, and should not be tolerated. An injunction will be granted pending the trial of this action, but so limited in terms as not to restrain the police from making a lawful arrest for any act of the plaintiff or his employees which constitute a violation of the Penal Laws. The order must be settled on notice.

CRATER BUYS THE ELITE.

George B. Crater, formerly secretary and treasurer of the Posey Amusement Company, Atlanta, Ga., has purchased the Elite theatre, at 36 Peachtree street, from that company and will engage in the moving picture business for himself.

Mr. Crater will devote all his time to the management of his theatre, and will at once make a number of changes and improvements in it. Arrangements have already been made for a number of new films, and in addition to increasing the orchestra, it is very probable that an act or two of vaudeville will be added to the bill.

MURDOCK HARD HIT.

His Press Department Demoralized and His Agent in a State of Collapse.

Last week's revelations of The Dramatic Mirror, which revealed conclusively the weakness of the so-called "independent" movement, has had a most disastrous effect upon the press department of the Murdock wing of the "independents." The usual weekly screed in The Show World of last week is devoted to an effort to discredit certain sources of information which have been developing facts detrimental to the "independents" and extolling the facilities which Murdock claims to have for the gathering of information. It is a weak defense and not well calculated to restore confidence to the ranks—the shattered ranks—of the "independents."

The press agent of Murdock reveals the fact that some of the "independent" exchanges are up to their old tricks of flim-flamming the exhibitor, but attempts to clear the skirts of Murdock and his tribe by casting the blame upon other so-called "independents" not in the Murdock camp. This is a case of the "pot calling the kettle black."

It is very convenient for the Murdock crowd to have a "goat." Take notice that everything that is good will be done by Murdock and everything bad will be the fault of the other fellow.

Murdock and his optimistic press agent have mapped out a program that will keep them busy living up to.

KLEINE OPTICAL CO. TAKES NEW OFFICES.

The Kleine Optical Company, which has been located at 662 Sixth avenue, New York, has taken new quarters at 19 East 21st street. The New York offices of Mr. George Kleine will be located at the same address.

DELIGHTED WITH "MEPHISTO AND THE MAIDEN."

"I wish to state my opinion of subjects up-to-date. The film above mentioned, is the last film released by the Selig Polyscope Company, and as the Chicago public classes me as one of the greatest critics on moving pictures, I will give my worthy opinion that it is the greatest scenic subject ever manufactured. It is the finest piece of art made by any American manufacturer. The detail and the surroundings of the scenery, the characters and the plot was carried out to the extreme. By getting out scenery the way this scenery was gotten out, I think that it cannot be equalled. I think very few American manufacturers can turn out the same class of work as Mr. Selig has in the past. No European firm will take the stand to compete with him."

SAMUEL SCHILLER,
Schiller Film Exchange.

PICTURE EMPLOYEES ELECT OFFICERS.

The Moving Picture Theatre Employees' Association of Brooklyn, N. Y., at a meeting held April 26 at Sogenfrie's Hall, elected the following officers: Thomas Mackey, president; M. D. Pronk, vice-president; Edward Natell, treasurer; Henry Sogenfrie, secretary; Joseph Huffmire, recording secretary.

MR. J. A. BERST RETURNS.

Pathe Freres' American representative, Mr. J. A. Berst, returned to New York last week from an extended business trip to the home office of his company in Paris. He is in the best of health and reports the trip a most enjoyable one. Mr. Berst attended a convention of European film manufacturers while abroad and says that they seem to be unable to get together.

NEW PICTURE COMPANY FORMED.

The Progress Motion Picture Co., of Ogden, Utah, has been formed with a capital of $25,000, divided into shares of $100 par value. The officers are Albert Scowcroft, president; Charles Zeimer, vice-president; W. W. Hodkinson, treasurer; H. A. Sims, secretary.

U. S. NAVY DEPARTMENT GETS LICENSE.

The Motion Picture Patents Company has granted a license for a projecting machine to the U. S. Navy Department, which will use it for public exhibitions in connection with the recruiting department.

HAYMAN GOES TO SYRACUSE.

A. C. Hayman, formerly connected with the Actograph Company of New York, has accepted a license from the Motion Picture Patents Co. to establish a film renting exchange at Syracuse, N. Y.

Films of the Week

(See Advertisements for Release Dates.)

AMERICAN MUTOSCOPE & BIOGRAPH CO.

"A BABY'S SHOE."—Beautiful Life Story of a Long Separated Brother and Sister.—This is unquestionably the most beautiful motion picture story ever portrayed, dealing as it does with a subject of the most profound nature. The atmosphere is that of sanctity and there is not a harsh nor discordant note in its entire length. Beautifully yet consistently staged, convincingly acted, and handled with a delicacy seldom if ever equalled in picture productions, it becomes the very acme of the art. This is emphasized by superb photography. The story is a touching one and tells of the young widowed mother of two children, who is forced by extreme poverty to part with one of her children, a baby girl, by placing it in a basket on the doorsteps of a wealthy banker. Before leaving the baby, the poor mother takes one of its little shoes to keep as a memento. Returning to her cheerless home she is seized with a paroxysm and falls lifeless in a chair, with her little boy at her side. A neighbor hearing her cries runs for the parish priest, who finds the poor woman beyond human aid. Her soul has departed into eternity. She still clutches the little shoe, which mutely tells the woman's sad story. The good priest takes the boy as well as his sister's shoe. Meanwhile the baby has been found by the banker and his wife and they decide to adopt it. Fifteen years elapse and we find the girl grown up, in blissful ignorance of her origin, of course imagining the banker and his wife her parents, while the boy has gone through his collegiate course preparatory to Holy Orders. One afternoon while walking in the park the boy's attention is attracted by a runaway, and leaping to the roadway, he seizes the bridle of the wild, fractious horse and brings it to a standstill. Assisting the young lady occupant of the vehicle to a taxicab, escorts her to her home. A strong friendship between the two young people ripens later to love and the boy is seen struggling between the all-important questions as to his future whether it be religious or secular. His love for the girl is so strong, so pure, that he determines to gain the old priest's consent to his marrying instead of entering the priesthood. What a blow it is to the good old Father, but he feels it may be for the best, and consents even to marry them. Now, the banker's wife thinks it only just to the young people to reveal the truth about the girl, telling of how she found her fifteen years before, and that one of her little shoes was missing. At this intelligence the old priest is staggered, for he sees at once that the marriage cannot take place—they are brother and sister. He raises his head in thanksgiving for the grace of God that brought about this timely revelation. However, brother and sister find "The peace that passeth all understanding." She becomes a nun and he goes to his ordination into the priesthood, giving their future lives up to the honor and glory of the Divine Master, whose guiding hand showed the better way.

"THE FRENCH DUEL."—Extreme tranquillization hovered over the Salon litteraire of the Club Montmartre, and the members seemed to be in a state of ennui, the silence being broken only by the ticking of that horometrical instrument, the clock, when Mons. Leon Martinel enters in company with Mons. Gaston Tortoni, whom he introduces to Mons. Alphonse de Signoles. Alphonse orders le garcon to bring a round of cocktails, and he puts an olive in each. This Tortoni objects to, but Alphonse insists—"Oui! oui!" Tortoni then, with the thumb and forefinger extracts the olive from the cocktail, and hurls it—yes, hurls it, in the face of Alphonse. Consternation! The members stand aghast until Alphonse retaliates in like manner. Amazement! The feud is on, honor must be satisfied; a duel is inevitable, and speculation keen, as Alphonse is in the bantam class, while Tortoni is a replica of the Eiffel Tower. On the field of honor, beside the ruins of the old Conciergerie, they meet. A corps of trained nurses, doctors and undertakers arrive, and the seconds prepare the weapons, while the undertakers measure the contestants for their prospective receptables. Muskets are first selected, but [illegible] accidentally discharges and throws the party into hysterics; so they are discarded. Rapiers are finally resorted to and a most furious combat is precipitated, which would have resulted fatally for Tortoni had he not had a tin tray concealed beneath his vest as a shield, and so the duel finishes to the entire satisfaction of everybody but [illegible].

"[illegible] AND THE LADY BOOK AGENT."—There is no question that the good-natured man is always made the "Patsy," and so it is that poor Jones, [illegible] is always getting into [illegible] episode in an experience with a female book agent, who tried to sell him a book [illegible] he keeps "ho' wobbled." The work does not appeal to affable Edward, and he, with gentlemanly firmness, ejects her from his office, as his friend, Dick Smith, enters, to whom he mimics the ludicrous antics of his visitor. All this is witnessed by this modern Clio, who is peeking through the keyhole. She vows to be revenged, and seeing a box of gloves which Jones has bought for his wife, she substitutes her corsets for the gloves, writes a note which she puts in his overcoat pocket, asking him to return her corsets, and finally sends a letter to Mrs. Jones, warning her of her hubby's perfidy and to search his pockets for proof. Does the scheme work? Well, there seems to a certainty a case of "Jones vs. Jones" appearing on the calendar of the divorce court, in the near future, but the book agent becomes conscience-stricken and sends a letter of contrition to Mr. and Mrs. Jones, explaining everything. Peace again reigns and Jones receives the osculatory balm on his throbbing forehead.

EDISON MFG. CO.

"A ROAD TO LOVE."—Romance of a Yankee Engineer in Central America.—The theme of our picture is love. A young American engineer, sent to Central America to build an electric road, is prevented surveying over the plantation of a wealthy planter.

The engineer visits the planter's home to plead, and meets his beautiful daughter. An army officer, a rejected suitor, becomes insanely jealous.

The engineer's appeal proves fruitless. The engineer determines to push the work at night, but is discovered. The daughter, in her father's absence, goes armed to prevent the work.

She is surprised to find the engineer, for whom she has conceived a liking, in charge. But duty forbids sentiment, and she tries to be very masterful in her opposition.

They parley, and Eunice, while trying to be firm, is not obstinate. She sends for lunch, and invites the engineer to partake. The father and officer arrive.

The father sends the girl home and orders the engineer away. He dismisses his workmen and quietly departs. He is followed by the officer and accused of trying to win the girl.

The officer shoots the engineer, and tries to conceal his crime by firing the brush. The girl hears the shot and hastens to the spot. She saves the engineer from a fiery death.

She nurses the engineer back to health. During his convalescence a letter arrives ordering him to complete the road in two weeks in order to hold the franchise. The girl resolves to complete the road for him, and it is finished within the appointed time.

The excitement causes a relapse. In his delirium he sets forth to finish his work. He is brought back unconscious. When he recovers his memory is gone.

Eunice and the engineer, while walking, come upon the road suddenly. The sight restores his memory.

Overcome, he decares his love. He has earned the "right of way" to a woman's heart, and double happiness crowns his recovery.

"FUSS AND FEATHERS."—The day Mrs. Bangs purchased her new Easter bonnet will ever be remembered by Mr. Bangs as one of calamity.

Primarily, his irascibility is responsible for the sum total of his misfortunes.

Resting in the sitting room, his wife's entrance disturbs him—Mrs. Bangs worships at the altar of "Fashion"—A "Peach Basket" creation of heroic size, entirely covered with fruit and floral decorations, is the latest acquisition to her wardrobe—She displays it with pride to her husband—who bitterly denounces her extravagance. In a war of words—Mrs. Bangs is victorious—Mr. Bangs leaves the house, seeking rest under the shade of the porch. The cook, ignorant of his presence, showers him with chicken feathers much to his discomfort.

Nervous, he decides on a quiet smoke in the dressing room—a match thrown on the floor ignites a pillow—it bursts into flames—instant action is necessary—in his excitement he uses his wife's hat to smother the burning pillow—the fire out, he finds that the hat is ruined. Hearing footsteps, and fearful of her wrath, he hides the smoking creation in the bed tick and escapes out the window on to the freshly painted sill—doing this he virtually jumps from the frying pan into the fire.

Mr. Bangs is smeared from head to foot with new paint—the painter is greatly incensed, but listens to the unlucky man's explanation of the situation. Unfortunately, in his agitation, he overturns the paint pot. The painter's sympathy turns to anger—he forces Mr. Bangs back through the window and follows him into the room.

Mrs. Bangs demands explanations which the painter spitefully proffers—the hat is brought out of the feather bed—the sight of her ruined "Peach Basket" throws her into a violent rage—ignoring explanations she seizes her unhappy husband and smothers him with feathers until he begs for mercy.

"THE DOCTORED DINNER PAIL."—Harrigan, a helper on a steam road roller, after a hard morning's work, finds a comfortable seat on the roller and proceeds to enjoy his noon-hour lunch reinforced by a generous pail of beer.

The engineer, a practical joker, observing Harrigan's peaceful attitude, slyly pours some machine oil in his beer and hides to watch the result. Harrigan's next sip causes him to bounce up in bewilderment.

Harrigan realizes the joke, and to get even, pours the beer into the water tank of the roller. Then the trouble begins. The roller begins to act in a very queer way. The engineer loses control of it, and it rushes up and down the streets like a thing possessed.

On its return trip it runs over Harrigan, who has been standing in the middle of the road enjoying the engineer's predicament, and flattens him out like a pancake. The engineer is horrified and gets an air-pump and tries to restore Harrigan.

In this he succeeds, but finds that Harrigan is entirely too tall, so he gets the heavy wooden sledge and hammers him down. More trouble, for now Harriman is crushed into the semblance of a dwarf, and he tries the air-pump again, with success.

Finally, with the aid of a shovel, the air-pump and sledge hammer, he moulds poor Harrigan into shape—and with a sigh of relief returns to his roller, which has sobered up by this time—and all three resume their toil, nothing the worse for the adventure.

"LUNATICS IN POWER."—A good-natured old uncle is induced by his two favorite nieces to visit an insane asylum. The trio arrive during meal time. Uncle, while waiting the arrival of the superintendent, wanders around and incautiously enters an empty room. As he is about to come out, a keeper passes and thinking Uncle is a lunatic trying to escape, forces him back and locks him in the room. Uncle protests, but to deaf ears. Finally, becoming excited, and very mad, he makes a terrible racket. Keepers arrive and undertake to quiet him. He escapes them—and they have a lively chase through several rooms. During the excitement they run across the lunatics who have just had their dinner and who join in the chase. One lunatic succeeds in closing the door on the keepers and locks them up. Uncle, however, hides behind a curtain.

The lunatics hold a consultation over Uncle, decide that he is insane and that he is a chicken and immediately proceed to transform him into one. A pillow furnishes the necessary feathers and molasses the sticker. In honor of his arrival they decide to have a feast with chicken as the main dish—Uncle to be the chicken. Ere they can execute their fell design, the nieces arrive on the scene in search of "Nunkey." They are ushered in by one of the insane "trustees," who imagines himself to be the superintendent. He invites them to stay for the chicken dinner. In the meantime, the superintendent (locked in a separate cell) sees the "Queen of Sheba" parading near-by. He makes love to her and she, delighted, condescends to open the cell door. He liberates the keepers in time to prevent Uncle being sacrificed. The lunatics are driven to their rooms, and Uncle and nieces depart, all vowing to "Never Again" enter an insane asylum.

"THE PONY EXPRESS."—When Mohammed called the mountain to come to him and it came not, he very wisely went to the mountain. In this age of scientific miracles, the moving picture brings to the auditor, comfortably seated, in a cosy theatre, many a far-off scene of interest, or reconstructs historic scenes and events of the past. The stirring days of early Western life are faithfully reproduced in our thrilling picture, "The Pony Express," showing the dangers and hazards of those days.

Jim, the Pony Express rider, is in love with Hazel, the beautiful daughter of a settler—but her admirers are many, and among them Jack, a cowboy of the "X. Y. Z." ranch, is the most devoted. Jim, starting on his journey, is warned to look out for hostile Indians, who are on the warpath. Shortly after leaving the relay station, he is pursued by a scouting party and wounded. His faithful pony is shot, and from over his prostrate body Jim puts up a gallant but seemingly hopeless defense.

Jack, who has been out after Buffalo, attracted by the sound of firing, attempts to ride to Jim's assistance, but in turn is pursued by the Indians, wounded, and only by a ruse escapes. Riding to the settlement, he reaches Hazel's cabin in time to warn her and sinks unconscious at her feet. Hazel rides to the station, and leads a party of plainsmen to the rescue. They arrive in time to rescue Jim. Hazel and her father carry Jim home on the father's horse. The rescue party follows the fleeing Indians and wipes them out.

"SEE A PIN AND PICK IT UP AND ALL THAT DAY YOU'LL HAVE GOOD LUCK."—To all great movements there is always an "advance" and a "rear guard." Today the "world's advance guard" is seriously considering the problem of communicating with our fellow-planet, Mars. The "rear guard" is concerned with dead men's laws, why does a chicken cross the street and other old superstitions. Our hero belongs to the last rank of the "coffee-coolers." He would not pass under a ladder for a fortune. Friday is his evil day. Ever on the alert for trouble, he stumbles over a pin and

is happy—because he knows now that "luck" has befriended him. Leaving home in the morning he keeps his "weather-eye lifting" for horseshoes, ladders, white horses and pins. He finds a pin and pounces on it as if it were a golden nugget and proudly secures it in the lapel of his coat.

But the charm somehow fails to work, for before he goes far he has a bad fall. In haste he tries to make up lost time, loses his car, and thereby misses an important engagement. While sadly pondering on the pin's perversity, a bicycle upsets and worries him. Well, he gets his car, but finds he has lost his pocketbook and unable to pay his fare is thrown off. In consequence he is late for his train—makes a mad rush to catch it—elbows people right and left—is arrested and finally, in the solitude of a cell has time to remember that it's a "poor rule that will not work both ways" and then throws the "blamed pin" away.

ESSANAY MFG. CO.

"THE BACHELOR'S WIFE."—A young man who has always obtained money from his doting uncle, with which to satisfy his debtors, finds his debts accumulating so rapidly that, in order to gain the desired amounts, he writes his uncle—first that he is married; next that he has a child, and finally that he must have more money for clothes for them both.

The uncle, becoming suspicious, writes his nephew that he will call and visit him and his family. The nephew, on receipt of this letter, becomes frantic, knowing that he must produce a wife and child, or his uncle will cut him off because of his deceit.

He rushes into the street and asks the first woman he meets to be his wife for a day, and promptly has his face slapped. He tries this several times with the same result, until he meets a slavey scrubbing a stoop. She consents, and after buying her a handsome gown and decking her out, he gets her to his quarters after many mishaps, just in time for the uncle's arrival.

The uncle, surprised at her antics at dinner, demands to see the child. The nephew rushes to the janitor and giving him some money tells him to get him a baby immediately and he will give him more money. The janitor rushes out and after trying unsuccessfully to steal two babies, he at last spies a baby alone in a carriage, grabs the child and rushes to the nephew with it.

As he bursts into the rooms with the baby, who has a heavy veil over its face, the nephew grabs the child and proudly hands it to his uncle.

The denouement is reached when the uncle, lifting the veil, discovers a negro baby. The mother of the child, a big negress, enters in a rage, seizes the child and puts all to flight.

This picture fully sustains the reputation of the Essanay as premier comedy producers.

"MR. FLIP."—In this picture we tell the story of a young man who considers himself irresistible, and through his egotism runs the gamut of misadventures. After dressing himself in extraordinarily bad taste, he sallies forth to conquer the fair sex.

He first enters a dry goods store, approaches the ribbon counter and endeavors to start a flirtation with a saleswoman, is severely reprimanded by receiving a slap in the face, and is ejected from the store. He then in turn enters a manicuring parlor, telephone office, a lady barber shop, bar room and lunch room, and in each instance his fate is the same as that experienced in the dry goods store.

However, he apparently refuses to be subdued, and we next find him occupying a box seat at a vaudeville show. A very attractive soubrette is doing a song and dance, and after starting a flirtation with her, he sends her a bouquet with his card, requesting that she meet him after the show.

The actress, upon going to her dressing room, formulates a plan to have her colored maid keep the appointment she has with the would-be dude, and accordingly places her coat and hat upon the negress, covering her face with a heavy veil. The young man, waiting at the stage door, meets the wench, and together they enter a cafe. After ordering a sumptuous repast, Mr. Flip endeavors to embrace his companion, and in doing so her veil is disarranged revealing the fact that she is a negress. The result causes great excitement, and he is roughly ejected by the waiters in attendance.

However, he is not yet the least discouraged, and finally meets his Waterloo at the hands of a bevy of laundry girls. This subject is original, well acted and photographically perfect.

KALEM CO.

(Complete Lecture.)

"GOOD FOR EVIL."—A Tale of the Saw Mills of Florida.—The beautiful film which is next on our programme is one which I am sure you will all enjoy, for it tells a story of real heart interest and it teaches a lesson which everyone of us may take to heart. Doubtless everyone of you knows of similar happenings in the mills around this very town. Mildred Sharp is a pretty girl living in one of the famous lumber centers of the South. Her old father and her sweetheart, Frank Strong, both work in the saw mills, and the lives of the three were running along smoothly until one day the owner of the mill took a sudden fancy to Mildred. At first he pressed his suit manfully, but failing to reach Mildred's heart, as it was already given fully to Frank, the mill-owner adopted other tactics. We shall see just how he tried to force Mildred to marry him and how he failed in every instance. But best of all we shall see how this hard-hearted mill-owner finally realized his error and how Frank, Mildred and her old father returned "good for evil."

Scene I.—Here we see the exterior of the sawmill. The noon whistle sounds and all stop work. The owner of the mill, an arrogant man, very self-sufficient, comes into view, as Mildred's father and sweetheart come downstairs awaiting their lunch. As the owner passes, the father speaks in a very differential way, but the owner, White, barely nods and enters the mill. Now Mildred enters with other women with a lunch basket which she gives to her father. She is greeted tenderly by the old man, while her sweetheart, Frank, does the same, though not so openly. They hold an animated conversation, laughing and joking, during which the owner appears at the back, and seeing her, watches a moment, then comes forward and after greeting her effusively, tells her he is coming to her house that night. The father goes away to eat his dinner, and Mildred starts to go, Frank accompanying her for a little way.

Scene II.—A roadway leading from the mill, and in the foreground a pretty little nook. Mildred and Frank approach this, swinging hands and merry. They seat themselves, and he kisses her. Frank pulls out a roll of bank notes, and showing them to her, explains they are for their future home,—that they will be able to wed soon. Both are happy, and are much startled to be confronted by the mill-owner, who has followed them out of the last scene. Seeing him approaching, Frank drops his arms from about Mildred, and rises to his feet. White gives a suspicious glance at them, then in anger asks Frank why he has left the mill without permission and orders him back. Frank acquiesces with as good grace as he can command, and with a farewell to Mildred, exits. She watches him off, White watching her narrowly, and then, as she is about to exit, asks if he may accompany her home. She coldly assents and they walk out together.

Scene III.—The gate leading to Mildred's home—vinerun and pretty, but poor. Mildred and White enter, he opens the gate for her, and she is about to enter when he detains her, and to her astonishment, asks her to marry him. Then she tells him of her engagement and shows her ring. He becomes angry at her refusal, but urges. He laughs scoffingly, and tells her of all he will do for her, but she becomes indignant. Then he withdraws, but not before telling her she will rue this day.

Scene IV.—We are in the back yard of Mildred's home. Her father enters from the house, looking stealthily about, and gripping a small sack of money. Then he draws forth a letter and with shaking hand opens it and reads:

Caleb Sharp:—As you doubtless know, the mortgage on your place is due tomorrow, March 1st, I will call for payment at 3 o'clock.

A. G. WHITE.

He seats himself with his back between the table and the doorway, and just as stealthily opens the bag and empties it. Small coins and one or two bills fall out (they represent his savings for paying the mortgage.) He goes over them carefully, his face strained and twitching. Then he shakes his head, and drops it to his hands. Mildred appears at the doorway and calls him—he tries to hide the money with his arms and hands. She tells him Mr. White is in front, and retires. He gathers his money together, puts it in the bag, and rising stiffly, exits around the house.

Scene V.—Here is the front of the house. White is waiting, smoking, with a satisfied smile on his face. Now Mildred appears at the door for an instant, telling him the father will be there immediately. He nods to her, and she goes back into the house. Now the father comes from around the house, and greets White, who enters immediately into the business at hand. The father tells him he cannot pay all—hands the bag, and while White is opening it, begs more time, with tears in his eyes. The girl listens and hears the curt, cruel refusal, and shrinks back. Neither know she is there, as White offers to give him back the place, if he will give him his daughter in marriage. The father tells him Mildred is to marry Frank. She hears the curse that follows and rushes down between the two. White tells the father to leave it up to her, and the father explains the situation. The girl refuses—the father takes her in his arms as White would urge, and drawing himself to his full height, refuses also. White makes a threat, and Mildred orders him to go. She watches him off, as the father drops his head in agony, she stands beside him, and strokes his hair, comforting him.

Scene VI.—That evening, Mildred leans over gate, sadly waiting for Frank. He comes and asks what is the matter, and she asks him to go for a stroll.

The bars leading to the woodland pasture. Mildred and Frank lean over them. Mildred is crying and tells Frank of their trouble. He thinks for a minute, then pulls out the roll of bills, carefully tied and carried inside his shirt in a little "grouch bag." He wonders if that will be enough, the two count them—the girl is overjoyed, and carefully replacing them, they return to the house.

Again the yard of Mildred's home. The old father comes from the house and falls on his knees in prayer, and with arms upstretched, is praying for help in some form. Mildred and Frank approach from the corner of the house and see the old man on his knees, and respectfully draw back, looking out just to see if he is through. When he regains his feet they come forward, and tell him the good news, and Frank brings out the money. The old man cannot believe his hearing, but draws out his bag also. Mildred seats herself in a chair and takes the money in her lap. It amounts to $300. The old man is laughing and crying together, and accompanied by Frank, departs to pay the mortgage.

Scene VII.—This is the lawn of White's home, a fine one. White is seated on the front steps reading his paper. Now approaches a colored servant. Tells of Frank and the father's arrival, goes out and returns with them. Frank and the father enter, the latter trembling with joy. He rushes to White and hysterically tells him he has the money. White does not believe him—until he sees it—asks him where he got it. The old man points to Frank. White is very nasty—tells them it is all right. Frank reminds the old man to ask for the signing of the release. White gives it over reluctantly and they depart, the old man extending his arms in thankfulness for the old home being saved. White is left alone to his thoughts.

Scene VIII.—Now we are at the sawmill again. White seems very vindictive as he awaits the coming of Frank and the old father. Others pass by, going in to work, and then he sees Frank and Mildred's father. They start to enter to work, and the owner tells them they are needed no longer. The old man gasps, but Frank, comprehending how things are, takes his arm, and they go away together.

Scene IX.—We are at the gate of Mildred's new home. Father comes first with fishing rods. Frank and Mildred come with the baby. Mildred takes the baby from Frank, and waves to them as they go toward the river.

Three years have now passsed by. Frank and Mildred were married shortly after Frank's discharge from the mill. The old father is living with them and he and Frank are starting for a day's fishing. Mildred accompanies them to the gate. Frank, who is carrying their baby boy, now gives it to Mildred, and bidding them both a fond goodbye, starts for the river with the old father, while the baby holds out his hand and cries to be taken along.

Arriving at the river we find them seated on the dock intent on their fishing. Frank is having poor luck and the old father rallies him and jubilantly draws in a fine fish.

Meanwhile White has attempted to cross the river to his mill in a small skiff. In reaching over the side of the boat to recover his hat, he has fallen in the water. Being unable to swim and with no help in sight, he is in great danger of drowning. He struggles frantically, but is rapidly growing weaker. Twice his head has sunk beneath the water.

But back at the dock. The old man suddenly sees White's danger. He tells Frank. Without a moment's hesitation, Frank leaps boldly into the water and starts bravely for the sinking man.

White is almost exhausted. For the third time his head rises above the water and slowly begins to sink. But with a few strong strokes Frank is beside him and soon has the now almost unconscious man in the boat.

Scene X.—Back at Mildred's home the next day we find the happy family out in the yard enjoying the pleasant weather. The old father has the baby boy in his lap and he and the mother are amusing it. Frank is busy building a wagon for his infant son. Now they all notice with surprise the approach of a visitor. It is White. He comes in with hand outstretched and thanks Frank for his brave deed in saving his life. He asks forgiveness for his unjust conduct towards them. Frank steps forward and gives him a hearty handshake. White now draws forth his purse and offers Frank a generous reward. Frank refuses it. So does Mildred. Now he offers it to the old father, who draws himself up proudly and refuses it. Meanwhile, the baby boy frightened at the strange visitor has been crying lustily. Now White holds out the purse to the baby, who thinking it a new toy, stops crying immediately and takes it with childish eagerness. White takes the youngster in his arms and the happy father, mother and grandfather stand watching them.

GAUMONT

(GEO. KLEINE)

"AN UNEVEN KEEL. Mother and daughter hurry to the dock to greet the father on his return from a long voyage. Many shouts of joy and greeting are heard round about, but the father does not appear.

They enter the boat and the captain breaks to them the news of the father's death at sea. Without money they are in great despair.

Donning the father's clothes the young girl endeavors to secure the position of cabin-boy. She is successful and secures part of the pay before starting. She hurries home to her mother with the money, keeping a trifle to pay for a round of drinks out of courtesy to the sailor aiding her to secure

the position. Her sex is unknown and all are having a good time, in fact, too good a time, when the police interfere and the cabin boy is injured in the scramble to evade the law. His companion carries him home, and there the removal of the cap discloses his long hair, while the mother's exclamation of fear for her daughter makes known the girl's identity, to the embarrassment of the new friends.

The sailor becomes a steady caller and the two are soon united in marriage and thereafter the mother makes her home with them.

"THE CYCLONE SNEEZER."—This series of views presents the dire results of a severe cold in the head.

The gentleman afflicted is forced to sneeze so hard as to render the effect of a miniature cyclone. A servant is blown over, the janitor in the hallway turns a somersault, guests at the dinner tables are dispersed, a lady dancer loses her equilibrium and to cap the climax, his sneezing becomes so energetic that the lights are extinguished and all hasten pellmell out of the room. The unfortunate fellow hurries home to secure relief and en route experiences a few more violent attacks.

Innocent and exceedingly amusing incidents prevail throughout the subject. Excellent photographic detail.

"THE ACTOR'S MOTHER."—In a little hamlet situated on the sea coast is the hut of an aged woman and her son. An existence is barely maintained by the old lady's mending nets. The son is led astray by evil companions and takes a fancy to the stage. He concludes to join a company passing through the village and makes his departure at night, taking with him what little money his mother has.

The next day the landlord calls for his rent, and when the old lady goes to the cupboard, she finds she has been robbed, but the landlord does not believe her and puts her out of the house. No other recourse at hand she is forced to beg for food and a shelter. She wanders from town to town and at a metropolitan city she approaches the casino to beg when a picture on a large billboard attracts her attention and acquaints her with the fact that her wayward son has attained fame in the theatrical field.

Numerous times she meets her son and endeavors to speak to him, but each time she is trembling with emotion and unable to speak.

Finally she assumes courage and attempts to speak to him as he stops to light a cigarette, but he pushes her aside and she falls over. He then stops and looking at the old lady he sees her hold a photo that he recognizes as his own. Stooping over her prostrate form he gazes into his mother's careworn features and remorse overcomes him. He humbly begs forgiveness for the wrong done her, receives her pardon and kisses her before she dies from the shock of their long-deferred meeting.

"FREE CHAMPAGNE."—Wandering Willie turns joker and is having the laugh on everybody when the table turns and poor Willie gets a trouncing and a bath.

URBAN ECLIPSE

(GEO. KLEINE)

"WILBUR WRIGHT AND HIS MAJESTY, KING EDWARD VII."—This series is taken at Pau, France, and shows Wilbur Wright's aeroplane performing in the presence of His Majesty, King Edward VII, and a large number of officials. The royal group is plainly visible and the background is formed by a splendid panorama of the Pyrenean mountains.

"BAMBOO POLE EQUILIBRIST."—A delightful deviation from the usual performances of this kind is found in the marvelous feats of muscular strength and agility displayed by the natives of India.

"A TIMELY APPARITION."—An historic subject of intense interest. An old Gallic chief on the point of death wishes to see his daughter happily married before he dies.

The young girl is invited to choose from a number of admirers and in turn refuses a bard and a druid, accepting a young warrior.

Both of the rejected suitors swear vengeance and after the death of the chief the druid announces that the gods have communicated to him the fact that the old chief will not rest in peace unless his daughter is burned alive on his funeral pile.

The girl is tied to the stake and about to be burned when her husband rescues her to the horror of the worshippers gathered who deem the act one of flagrant sacrilege.

The angry mob pursues the fleeing pair over the jagged cliffs and are about to overtake them when the apparition of the old chief interposes and extends a hand over the druid and bard, who drop dead.

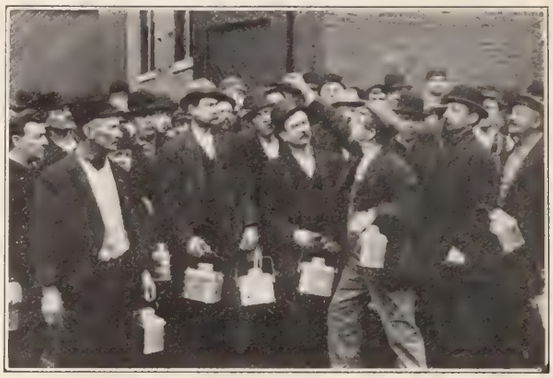
This makes clear to the people the plot of the two conspirators an they lustily cheer the young couple, whereupon the apparition vanishes.

LUBIN MFG. CO.

"THE RIGHT TO LABOR."—John is a hard-working fellow and a good provider for wife and family.

The Factory.—Bill is kissing wife and children good-bye and leaves for the factory, where he is employed. Here some excellent views are introduced of a steel making plant with John at his work.

Agitator.—It is lunch time. The workingmen sit and stand around, many listening to the speech of an agitator who tries to persuade the workingmen to ask for higher wages. Returned to their work, the unruly spirit of some of the workingmen begins an agitation and soon a resolution is passed demanding higher wages. John is approached to sign the resolution, but he refuses to do so.



A Demand for Higher Wages.—A delegation of workmen waits on the general manager. He promises consideration of their demand. After awhile he sends the following note to the leader:

"On account of the general depression in business, we regret not to be able to grant your demand for higher wages. If business improves, we will be able to consider your request.

"A. HOLMES, General Manager."

Declaring a Strike.—The workmen decide to strike. They lay down their work one after another. They ask John to join them, but he absolutely refuses to do so. "I have a wife and children to take care of, and I will stick to my work." All leave. When the general manager comes to the factory, he asks John about the whereabouts of the men and shakes John's hand heartily when he is informed that all went out on a strike except he and a few others.

This is a Free Country. You Have the Right to Strike; I Have the Right to Labor.—Pickets of strikers guard the factory to prevent men from going to work. John, however, is not to be detained, and goes to his work as usual, saying: "This is a free country. You have the right to strike; I have the right to labor."

An Eventful Night.—It is night time. Some fanatics decide to get even with John and try to blow up his house. Their intention, however, has been frustrated, and on bended knees John and his wife thank God for their escape from harm.

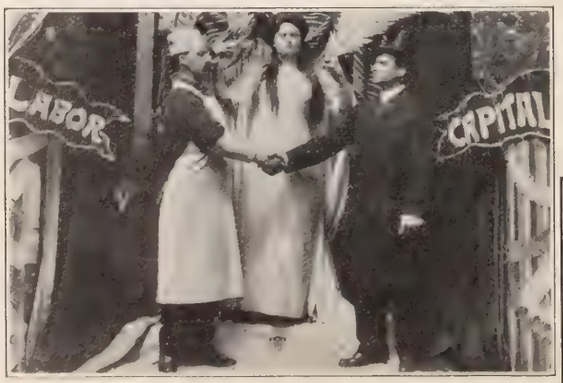
Three Months Later.—John is now superintendent of the works. All the men have returned to work. A boy enters the superintendent's office and hands John the following note.

"Owing to your diligent work and that of your men, conditions have greatly improved. We therefore have decided to advance all wages 10 per cent. You may employ all your former help, bar none.

"Thanking you for being true to us in time of trouble, we remain, Sincerely yours,

"S. HOLMES, General Manager."

John at once notifies his fellow workmen and there is great satisfaction all around.



An allegorical picture: Labor and Capital joining hands, while the Goddess of Liberty waves a wreath and a palm of peace over them.

"A GOLDEN LIE."—"Rags," the Little Orphan.—Rags, scarcely clad, sells papers at the street corner. Business was very poor today and so he returns hesitatingly to the house where shelter is given him for the money which he earned through selling papers. More than once he has been maltreated for not selling all the papers and he does not fare any better this day. A few morsels of food are thrown at him, after which he seeks his resting place for the night, a sack of straw.

Rags is Taken Care Of.—Rags is at his street corner selling papers. Suddenly he sees a finely dressed girl crossing the street just as a bicycle rider approaches at a fast speed. Quick as lighting, Rags throws down the little girl out of the way of the bicyclist, while he himself is run down and rendered unconscious. An ambulance is called for and Rags is brought to the hospital, while the bicyclist is arrested. The little girl follows Rags to the hospital and thanks him for saving her life. The father, investigating the life of the youth, decides to take care of him. He pays the couple who had granted shelter to Rags for their trouble and now a new life begins for Rags.

Ten Years Later.—Rags, Benefactor, His Son the Black Sheep.—Elsie, the little girl, has grown up to a young lady. Her brother, Tom, is good for nothing. He had gambled and lost and needs money. He asks mother, but having spent all her savings she is unable to give him more. Just then Mr. Walker, the father, enters. After much persuasion from his wife and daughter, he hands his son some money, for the last time, as he says. Tom immediately leaves for the club room, where soon the money is lost at the card table.

Rags is Confidential Clerk to His Benefactor.—Rags is working at his desk. Mr. Walker enters. He apparently is very fond of Rags. Elsie calls for her father and incidentally shows her love for Rags. After both have gone, Tom enters. He is apparently under the influence of liquor. He wants to ask his father for money. Rags, not wishing his benefactor to see his son in this condition, gives Tom some money of his own and pushes him out of the door.

An Unexpected Meeting.—It is night time. Tom, knowing that a large sum had been received by his father after banking hours and that this money is lying in the safe at his father's office, puts on a mask and breaks into his father's office. Incidentally, Rags passes the building and is very much surprised to see light in the office and a man's shadow upon the shade. He slowly enters the building and phones to the police to send an officer. He



then enters the office, procures a revolver, turns on the light and holds up the surprised robber. A quick move and he tears the mask from the robber's face.

Rags Lies to Save the Good Name of His Benefactor.—The surprise was so great that Rags dropped the revolver. He quickly picks it up and tells him to exchange places with him. He then forces him to phone to his father to come at once or else the police would be there and Tom would be arrested as a thief. Tom does as told. Rags puts on the mask and holds up his hands while Tom stands before him pointing the revolver at him. Mr. Walker enters, goes over to the supposed robber and tears off his mask. Seeing Rags he drops in his chair, heart-broken. Rags begs forgiveness, but the old man, thinking of all he did for the boy, cannot forgive him. Just then the police officer enters, but



is told to go and that all was a mistake. The officer understands and exits.

I Don't Believe It.—Tom and his father return home. Mr. Walker relates his experience, but Elsie refuses to believe it. "Ask Tom," says the father. But Tom remains silent. Elsie takes her hat and coat to go to Rags and find out for herself. We next see her in Rags' room, where she vainly begs him to deny the accusation of her father. Broken-hearted, she leaves.

A Confession, a Resolution, and All is Forgiven.—Father, mother and son are still talking of the supposed robbery when Elsie returns. The strain has been too much for her and she gives way to heart-rending sorrow. Tom cannot stand this any longer. He confesses all and begs his father's forgiveness. Mr. Walker quickly goes to Rags, and thanking him for what he did to save his good name, he brings him home into the arms of Elsie. Everything is forgiven, and judging by the earnestness of Tom's sorrow, it may be expected that he will begin a better and more useful life.

SELIG POLYSCOPE CO.

"IN THE BAD LANDS."—A Tale of Army Life on the Frontier.—A military ball is in progress at the post and all the officers and young men of the regiment are tripping the light fantastic. Carlton Langdon, a surgeon of the garrison, is disliked by most of the fellows in his company for his surly manner and peculiar nervous irritability. For a time no one suspected the real cause of his bearing, but secrets, such as he held, are sooner or later discovered, and so it was with no surprise that reports of him being addicted to the use of morphine gained credence. He was, in spite of his failing, however, a splendid surgeon and for that reason more than any other he was tolerated and his eccentricities overlooked. Now the Colonel of the post had a beautiful daughter, Isabel, for whom Langdon entertained a feeling closely allied to worship. The thought of possessing her for his wife grew upon him day by day until it became the one great absorbing interest of his life. For her, he made a desperate effort to relinquish the drug that seemed to have him in a grip of steel and for a while almost succeeded. But repeated failures in his efforts to obtain one ray of hope from the fair Isabel, drove him back to the fatal vice that seemed to saddle itself upon him with redoubled fury.

In the opening scene of the picture we see him, nerve-racked, with staring eyes and trembling hands. He makes one last appeal to the object of his adoration and receives a rebuff that completely stuns him and leaves him limp, and broken in heart and spirit. Isabel tells him that it is useless for him to plead his cause further. That she has given her heart and hand to Earl Holden, Troop D's dashing first lieutenant. With a toss of her pretty head she trips away to join the others at the banquet table. It is Christmas time and the spirit of revelry and joy pervades the entire post. Every one seems happy—every one but Langdon, whose passion is just then eating at his heart. With a bitter curse for his hated rival, he staggers out into the night to cool his fevered brow and try to regain his composure. A horseman is seen in the distance making his way laboriously toward the gates. It's a carrier from headquarters. Springing from his mount, he makes his way into the stockade and from there to the big messroom where the banquet is in progress. He bears an important message to the Colonel. The Sioux are again on the war-path, committing many depredations and terrifying the settlers for miles around. "Send out a squad to investigate conditions," says the General in his message. The Colonel knows it will require men of nerve and unusual daring, so the first man he thinks of to head the expedition is the handsome Lieutenant of Troop D, Young Holden. Orders are quickly given and acted upon, and while the dance is still in full sway, a little squad of cavalry files out through the heavy gates and is soon lost to view over the crest of the snow-covered rise which reflects a ghostly white in the pale moonlight.

Watching them out of sight, with a storm of passionate anger and hatred in his breast, Langdon laughs in mirthless tones to think of the danger that lurks on every hand beyond those forbidding hills.

"He will never come back alive. He will never return to her alive," the maddened surgeon repeats over and over again. And his prophecy nearly comes true. For the sun has scarcely kissed the hill tops with his shafts of fiery red, when the little squad of fighting men ride direct into an Indian ambuscade. It is a fight to the death—no quarter is asked or given. Finally by sheer bravery and superior marksmanship the boys in blue scatter their treacherous foe and return to look after their own dead and wounded.

The Lieutenant is found with an ugly hole in his side and almost dead from the loss of blood. Tenderly his men lift him on to a hastily improvised drag and urging their jaded horses to their utmost strength, the long, desperate return journey is begun. Toward evening the sentries at the post sight the little cavalcade coming through the snow and at once the alarm is given, so that when the worn and half dead expedition reaches the outer gates, every preparation has been made for their comfort and for the care of the wounded.

Bearing up with remarkable tenacity, Holden wins the fight against death and in a few days is on the road to recovery, much to the joy of his sweetheart and to the bitter disappointment of his rival, the surgeon.

In his crazed mind Langdon finally conceives and nearly carries into execution a most diabolical plot.

Mixing a deadly concoction, he attempts to poison the Lieutenant, but is frustrated by the watchful eye of Old Pete, the negro cook, who happens upon the surgeon as he is mixing the fatal potion. This last act of madness ends Langdon's career at the post, for he is placed under arrest, but afterward escapes and perishes in the cold, having wandered for miles, aimlessly about, until overcome by fatigue he lies down and the snow falling quietly covers him in its white shroud.

Young Holden rapidly recovers and soon resumes his duties and the near future holds for him a most pleasing prospect in the shape of Miss Isabel Walton, the Colonel's charming daughter, who has promised to become Mrs. Earl Holden on her next birthday.

VITAGRAPH CO. OF AMERICA.

"FOR HER COUNTRY'S SAKE."—A story of the Civil War, opening at Headquarters of General Logan. He is conversing with his officers as an aide enters and hands him a card reading, "Nell Belmont, United States Secret Service." The young lady is ushered in, goes to the map on the table and explains certain conditions. At this moment a



telegraph operator hands the general a message from Burke, captain of the Scouts, recommending that all important despatches be sent in duplicate by two messengers taking different routes. Mack, a young officer, volunteers to take one, while Nell signifies her willingness to deliver the other. The young man starts off, the girl changes her clothes for male attire and also departs. Through the woods she comes upon a squad of Rebel cavalry, but successfully eludes them. Shortly after, she is forced to abandon her horse, and down the road comes upon a house, which proves to be deserted. In a closet she finds a dress which she quickly dons and ready to impersonate the mistress. Her fellow messenger has not fared so well, being captured by the enemy, and by a strange stroke of fortune, brought to the house where Nell now reigns as mistress. The prisoner is weak from wounds and Nell changes the bandage on his head and in so doing, gains possession of the despatch hidden beneath the cloth. When Mack is taken away by the enemy, Nell loses no time in taking up her journey to General Grant's headquarters. She safely passes through the lines, comes upon a Union picket, who conducts her to General Grant. To him she delivers the despatches and receives congratulations for her bravery.

"THE INFERNAL MACHINE."—A banker is sitting in his private office when a crank enters and



quickly closes the door behind him. He places a package, which he carries, on the banker's desk, draws a paper mysteriously from his pocket, and begins to explain some wildcat scheme. The banker is speechless with amazement, rings for the porter, who ejects the intruder. The banker picks up the morning paper and the first article he reads is one telling of a dangerous crank at large who carries an infernal machine set to go off at 2 o'clock. In terror he inspects the package on his desk and decides to get rid of it without notifying anyone. He stops a minute to leave a message with the teller, then hastily leaves the bank. Two crooks observe his departure and his nervousness, think that he has something valuable in the package and follow, hoping for a chance to hold him up. At the same time a woman comes from a house on the oppcsite side of the street, carrying a package the exact counterpart of the one carried by the banker. She forgets something, re-enters the house, leaving her package on the steps. The crooks cross the street, steal the package and hurry after the banker. It wants but 15 minutes of 2 o'clock, and the terrified man boards a car for the suburbs. He is driven almost frantic as the different passengers bump into the package carelessly, finally arrives at a lonely spot in the outskirts, where he decides to leave the infernal machine. He looks about, there is no one in sight, so places the box in a vacant lot and hurries away. At a safe distance he turns and looks back, and to his horror sees several children with the package he has just dropped. He yells at them, but they pay no attention and have just opened the package as he reaches them. To his surprise he finds the box filled with delicious fruit. He is overjoyed at this unexpected termination and starts for his office, after giving the children a few pennies. Meantime the two crooks come from the woods carrying the infernal machine still wrapped up. They sit down, start to open it, when it explodes, and the two men disappear in the clouds.

" FALSE ACCUSATION."—A Story of Paternal Devotion.—The scene opens in an ill-kept room of a destitute actor, George Ferguson. He is bending over the bed in which his young daughter is lying ill as the postman enters with a letter, which proves to be from a theatrical agency giving him work at a card party that evening. The old actor gets out his dress suit, brushes it carefully, and is about to leave as the doctor comes in, examines his sick child and leaves a prescription. After attending to this and bidding his daughter a fond farewell,



Ferguson goes to the house designated in the letter, presents his card, is ushered in and introduced to the guests. Dinner is announced and all sit down to the table. After a while the host takes a diamond from a cabinet and passes it around the table for inspection. During this time, Ferguson, unnoticed, takes different articles of food from the table, putting it in his pocket for the little sick girl at home. The dinner proceeds and the host finally asks for the stone. No one seems to have it or know where it is until it is remembered that Ferguson was the last one to handle it. He stoutly denies any knowledge of its whereabouts and a search which is made fails to reveal it. The ladies are asked to leave the room and after they have gone the men are requested to turn their pockets inside out. This they all do until it becomes Ferguson's



turn and he refuses. Naturally, he is suspected and the host rings for officers. When they arrive, the situation is explained and they proceed to search the suspect. In his pockets they find nothing but a few coins and the food taken from the table for the little sick one at home. He is about to be led away by the officers when one of the waiters discovers the stone under a plate. Ferguson breaks down in shame at being found out, but the host apologizes and bids him forget. The hostess meanwhile realizes the dire poverty which has prompted the man to commit such an act, goes to his rooms, brings the sick child to her own, where father and daughter are tenderly cared for.

"DIME NOVEL DAN."—In the District messenger office, Dan, with several other boys, are seated on a bench waiting their turn. Dan is absorbed in a dime novel as the clerk hands him a message with instructions to hurry. Coming out the door, the messenger runs into a man on a step-ladder, upsets him, but continues on his way reading. This headline holds him: "With a wild shriek Blue Feather bit the dust." In his mind's eye Dan sees a child in the foreground playing with her doll. An Indian with a knife between his teeth is creeping upon her. As he rises to his feet and is about to grab the child the boy hero enters at the rear, fires, and the Indian falls dead.

Dan walks on, boards a street car, still reading,



walks over the passengers' feet spellbound in his novel. Another line "at that moment Young Daredevil raised his trusty rifle and fired"—a wild landscape, a soldier standing before a huge rock, sword in hand, prepared to sell his life dearly. Six Indians are creeping toward him. They start to rush forward when Young Hero appears, fires one shot and all fall dead. Dan gets off the car, steps in front of a passing automobile and is run over. A crowd rushes forward, expecting to find the messenger lifeless, but he gets up and walks off, still reading. Another paragraph reads: "In another moment Black Fox was hurled over the dreadful precipice"—the Boy Hero and an Indian are fighting on the edge of a precipice, the struggle ending by the hero raising the Indian over his head and hurling him over the brink. Again Dan reads: "As our hero realized the fate in store for him, with a mighty effort he burst his bonds"—the hero and the girl are bound to a tree, Indians are dancing about and preparing to burn them. The hero breaks his bonds, seizes an Indian, and using him as a club, knocks the other Indians down and escapes. Dan finally reaches the house where the message is to be delivered, still reading. The man kicks him down the steps and the messenger sits on the sidewalk to finish the blood-curdling story.

ANOTHER PATHE FILM D'ART

Pathe Freres announces this week the issue of another of their famous films d'art, "The Hunter's Grief." This is a story of domestic tragedy that is pathetic in the extreme and was produced with Pathe's company of distinguished artists. It depicts the story of a hunter who accidentally kills his young son while out duck shooting.

The occasion is the sixth birthday of the boy, Jay, and the happy little fellow has received among numerous presents, a small rifle. Inheriting from his father an ardent desire for sport, the boy now feels that he is a full-fledged hunter and wants to accompany his father duck shooting. Much to his disappointment, however, his daddy and grandfather start out, leaving the little chap at home. Even their promise to take him some other day fails to cheer him up. The little fellow feels that he has been treated unjustly, so decides to go anyhow, and we see him stealing from the house with his little



rifle over his shoulder and following the older folks to the hunting ground.

The huntsmen are now near a large pond where they are shooting wild duck. Little Jay steals along on the opposite side and hides behind a stack of straw without being seen by his relatives. His father takes aim and fires at a bird, but misses his shot and the bullet penetrates the bundle of straw, striking the boy crouching behind it. The men, upon hearing his screams, hasten over to investigate and great is their horror when they discover the lifeless form of little Jay lying on the ground. The distracted father is inconsolable in his terrible grief and becomes hysterical and shows signs of losing his reason. Finally, with the aid of some men they carry the child home to his heart-broken mother, who knew nothing of his having left the house. When the motionless little form is laid on the couch the sorrowful parents are indeed a pite- [illegible] the father's grief that the other members of the family become alarmed over his mental condition, and hastily sum- [illegible] to the unfortunate man. By the time the doctor arrives, the patient is a raving maniac; oblivious to all that has just transpired, and is hurried away to a sanitarium.

A year has now gone by and another little boy has come into the sorrowful family, and the mother, thinking that its presence may have a soothing effect upon the mind of her husband, goes one day to the sanitarium with her father and the little one. They meet the invalid in the yard, but much to their disappointment he fails to recognize them, nor does he pay the slightest heed to the new baby.

Finally we see the same youngster, six years later, when he has grown to be the exact duplicate of little Jay, and the good people, always anxious to have the invalid once more in their midst, try again to bring him back to his senses by making him believe that little Jay is really among them again.

The grandfather therefore goes to the asylum dressed in his hunting costume and makes the patient put on his hunting outfit also; he then brings him home, where everything about the house wears the same aspect as on the fatal day some six years earlier. The first thing that the invalid recognizes upon entering the room is Jay's large picture, and immediately he shows signs of regaining his memory. He then asks for the little fellow and the mother brings in the youngster dressed exactly like Jay. The shock is so great that it has the desired results, and the cloud lifts from the unfortunate man's memory and he is under the impression that it is really Jay whom he is fondly caressing.

One day, becoming suspicious that there is something strange in it all, he follows his wife, when she and her little son go out to the cemetery to visit Jay's grave. They are greatly surprised when the husband and father comes upon them, and after reading the inscription upon the tombstone is convinced of the true state of affairs. The sorrowful man gives vent to his feelings, after which he starts for home with his little family, giving thanks to God for the presence of the loving child to fill the place in his affectionate heart left vacant by the death of Jay.

PATHÉ FRÈRES.

"MIREILLE'S SINCERE LOVE."—Mireille is a [illegible] much beloved by a youth named Vincent, and their young lives are illuminated with the light of hope that some day in the near future they shall become man and wife. In the first picture we see Mireille berry picking and soon Vincent comes upon the scene, and, he being an ardent wooer, it is not long before the maiden's thoughts are diverted, and she strolls away with him through the meadow, listening to his words of love. The happy young couple go to an old chapel, where they take a mutual vow that they shall always love one another and live for each other's happiness alone.

Going then to the home of the maiden, the latter demurely stands aside while Vincent tells her stern old father of their future plans, and begs the old man's consent for his daughter's hand in marriage. Upon hearing the proposition the father becomes infuriated and stoutly refuses to sanction the match, ordering the young man off of his premises. Being of a gentle disposition and having respect for old age, Vincent leaves the place, while the disappointed girl is forced to remain and hear her father's strong denunciation.

Realizing that her hopes of future happiness are shattered Mireille decides to go away, so, leaving the old homestead she starts out to face the world and seek consolation among strangers. As she trudges along the lonesome country road she becomes footsore and exhausted, and falls to her knees in front of a shrine, where she prays for strength and fortitude to bear up under her terrible weight of anguish.

In the meantime Vincent sets out to find her and comes upon the prostrate girl at the shrine, and taking her in his arms he leads her away. They go to the old rendezvous and he tries to cheer her with his kind words, but it is too late, for her hopes are shattered and she is beyond earthly aid, and, while listening to his words of love, the unhappy girl passes away in Vincent's arms.

"A STRIKING RESEMBLANCE."—This funny comedy of mistaken identity shows a married man who is injudicious enough to carry on a clandestine flirtation with another woman, and, consequently, gets himself into a rather embarrassing position. He receives a note from his lady love's big brother asking him his intentions, and, incidentally, mentioning the painful fact that unless he marries the girl he must suffer the consequences. Realizing his great plight, the deceitful wooer starts out to call on his adored one, and while strolling down the street he meets a fellow who is the exact duplicate of himself in appearance. He hails the jolly stranger and explains the trying situation to him and the latter consents to help him out of the difficult position by assuming his responsibilities in the affair. After receiving the necessary instructions the stranger goes to the home of the young lady and the latter, thinking it is her lover, receives him most profusely and he, taking advantage of the situation, makes himself thoroughly at home. It is not long, however, before the girl's brother puts in his appearance and demands that the fellow promise to marry his sister, which the lover gladly consents to do. The prospective bridegroom then starts out to purchase the wedding ring and in the meantime his fiance receives a note stating that her intended husband is a married man, also giving the address where he can be found living with his wife. She starts out with her infuriated brother to investigate and on the way she meets the masquerader, and when he hears the charges against him he stoutly denies his guilt and consents to accompany the couple to the given address, where they find the first fellow just as they anticipated, but thinking that it is a case of mistaken identity on their part they apologize for their intrusion and the happy girl consents to become the wife of the second fellow without ever knowing the circumstances that surround her love affair.

"MANUFACTURING STEEL RAILS."—This very interesting picture gives a vivid idea of the manufacturing of rails in a modern steel plant, and shows the many evolutions of the rough mineral before it reaches a perfect state of commercial value. In the first picture we see the massive furnaces, then the fluid being poured into moulds and being transformed into steel through the mixture of air charged with oxygen. We then see the melting of the steel bars and the fluid is put into square

THE TROUBLES OF A MOVING PICTURE ACTOR

- BY RALPH W. INCE -



moulds, which, when congealed, are rolled through massive presses which form them into the rails.

"A FAITHFUL OLD HORSE."—Some wood choppers start out on a cold winter day and drive into the forest to get some firewood. They take a little boy with them and arriving at a remote spot they alight from the sleigh and build a bonfire. Leaving the little fellow in charge of the horse and their belongings they go a long distance into the woods to cut trees. The little fellow allows the fire to go out, and it being extremely cold he keeps moving about in order to keep his blood in circulation, but finally becoming impatient he gets into the sleigh and starts to find the men. He drives quite a distance out of the track and a blinding snow storm comes up which makes it difficult for the child to find his way. Finally, becoming numb with the cold, he tries to warm himself with the old horse's breath, but this proves ineffective, and the little fellow falls to the ground exhausted.

The old horse, realizing that something has happened, retraces his steps to the place where the men left him, arriving there just as they come back and are showing great alarm at the child's absence.

"A WOMAN'S HEART."—This pathetic little drama tells an interesting story of a man who has been divorced and remarried without telling his second wife that he was ever married before. One day he receives a note from his former wife stating that she is ill and pleading with him to come to her and take their little child before she dies. He goes immediately to the afflicted woman and all unkindness is forgotten, for her life is nearing its end, and, after receiving his promise that he will raise the little one the mother peacefully passes away.

His wife is in a terrible state of anxiety when he does not return, but her fears are soon alleviated, for she receives a note from him telling her that he is called out of town on business. When his former wife is laid away he finds himself in a very precarious position, for he must live up to his promise and take his little child home with him, but it remains a matter of conjecture how his wife will act when she learns the true state of affairs. He gets the little one ready and returns to his wife, who is happy to see him again, but when she sees the child she is somewhat perplexed. Finally the man takes courage and confesses all, and the woman for the moment is horrified, and will not entertain the idea of taking the child to her heart. The little one goes over and in her innocence kneels before the tearful woman with a pleading look on her little face, and, true to her motherly instinct, her heart becomes softened and she clasps the little orphan in her arms. The happy father is overjoyed at the turn of affairs and the good wife assures him that the little child shall be cared for as though it is her own.

"THE TWO DONKEYS."—Two jolly fellows going along the country road meet an old peasant who is leading a donkey, and thinking that they will have some fun at the old man's expense, one of the youths takes the halter off of the donkey and puts it over his companion's head. Without discovering the change the old fellow continues on, leading the supposed donkey home, while the other fellow makes away with the animal.

Arriving at his destination, the peasant discovers the joke being played on him and taking advantage of the droll situation he turns the joke upon the trickster and makes him assume the role of a donkey, much to the latter's displeasure. The old fellow then receives a note from a friend stating that he has found a purchaser for the animal, and asking him to come immediately. He takes the youth, who is tied in the halter, to the purchaser and sells him, receiving a good sum, after which he has a good laugh at the joker's expense.

"A DISTRACTED MAN."—A very nervous fellow whose mind is easily distracted causes himself and all who are unfortunate enough to come in contact with him no end of misery through his many mistakes by allowing his mind to be distracted. He is going along the street, deep in meditation, when he is accosted by a stranger who asks him for a light from his cigar. The good-natured fellow gladly offers the man his cigar and while the latter is getting a light from it the distracted fellow forgets all about the proceedings and walks away. At some distance down the street he suddenly remembers what he did, so immediately starts back to find the stranger and recover his cigar. He meets a man leisurely walking along with a cigar in his mouth and without a word of apology he snaps it from the man. This starts the trouble and in his effort to regain possession of his original cigar he attacks every one he sees with the usual result that blows and beatings come fast and furious until he finally makes his way back to his home, where he is glad to take a much-needed rest.

SONG SLIDES

DE WITT C. WHEELER.

Let's Go Into a Picture Show.
Don't Be an Old Maid, Mollie.
Dear Old Dear.
Golden Arrow.
Pansies Mean Thoughts and Thoughts Mean You.
I Want Somebody to Play With Me.
Down at the Huskin' Bee.
My Way to Heaven is Through Your Heart, Sweetheart.
Lily of the Prairie.
Brown Eyes.
I Wish I Had a Girl.
It is Hard to Kiss Your Sweetheart, When the Last Kiss Means Good-bye.
Lovey.
My Irish Maid.
My Pony Boy.
Oh, You Girl.
Did He Run?
In the Golden Long Ago.
Dixie Land, I Love You.
Sometime, Somewhere.
Moon, Mad Moon.
Longing for You, Sweetheart.

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweetheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking for a Girl Like You.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

BOSWELL MFG. CO.

My Prairie Maid.
From the Garden to the Cross Alone.
Palms.
The Holy City.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

GLOBE ILLUSTRATED BUREAU.

I Wish I Had a Girl.
Just a Little Word Called "Welcome."
Rainbow.
Ain't Alabama Good Enough for You Sue?
When Jack Comes Sailing Home.
All I Want Is One Loving Smile.
Uncle Sam and Stars and Stripes for Me.
I Want a Girl to Love Like You.
If You've Won the Only One in the World You Want to Win.
Let's Play House.
It's the Pretty Things Yous Say.
In the Good Old United States.
Will You Always Call Me Honey?

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
Rosy Lips and Eyes of Sunshine.
Twilight.
If Every Girl Was a Girl Like You.
Those Good Old Happy Days.
Good-bye, Girlie Mine.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

Motion Picture Patents Company

80 Fifth Avenue, New York City

EVERY new licensed film has the approval of the Censorship Board, represented by the following licensed manufacturers:

American Mutoscope & Biograph Company
Edison Manufacturing Company
Essanay Film Manufacturing Company
Kalem Company
George Kleine
Lubin Manufacturing Company
Pathe Freres
Selig Polyscope Company
Vitagraph Company of America

"Moral, Educational and Cleanly Amusing"

The highest type of Film production of the world

Watertown, N. Y. **Scranton, Pa.**

Mullin Film Service

Syracuse, N. Y.

Kansas City, Mo. **Minneapolis, Minn.**

LET THE PIPE ORGAN SOOTHE YOUR FILM TROUBLES



The Latest Feature for the Moving Picture Theatre

CHURCH

Pipe Organs

Installed with great success in the Alcazar Theatre, 108 E. Madison Street, Virginia Theatre, 655 E. 43d St., Chicago, and Princess Theatre, Peoria, Ill.

A Testimonial.

Peoria, Ill., March 2, 1909.

CHICAGO PIPE ORGAN CO., Chicago, Ill.

Gentlemen:—I am pleased to say that the second organ installed by your company in the Princess Theatre, just opened by me in Peoria, Ill., is proving also a great success, showing that the people of the smaller cities appreciate its wonderfully sweet music as well as those of the larger ones. No one of the five acts receive the applause that our organ does. I am sure that if the theatre owners knew of the great success I am having on account of the organ, they would not delay in installing one.

Yours truly, V. C. SEAVER.

Chicago Pipe Organ Company, Room 205 59 DEARBORN STREET, CHICAGO

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

PASSAIC PROPOSES PICTURE ORDINANCE

An ordinance regulating picture theatres has been introduced in the Common Council of Passaic, N. J. It provides for a hundred-dollar license and no Sunday shows. No immoral pictures may be exhibited and the houses are placed under the jurisdiction of the Inspector of Buildings. Section 4 provides that a plan of the place to be occupied by the picture theatre shall be submitted to the Inspector of Buildings, "showing dimensions of the room and height of ceiling of the building in which such show is proposed to be conducted; kind and character of seats to be used therein; width of aisles; character and construction of room in which apparatus for conducting said theatre or said moving picture show is to be installed and such other details as may be required by the Inspector of Buildings. If said Inspector of Buildings shall determine that proper precaution has been made against fire or other accident, he shall grant a certificate, certifying to the same, and upon presentation of this certificate to the city clerk, accompanied by the liense fee of one hundred dollars, the applicant may procure a license which shall be good for one year, provided, however, that the City Council may revoke any such license at any time for any violation or abuse thereof."

WANTS A "JIM CROW" PICTURE THEATRE.

Micael D. Russello, of Philadelphia, Pa., writes the following letter to The Bulletin of that city: "I am a patron of the moving picture parlors, and I think it is outrageous the way they put the colored folks amongst the whites. Now, why not separate them to one side of the house and not put them with our white folks? Class them by themselves. The owners of the parlors should know that much themselves as to separate them as the Grand Opera House and Park Theatre do when Williams & Walker are here. White people will be thankful for this matter."

PATHÉ FRÈRES FILMS

FILM D'ART

THE HUNTER'S GRIEF

By M. JULES SANDEAU, ACADÉMIE FRANÇAISE

AN ARTISTIC DRAMA THAT TOUCHES THE HEART AND THRILLS THE MIND

EXTRA CHARGE $5.00

RELEASE DAY May 12, '09 **Length, 984 feet**

Week of May 10	Length	Week of May 3	Length
A Striking Resemblance	384	Your Turn, Marquis (Colored)	377
Faithful Old Horse	394	Between Love and Honor	544
Manufacture of Steel Rails	574	Zou-Zou, the Lucky Dog	761
A Woman's Heart (Colored)	394	Haunted by the Cops	407
The Two Donkeys	298	Instantaneous Nerve Powder	282
A Distracted Man	262	The Way to Happiness (Colored)	476

MIREILLE'S SINCERE LOVE

RELEASED May 10, '09 **Length, 528 feet**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street



Hurry Up!

You cannot decide too quickly to try our film service.

As a starter—get our prices.

GEO. K. SPOOR CO. (Inc.)
"RENTERS OF FILM"
62 North Clark Street
Chicago, Ill.

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

HERMAN E. ROYS

(Established 1902)
1368 BROADWAY
NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

THEATRE FOR SALE
The "PEERLESS" Vaudeville and Picture Theatre
AUGUSTA, GA.
Good reasons for selling. Must go at once. Everything new and clean.
Address The Owner,
C. M. SACRE, Augusta Ga.



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs** to extend over five feet high. **$150**

Released May 10th

A GOLDEN LIE

An orphan boy is adopted by a rich man whose little daughter he saved. He has become the confidential clerk of his benefactor, whose son is a black sheep. To save the good name of his benefactor, the orphan boy resorts to a lie which almost loses him the love of his benefactor's daughter. A confession, a resolution and all ends well.

Length, 950 feet

Released May 13th

The RIGHT to LABOR

A strike is declared in a large factory. Some men refuse to join the strikers, putting the welfare of their families higher than the common cause. Many difficulties arise, but the man who is true to his own comes out victorious at the end. Capital and labor join hands and all ends satisfactorily.

Length, 850 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

Victory Bateman & Co.

IN "WEDDED BLISS"
Better Than "Sweethearts"

Comedy Sketch. 15 minutes. 2 people. Especially arranged for motion picture threatres playing vaudeville. Can put on a bare platform. Address

ARCADE THEATRE, NEWARK, N. J.

Played this season's house record. Receipts $400 more than drawn by a $200 feature. Terms nowhere near that figure.

NOTHING SUCCEEDS LIKE SUCCESS

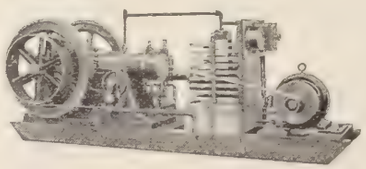
Write us for our valuable information

"How to Make a Theatre Pay"

Complete instruction from our nine years' experience in all branches.

"ORPHEUM AMUSEMENT CO."
BERT. DONNELLAN, Manager. STOCKTON, CAL.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

NOTICE OF REMOVAL

The Offices of THE FILM INDEX are now in the

METROPOLITAN LIFE BUILDING
No. 1 Madison Avenue, New York

Rooms **6007-6008 (Sixth Floor).** Our telephone number is the same as before—Gramercy, 5538.

ADDRESS ALL COMMUNICATIONS TO

THE FILMS PUBLISHING CO., 1 Madison Avenue, New York

AMONG THE EXHIBITORS.

The Lehigh Amusement Co. is erecting a new picture theatre at Allentown, Pa.

George Neel and Frank Lesser have opened a picture theatre at West Newton, Pa.

Barry & Samson have opened their new picture theatre, The Bijou, at Newton, Mass.

William E. Carleton, manager of a picture theatre at Worcester, Mass., is seeking a location in Webster, a neighboring town.

Charles Jacobs will conduct a picture theatre at Bloomington, Ill.

C. W. Spitka has taken charge of the picture theatre at Middletown, Conn.

A. Stiltz has bought the Newark Skating Rink at Newark, Del., and will conduct it as a picture theatre during the summer.

J. H. Rounding has purchased the interest of his partner, A. R. Neuman, in the Star picture theatre, Traverse City, Mich. Mr. Neuman expects to embark in "5c. vaudeville."

H. R. Weber, picture theatre man of Chambersburg, Pa., spent several days in Philadelphia, recently, looking for new ideas for his house.

The Girard theatre, Philadelphia, Pa., is now playing pictures and vaudeville.

The Vaudette picture theatre, Davenport, Iowa, has been greatly improved by the erection of a new front and lobby. The Grand, of the same place, has just opened with a fine program of pictures.

Hudson, N. Y., has a new picture theatre, just completed. It was built by Allen Hyatt, of Albany.

Manager Rice of the Majestic theatre, Fort Wayne, Ind., will open his new air-dome May 30, with pictures and vaudeville.

Manager B. M. Taylor, of the Richmond vaudeville theatre, North Adams, Mass., will run pictures during the summer.

William Bollin, of Joliet, Ill., will open a picture theatre and ice cream parlor on the premises formerly occupied by him in the grocery business.

The Nelson theatre, of Logansport, Ind., has opened as a picture theatre.

Frederick, Md., now has four picture theatres.

The New Bedford theatre, New Bedford, Mass., has put on pictures for the summer.

V. R. Wilson, of Portland, Ore., has purchased the Gem picture theatre at Sacramento, Cal., from R. C. Edmonston.

Trade Mark

BIOGRAPH FILMS

Trade Mark

Released May 10th, 1909

JONES AND THE LADY BOOK AGENT



JONES AND THE LADY BOOK AGENT

You may rest assured that our genial friend, Edward Everett Jones, gets into trouble again. This time it looked serious, but as usual he wriggles out. He is visited at his office by a lady book agent and on account of the reception given her she plans vengeance by putting her old pair of corsets in a box containing gloves, which Jones has bought for his wife. There are things doing in the Jones family, until a penitential letter is received from the book agent which explains everything.

Length, 585 feet

THE FRENCH DUEL

This is a very funny, high class burlesque, and different from anything ever before attempted. It shows a party of Frenchmen at the club, and one resents the putting of an olive in his cocktail. They meet on the field of honor, where a duel to the death is imminent. They are attended by a corps of trained nurses and undertakers, who are not called into service, as it is a bloodless, though funny contest.

Length, 407 feet



A BABY'S SHOE

Released May 13th, 1909

A BABY'S SHOE

BEAUTIFUL LIFE STORY OF A LONG SEPARATED BROTHER AND SISTER

This is unquestionably the most beautiful motion picture story ever portrayed, dealing as it does with a subject of the most profound nature. The atmosphere is that of sanctity and there is not a harsh nor discordant note in its entire length. Beautifully yet consistently staged, convincingly acted, and handled with a delicacy seldom if ever equaled in picture productions it becomes the very acme of the art. This is emphasized by superb photography. The story tells of a widowed mother of two children, a boy and baby girl, who is forced by poverty to leave the baby on the doorsteps of a wealthy banker. The poor woman takes off one of the baby's shoes before leaving it, and returning home dies clutching the tiny memento in her hand. The parish priest takes the boy as well as the little shoe. Fifteeen years later the girl grown into womanhood imagines the banker and his wife her parents, while the boy is preparing for Holy Order, both ignorant of each other's existence. A runaway in the park is stopped by the boy and a friendship of the girl, who was the victim of the runaway, and her rescuer, ripens into love. They are about to be married when the revelation is made, through the little shoe, they are brother and sister. The girl becomes a nun, while the boy becomes a priest, finding "The peace that passeth all understanding."

Length, 999 feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
May 13	A Baby's Shoe	Drama	999
May 10	Jones and the Lady Book Agent	Com.	585
May 10	The French Duel	Com.	407
May 6	The Note in the Shoe	Drama	711
May 6	One Busy Hour	Com.	279
May 3	The Eavesdropper	Drama	644
May 3	The Suicide Club	Com.	318
Apr. 29	'Tis an Ill Wind That Blows No Good	Com.	876
Apr. 26	Twin Brothers	Com.	437
Apr. 26	Lucky Jim	Com.	502
Apr. 22	The Drive for a Life	Drama	940
Apr. 19	Lady Helen's Escapade	Com.	765
Apr. 19	A Troublesome Satchel	Com.	212

EDISON CO.

May 14	The Pony Express	Drama	765
May 14	See a Pin and Pick It Up	Com.	350
May 11	Lunatics in Power	Com.	945
May 7	Fuss and Feathers	Com.	605
May 7	The Doctored Dinner Pail	Com.	350
May 4	The Road to Love	Dram.	950
Apr. 30	An Unsuccessful Substitution	Com.	300
Apr. 30	Uncle Tom Wins	Com.	600
Apr. 27	The Little Shepherd of "Tumbling Run"	Dram.	930
Apr. 23	Who's Who	Com.	900
Apr. 20	The Woodchopper's Child	Dram.	900

ESSANAY CO.

May 12	The Bachelor's Wife	Com.	550
May 12	Mr. Flip	Com.	450
May 5	The Mexican's Gratitude	Drama	1,000
Apr. 28	"Old Heidelberg"	Com.	1,000
Apr. 21	A Pair of Garters	Com.	225
Apr. 21	One Touch of Nature	Dram.	725

GAUMONT.

May 15	The Actor's Mother	Dram.	743
May 15	Free Champagne	Com.	143
May 11	An Uneven Keel	Dram.	707
May 11	The Cyclone Sneezer	Com.	197
May 8	New Pain Killer	Com.	370
May 8	Four-footed Hawkshaw	Dram.	590
May 1	Dream Spectres (colored)	Dram.	292
May 1	Two Ladies and a Beggar	Com.	690
Apr. 28	The Unwritten Letter	Dram.	1,060
Apr. 27	Before and After	Com.	359
Apr. 27	How They Propose	Com.	292
Apr. 27	The Automatic Monkey	Com.	324
Apr. 21	Sentenced to Death	Farce Drama	466
Apr. 21	Magic Eggs	Magic	384
Apr. 20	The Poet's Vision	Drama	350
Apr. 20	Too Much Advice	Com.	638

KALEM CO.

May 14	Good for Evil	Dram.	870
May 7	Love Triumphs	Drama	975
Apr. 30	The Artist and the Girl	Dram.	865
Apr. 23	The Northern Schoolmaster	Dram.	860

LUBIN MFG. CO.

May 13	The Right to Labor	Dram.	850
May 10	A Golden Lie	Dram.	950
May 6	The Old Hall Clock	Dram.	875
May 3	Puzzle Mad	Com.	325
May 3	The Falling Arrow	Dram.	640
Apr. 29	The House of Terror	Com.	230
Apr. 29	Boys Will Be Boys	Com.	595
Apr. 26	Inventions of an Idiot	Com.	295
Apr. 26	Why the Mail Was Late	Dram.	610
Apr. 22	School for Love Making	Com.	370
Apr. 22	Fatal Flirtations	Drama	445
Apr. 19	Queen of the Ranch	Dram.	585
Apr. 19	The Yiddisher Boy	Drama	330

PATHE FRERES.

May 15	A Woman's Heart	Dram.	394
May 15	The Two Donkeys	Com.	298
May 15	A Distracted Man	Com.	262
May 14	Manufacturing Steel Rails	Ind.	574
May 14	A Faithful Old Horse	Dram.	394
May 12	The Hunter's Grief	Dram.	974
May 10	Mireille's Sincere Love	Dram.	528
May 10	A Striking Resemblance	Com.	384
May 8	Eddie Is a Real Live One	Com.	502
May 8	The Way to Happiness	Dram.	476
May 7	A Chinese Wedding	Scene	289
May 7	Instantaneous Nerve Powder	Com.	282
May 7	Haunted by the Cops	Com.	407
May 5	Lou-Lou, the Lucky Dog	Topical	561
May 5	Thanksgiving Turkey	Com.	279
May 3	Between Love and Honor	Drama	544
May 3	Your Turn, Marquis	Drama	377
May 1	Hunting the Hippopotamus	Scene	492
May 1	The Bohemian Girl (colored)	Dram	436
Apr. 30	Wilbur Wright's Aeroplane	Feature	800
Apr. 28	Playing Patience (colored)	Com.	230
Apr. 28	Suspicious Fencing Master	Com.	328
Apr. 28	Lovesick Barber	Com.	292
Apr. 28	Fairy's Presents	Nov.	328
Apr. 26	Clever Reporter	Com.	561
Apr. 26	Gold Prospectors (colored)	Scenic	557
Apr. 24	Hungary	Scene	325
Apr. 24	Martyrdom of Louis XVII.	Dram.	656
Apr. 23	There's no Fool Like an Old Fool	Com.	804
Apr. 21	A Pair of White Gloves	Dram.	1,012
Apr. 19	Paul Has Decided to Marry	Com.	417
Apr. 19	The Legend of the Forget-Me-Not	Dram.	541

SELIG POLYSCOPE CO.

May 13	In the Bad Lands	Dram.	1,000
May 6	Chinatown Slavery	Drama	795
May 6	Adventures of a Kid	Com.	290
Apr. 29	Mephisto and the Maiden	Spec.	960
Apr. 22	A Fighting Chance	Dram.	689
Apr. 22	The Dairy Maid's Lovers	Com.	306

URBAN ECLIPSE.

May 12	A Timely Apparition	Dram.	601
May 12	Wilbur Wright and King Edward VII.	Topical	166
May 12	Bamboo Pole Equilibrist	Scenic	10
May 5	Forgotten	Dram	494
May 5	The Peddler's Reward	Dram.	603
Apr. 24	The Squire and the Noble Lord	Dram.	436
Apr. 24	Found on the Rocks	Dram.	549
Apr. 17	A Plot Foiled	Dram.	554
Apr. 17	A Bachelor's Persistence	Com.	555

VITAGRAPH CO.

May 15	A Fair Assassin	Dram.	625
May 15	Three Needs Dram	Com.	78
May 11	For Her Dear Sake	Dram.	67
May 11	The Infernal Machine	Dram	500
May 8	Where Duty Calls	Com.	94
May 4	Gem and Wife	Com.	48
May 1	Plain Name	Drama	480
May 1	The Marathon Craze	Com.	440
May 1	The Sculptor's Love	Dram.	495
Apr. 27	A Belated Meal	Com.	240
Apr. 27	His First Girl	Com.	54
Apr. 24	A Faithful Fool	Drama	510
Apr. 24	The Lost Sheep	Scenic	597
Apr. 20	The Dynamite Waistcoat	Com.	395
Apr. 20	Outcast or Heroine	Dram.	550



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, May 11

FOR HER COUNTRY'S SAKE

An episode of the Civil War, picturing the thrilling experiences of Nell Belmont of the U. S. Secret Service, who successfully evades the enemy and delivers important papers from Gen. Logan to Gen. Grant. **Length, 655 feet**

THE INFERNAL MACHINE

Depicting the trouble of a banker who endeavors to get rid of an infernal machine left in his office by a crank. **Length, 300 feet**

Saturday, May 15

A FALSE ACCUSATION

A STORY OF PATERNAL DEVOTION

A destitute actor is engaged to entertain at a fashionable gathering. At dinner, the host displays a valuable diamond which, in being passed among the guests, is mislaid. The actor meanwhile has, unnoticed, taken food from the table, put it in his pocket for his sick child at home. When the stone is missed all save the actor agree to be searched. Officers are called, but in his pockets they find only the food. At the same time the diamond is discovered under a napkin. Apologies are in order, the host realizing that poverty alone prompted such an act, generously provides for the man and his sick child. **Length, 625 feet**

DIME NOVEL DAN

A clever comedy, in which the daring rescues, thrilling escapes, and other impossible feats of the young hero in the novel Dan is reading are vividly portrayed.
Length, 280 feet

Released Tuesday, May 18

TEDDY IN JUNGLELAND

An exceptionally clever and particularly appropriate comedy.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

MAY 22, 1909
WHOLE NUMBER 161



THE SECRET OF OUR SUCCESS

Good Exhibitors—Who Know Quality—Tell The Story

"Our whole time, brain, energy and capital are employed in distributing the

BEST FILM SERVICE

that can be procured."

Feature Films Our Specialty

Will you let us demonstrate this fact to you?

Pittsburg Calcium Light & Film Company

Eastern Offices:
Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.

Western Offices:
Des Moines, Iowa
Omaha, Neb.
Cincinnati, Ohio

FILM SERVICE OF MERIT

supplied by

O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES

1401-1405 Locust St., St. Louis, Mo. **421 4th Ave., Louisville, Ky.**
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.
231 BOWERY, NEW YORK
Telephone, 4267 Orchard

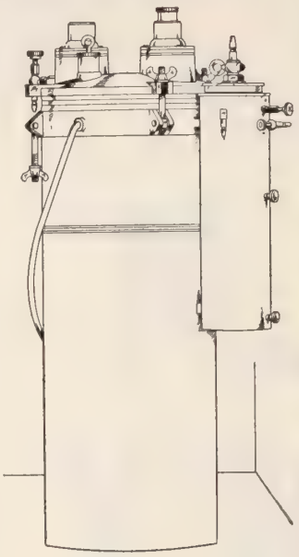
"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y.**

Portable Gas Making Outfit
Edison Oxygen Generator



What Motion Picture Exhibitor has not at times wished that he had a reliable and inexpensive means for producing gas that would render him independent of the electric light companies? Traveling Exhibitors especially have often felt the need of a good outfit that would take the place of calcium outfits, which are frequently difficult to get or are held up in transit when wanted the most.

The Edison Oxygen Generator and Saturator fills this need. They have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner without the use of heat or excessive pressure and without the necessity of any knowledge of chemistry on the part of the operator.

The oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

Retorts, rubber bags, wash bottles, pumps, and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

We want every present or prospective Motion Picture Exhibitor to write for detailed information about this outfit.

EDISON FILMS

All Edison Films are approved by the New York Board of Censorship.

NEW SUBJECTS:

Shipment, May 11, 1909

LUNATICS IN POWER
COMEDY
No. 6448 Code, VENTRONE Approx. Length, 945 feet

Shipment, May 14, 1909

THE PONY EXPRESS
DRAMATIC
No. 6457 Code, VENTURON Approx. Length, 765 feet

SEE A PIN AND PICK IT UP
COMEDY
No. 6458 Code, VENTUROSO Approx. Length, 235 feet

NEXT WEEK'S SUBJECTS

Shipment, May 18, 1909

A SOMNAMBULISTIC HERO
DRAMATIC
No. 6459 Code, VENTUROUS Approx. Length, 900 feet

Shipment, May 21, 1909

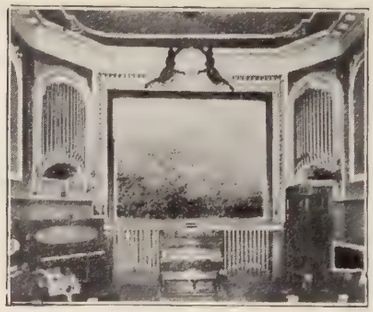
THE SANDMAN
CHILDREN'S COMEDY
No. 6460 Code, VENUCCIA Approx. Length, 685 feet

LITTLE MISS MOFFIT AND SIMIAN STONE
COMEDY
No. 6462 Code, VENULEIUS Approx. Length, 300 feet

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England
Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

LET THE PIPE ORGAN SOOTHE YOUR FILM TROUBLES



The Latest Feature for the Moving Picture Theatre

CHURCH
Pipe Organs

Installed with great success in the Alcazar Theatre, 108 E. Madison Street, Virginia Theatre, 655 E. 43d St., Chicago, and Princess Theatre, Peoria, Ill.

A Testimonial.

Peoria, Ill., March 2, 1909.

CHICAGO PIPE ORGAN CO., Chicago, Ill.

Gentlemen:—I am pleased to say that the second organ installed by your company in the Princess Theatre, just opened by me in Peoria, Ill., is proving also a great success, showing that the people of the smaller cities appreciate its wonderfully sweet music as well as those of the larger ones. No one of the five acts receive the applause that our organ does. I am sure that if the theatre owners knew of the great success I am having on account of the organ, they would not delay in installing one.

Yours truly, V. C. SEAVER.

Chicago Pipe Organ Company, Room 205 59 DEARBORN STREET, CHICAGO

WE CAN BE OF USE TO YOU

WE SELL—Moving Picture Machines and Supplies, Repairs for all Makes, Colors, Limes, Ozone, Ether, Etc.

WE MANUFACTURE—Oxy Hydro Gas, 20th Century Erko & Odeon Stereopticons. Slides of every Description. Advertising Slides a Specialty.

ERKER BROS. OPTICAL CO. 604 Olive St., St. Louis, Mo.

KALEM FILMS

UNSURPASSED IN PHOTOGRAPHY

Issue of May 28, 1909

A Double Subject Reel 950 feet



LENGTH, 800 FEET

"A POOR WIFE'S DEVOTION" is a splendid story of real life in the Southern Pines. Magnificent in scenic effects and superb in photography.

"A PIG IN A POKE" is an excruciatingly funny story of how two tramps stole a pig and got away with it. Length, 150 feet

Special Notice. KALEM REELS for the next five or six weeks will contain at least one, and sometimes two rattling good short comedies.

KALEM COMPANY, Inc.
EASTMAN KODAK BUILDING
235-239 W. 23d St. New York City

NEXT Lard Ad FILM ISSUE

ORDER QUICK OUR

NEXT RELEASE

Sensational Western Feature Subject

"The Indian Trailer"

(Length Approx. 1000 Ft.)

Ready Wed., May 19th

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 21. May 22, 1909. Whole No. 161.

Published by

THE FILMS PUBLISHING CO.

6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page,	11⅛ x 9	$84.00
Half "	5⅝ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:

INTERNATIONAL NEWS CO., Breams Building,
Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

NOTICE TO SUBSCRIBERS.

Since taking charge of the Film Index many complaints have been received from subscribers to the effect that they have not been receiving their copies of the paper regularly. Lack of proper records render the task of looking up these complaints and rectifying the errors almost impossible. We must ask all such subscribers to write us, either by letter or postal, giving the date when their subscription commenced and how many papers they have failed to receive. Missing copies will be supplied when possible and if desired. Otherwise the term of subscription will be extended to cover the numbers missed by the subscriber. Kindly give this matter your attention.

THE REAL PROBLEM TO BE SOLVED.

A great deal of time and energy is being spent by motion picture men generally struggling with such questions as local licenses, Sunday laws, the character of the pictures, fire rules and sanitary regulations and similar subsidiary problems which have grown out of the prevailing methods of conducting the business of exhibiting motion pictures.

To say that the time thus spent is being wasted would not be exactly true, nor are the purposes wholly unimportant; rather, they are very important under the existing conditions. The trouble lies in the conditions which are, in themselves, wrong; so that, instead of wasting time and energy trying to compel public opinion and public officials to accept the present conditions; instead of patching up laws and municipal rules to enable the business to continue along the original lines, that time and energy should be devoted to improving the conditions which give rise to constant complaint.

In other words, the motion picture business got started wrong. Instead of struggling along on the wrong road it should be given a fresh start on the right road. Much time, trouble and money will be saved by so doing.

To begin with, the business is framed up on too cheap a basis. The majority of so-called picture theatres in this country today are what is termed "store shows"; that is, ordinary store rooms in large mercantile or tenement buildings, primarily intended for saloons, grocery stores or any of several retail businesses. The ceilings are low; the ventilation is bad and the exits, such as are required for places of amusement are, in many cases, inadequate.

Officials of cities, whose duties are to inspect and regulate the conditions of amusement places, have worked hard to afford the public adequate protection from the dangers incident to fires and panics in these places. It has been a fight from the beginning against avarice and greed, but the authorities have succeeded in reducing the possibility of danger to a minimum, although there are still many places that are merely obeying the leter of the law.

The foregoing statement may sound treasonable on the part of a publication devoted to the interests of the motion picture business; yet every man in the business knows that conditions are wrong and that the business will never come to its full growth until there is a radical change in the exhibition end.

When the business started, no one could foresee that it was to become what it is today—the most important amusement interest in the country. It sprang up almost in a night, like a mushroom, and it is truly a "mushroom growth." It is only within the past year that any number of permanent and adequate houses have been built and equipped for the showing of motion pictures. At the same time there have been more "store shows" opened than there have been proper theatres. The opinion still seems to prevail that any place is good enough for the "picture theatre."

This is a great mistake. The effect has been to label the motion picture as something "cheap." The owner of a legitimate theatre will not permit his house to be used for "pictures" because he is afraid it will cheapen it in the estimation of the public. That is the rule in the larger cities.

There are thousands of people who never saw a picture show. They refuse to attend the "store shows" and no suitable place is provided for them. A big fortune awaits the enterprising manager who builds a picture theatre that will draw the patronage of the better element of the country's population.

But, first of all, the one thing necessary to be accomplished is to get rid of the idea that pictures are "cheap." Let the price of film be increased; let the price of service to exhibitors be increased. Instead of cutting prices, as some have suggested, raise them.

Did some one say that would put a lot of shows out of business? True, it might do just that thing. Suppose that it put half the store shows in New York out, would not the other half be in better position to build and maintain suitable places in which to exhibit pictures? With better houses, would not the public be benefited? Would not the business be better off to be placed on a higher plane? Would there be any real loss to the business?

THE FILM INDEX contends that there will be no loss. On the contrary, it insists that the business will be greatly benefited and its future insured if such a policy is adopted. It believes that if the policy of the multiplication of theatres and the cheapening of service is to continue, the business will suffer a great loss, as other enterprises have that have been done to death.

In the first place, the life of the motion picture business depends upon the excellence of the pictures. Pictures may not continue being as good as they were. They must improve. Today it costs a thousand dollars to make a picture where it cost a hundred two years ago. Each year finds the manufacturer spending more money on his productions; but is he receiving a corresponding increase in returns? It is true that the recent combination of manufacturers has enabled them to get a better price than they received two years ago; but there are more makers of pictures in the field than there were two years ago and a few less theatres, so that, what they have gained in price has been offset by less business to the individual manufacturer. It is plain that if the manufacturer is to continue to improve his product, he must have a better price. If film costs more, the exchange man will be obliged to increase the rental price and keep it up. High priced service will drive out the "cheap" element.

To be sure, there will always be opposition to a program of this character. There will also be someone who will cater to the "cheap" element. There will be the Murdocks to import the cheap "junk" from Europe; there will be the Laemmles to give the cut-rate service. Every business suffers from the activities of the "junk dealers" and the "cut-raters." The legitimate trade must discount those difficulties at the beginning and then proceed as though they did not exist.

The lines as now drawn are about right. All that is excellent and dependable of the American and European product are working in harmony. The quality and character of the "licensed" pictures is far superior to the unlicensed product. Managers of first-class houses require "licensed" subjects and cannot do business without them. This statement is amply proved by the fact that the majority of so-called "independent" theatres are running more licensed pictures than others—pictures that were in the hands of the several "licensed" exchanges that recently joined the "independent" movement, and are now forming the backbone of the "independent" service.

As this stock runs out, or wears out, the theatres which have been using "independent" service will surely return to the "licensed" exchanges for their pictures. They have already begun to return. There are a thousand more licensed houses today than there were three months ago.

There is really no occasion to worry; the thing to do is to go on improving the pictures; improving the theatres and to put the motion picture business on a substantial and reputable basis.

HOW LAEMMLE DOES IT.

When Carl Laemmle surrendered his license and went over to the camp of the "independents," he boasted loud and long about the high character of the film he had secured and what superior service he would from that time on be able to give to his customers. Reports are now coming in regarding Laemmle's service, but for some reason they do not mention particularly the so-called "independent" films. Several New York manufacturers have been congratulated upon the excellence of their pictures by exhibitors, who say that they are getting them from Laemmle.

The way Laemmle managed it is this: Just before he gave up his license he loaded up with "licensed" film and now has on hand hundreds of reels of "licensed" subjects which he is able to serve to his customers. Laemmle knew that he would not be able to get enough "independent" film to supply his trade and counted on having enough good film to carry him along for several weeks, with the hope that the "independents" would be able to make good by that time. What a hole Laemmle would have been in if he had not been able to supply his trade from a big stock of "licensed" film!

The congratulations which Laemmle claims he is receiving for the excellent service he is giving is coming in on the strength of his stock of "licensed" film; and a great many exhibitors who are getting the licensed subjects from Laemmle imagine that he has some inside advantage over the other "independent" exchanges. There is no doubt that it is an advantage, and one that is making the other "independent" exchange men rather tired.

CENSORSHIP IN DANGER.

While the Board of Censors, formed from the leading civic societies of New York city, has been doing a great and satisfactory work in improving the character of motion pictures. At present the Board is examining all the license pictures—American and European—and that portion of the unlicensed European product that comes to New York. But there is still the product of European makers which is put out by the Chicago "independents" that does not come under the censorship of the National Board of Censors, and up to the present time the efforts of the Board to have those pictures submitted for censoring have been unsuccessful.

The result of this failure of the Chicago "independents" to submit their subjects for censoring has been to let a lot of questionable pictures get to the exhibitor and has caused trouble in a number of cities, which have threatened the business with "local censoring." If local boards of censors should be appointed in a score or more of cities the result would be great annoyance and considerable loss of business to the local picture men.

The easiest way for picture men to avoid trouble of this kind is not to accept pictures that have not been passed by the National Board of Censors. All "licensed" subjects are passed by that Board and have never, since the establishment of the Board, given cause for complaint. The foreign subjects put out by the Murdock "independents" are the poorest of the European product, and quite likely to cause trouble locally when shown. The unwillingness of the importers to submit these subjects to the judgment of the National Board of Censors is an evidence of their low character and should be sufficient warning to exhibitors.

NEW LICENSED EXCHANGE AT OGDEN, UTAH.

The Motion Picture Patents Company has just issued a license to the Progressive Motion Picture Company, at Ogden, Utah. The Progressive company was formerly known as the Twentieth Century Optiscope Company and later as the Twentieth Century Film Company, the changes in name having been made in an effort to escape confusion with an Eastern concern of a similar name, whose reputation in the moving picture world had become somewhat tainted.

In making the last change the company was entirely reorganized, the capital stock being increased to $25,000 and the following officers elected:

Albert Scowcroft, president; Charles Ziemer, vice-president; W. W. Hodkinson, secretary and general manager, and Harry Simms, treasurer.

"Our company is now practically in control of the local situation," said Manager Hodkinson today, "inasmuch as we can guarantee a complete change of bill in one house or the other during the week, a thing that was not possible under the former conditions. You see the moving picture business is still growing in Ogden, notwithstanding the pessimists who, a year ago, prophesied the early decline of this form of amusement."

Independent Service Unsatisfactory

Exhibitors Find It Away Below the Standard

WHILE the reports from exhibitors who have been trying to get service from the so-called "independents" have not yet begun to come in strong, there is sufficient grounds for the statement that the feeling of dissatisfaction has already become quite general. The complaint is, first; that the character of the subjects released is so far inferior to the "licensed" product that there can be no comparison made. This has caused a falling off in business at houses where the "independent" film is run. The second complaint is based upon the uncertainty of supply. Instead of a regular and dependable release date, releases are made only now and then. This hits the exchanges, which have, heretofore, been able to know far in advance, just what they would have to offer on a certain date. The uncertainty of "independent" releases has got them guessing.

Even in Chicago—the headquarters of the "independent" movement—rumors are being freely circulated regarding the dissatisfaction that exists among the exchange men who went over to the "independents." Some of them have withdrawn their advertising from the trade papers because of the uncertainty of supply and the low grade of subjects; other have reduced their space to a minimum on account of the returns being so small. One advertiser, known for the strong line of bluff and bluster of his advertising, is nevertheless secretly regretting the ill-advised moment in which he deserted the "licensed" manufacturers, and it is reported from Chicago that he is greatly disappointed with the showing being made by the Murdock crowd.

Here in New York the "independents" have gained almost no foothold, and there is trouble in the camp. When the Murdock contingent first came on the scene Harstn & Company was appointed the Eastern representative. This is one of the oldest concerns in the motion picture business, and probably better acquainted with the situation in the East than any one connected with the "independent" movement, but it was not deemed strong enough for the Murdock contingent, so Secretary Streyckmans was sent on to New York to make other arrangements. It is now announced that the Murdock "independents" will make their future headquarters in New York, with a view to getting more of the Eastern business. So far the independent subjects have not been well received in the better class of houses, and it remains to be seen what effect the "independent" campaign in the East will have.

When the Motion Picture Patents Company first announced its plan of action there were a few of the better class of houses that immediately withdrew and took the "independent" service. During the past few weeks many of these have quit in disgust and got safely back in the "licensed" fold. Conspicuous among those who have returned is J. W. Jackson, who operates three houses, one in New York, one in Yonkers and a third in Mt. Vernon. Mr. Jackson has just returned from England, where he has been for the past eighteen months promoting a large exhibition company in London, called the Electric Theatre Co. This company now has seven houses in operation and five in course of construction.

Mr. Jackson claims the distinction of being one of the first, if not the very first exhibitor in New York, and has seen the business develop in this country from the beginning. His operations in London have been very extensive, he having introduced the "picture theatre," as it is known in America, to Londoners. In speaking to the representative of THE FILM INDEX regarding the situation here, Mr. Jackson was decidedly outspoken. He said that he did not like the "$2" proposition of the Patents Company.

"Why should I pay $2 weekly to the Patents Company, and for what? I can just tell you that proposition made me sore, and I made up my mind that if there was anyway to get around it I would get around. I jumped to the "independents" right away and hung out for nearly three months, but it was no use; they haven't got the stuff. The service was rotten, and I just had to take out my little "license" and get the "licensed" subjects. You may take it from me that the American and the Pathe pictures are so far ahead of anything else that there is no comparison.

"The 'independents' have an occasional good picture; for instance, the 'Italian Cavalry Charge'—that is a beautiful picture, but it has been seen all over this country. All the rest of their stuff is so far below that picture that it cannot be mentioned at the same time. Another thing: the pictures they are offering here is stuff I turned down for our shows in London, time and time again. It is six, eight and ten months old and some of it is older than that. Much of it is English and will never do in this country. That is the trouble with most all of the foreign pictures of the 'independents'—they are not suited for America, and I doubt if they ever will be."

Manager McNab, of the Family Theatre on Eighth Avenue, who is associated with Mr. Jackson, was equally emphatic in his disapproval of the "independent" pictures. "They were simply rotten and we had to make a change. I don't like that $2 proposition, but we had to have the 'licensed' pictures, so we paid our $2 and are now getting good service. The 'independent' service may do for the 'dumps,' but no first-class house that hopes to build up anything like a paying business will be able to do it with 'ndependent' service."

Mr. Jackson says that it is his intention to remain in New York until late in the summer, when he will return to London.

The experience which Mr. Jackson and Mr. McNab had with the so-called "independent" service is indicative of what every exhibitor, who is trying to get along with that kind of pictures, is up against. There are a number of small "store shows" in every city that can use almost anything that will go through the projecting machine, regardless of quality or age. In these houses the "independent" subjects ought to meet with favor, since they can be had at a low price. But the house that caters to a critical clientele will have great difficulty in satisfying its patrons with "independent" junk.

HAYMAN SAYS PROSPECT IS GOOD.

A. C. Hayman, who recently received a license from the Motion Picture Patents Company, for an exchange to be located in Syracuse, N. Y., announces the name of his concern to be the Moving Picture Service Company and has established his offices at 427 South Salina street, occupying the entire second floor at that address. Mr. Hayman writes that the location is most desirable and that a preliminary canvass of the territory satisfies him that he has made a good selection. Exhibitors in that territory have given him a hearty welcome and seem pleased to know that they are to have a first-class "licensed" exchange in their territory.

Mr. Hayman says that it is his intention to carry the largest stock of machines and supplies outside of New York city, and that he will have a number of surprises to spring on the moving picture trade.

Here's success to Hayman.

LAEMMLE GETS INTERVIEWED.

Ever since Carl Laemmle got into the motion picture business he has been discovering things. Several times he has discovered that the M. P. business was in its "infancy" and that he had arrived just in time to show the old-timers how it ought to be run. Time and again he has done the spread-eagle of eloquence to inform the trade, trembling in expectancy, that he had just discovered something or other that was destined to revolutionize things. In fact, Laemmle has pulled off several of these little "revolutions," each one of which was destined to place Laemmle in the forefront of the business and make all the rest of the bunch look like "thirty cents."

Laemmle's latest effort was to send for the editor of The Show World to say that he had "passed into the greatest era of prosperity ever known in the history of moving pictures."

Whatever else Laemmle may be, we must give him credit for being a good press agent; not that he is an expert at the business, for he does not always conceal his "plant" adroitly. In this particular instance it is made to appear that The Show World has received a number of inquiries from motion picture exhibitors asking it to interview Mr. Laemmle for the purpose of denying an article that appeared in an Eastern film paper. From the viewpoint of a press agent that is too transparent. If anything happened the letters were addressed to Laemmle asking him how about it. It is more than likely that there were no letters at all, but both Laemmle and The Show World editor wanted to make it appear that neither was particularly interested in what the Eastern film paper said, while, as a matter of fact, both of them were aching for some way to reply. The better way would have been for them to come out in the open and say what they wanted to say without trying to hide behind some unmentioned and quite imaginary letter writers.

However, The Show World editor approached Mr. Laemmle and tells him that there is a crying demand for a statement from him, and Mr. Laemmle says to The Show World editor: "But, my dear boy," just like that; "but, my dear boy," etc., etc., "don't you know that I would rather have that paper jump on me than praise me?"

But The Show World editor, with his trusty fountain pen poised in air, insists: "Nevertheless." And Mr. Laemmle says: "O, pickles; if you must have it, say that it was" etc., etc., and finally, "Tell them that the paper is simply sore because I don't give it any of my advertising."

That last sentence was what Mr. Laemmle wanted to say in the first place; in fact, it was all he had to say in any place: "The paper is sore because I don't give it any of my advertising." A small reason from a small man.

Wonder if Laemmle imagines he would be able to buy this paper with his advertising? Is that Laemmle's estimate of trade papers? If this paper (for of course it was this paper he referred to)—if this paper says unpleasant things about him because he won't advertise in it, the inference is that he believes he can buy other papers; namely, The Show World, to say good things about him by giving them an advertisement.

Laemmle does make one important admission, which is the principal charge against him:

"Tell them that I am guilty of the charge which that periodical makes when it says that I am the man who is responsible for conditions as they now exist in the moving picture business, in Chicago, for example. I am proud of the guilt. If I am the man who broke up the ring of renters in Chicago or anywhere else, thank the Lord that I am to get the credit for it. Before I came into the moving picture business, the exhibitors were paying absurdly high prices and getting rotten service. If I put an end to this, then my efforts have not been in vain."

Without looking up the story referred to we believe that we said Mr. Laemmle was to blame for the unfavorable conditions in Chicago. He admits it; he thanks the Lord that he broke up the "ring of renters" in Chicago; that he cut the prices for service to a point that threatened all of them, himself included, with bankruptcy. When the Chicago exchanges were practically in their last extremities, they undertook to get together to stop the ruinous price cutting war started by Laemmle. That was the first time the M. P. interests got together. Laemmle held back for some time, because price cutting was his long suit and he didn't want to tie himself up.

As a price cutter Laemmle poses as the friend of the exhibitor, his method of reasoning being that the cheaper the service the better will the exhibitor like it. Laemmle might follow his reasoning to the limit and become a real philanthropist by giving service gratis. The difficulty is that the manufacturers of film want their profits, and it has been their experience that the cut-rate film exchange is not always able to pay its bills. Of course, the manufacturers might also become philanthropists and make film for the fun of the thing, and thus become the friends of the exhibitor.

But the motion picture proposition is not a price-cutting proposition. The growth and development of the business is not along the line of cheapness. The curse of the business today is its "cheapness". Cheap store shows, cheaply equipped, displaying cheap pictures, will never pull pictures out of the disreputable rut into which they have drifted. With all due respect to Mr. Laemmle as a man, THE FILM INDEX is compelled to point out to him that his business methods are wrong as applied to the amusement business.

TAKING THE OUTSIDE PICTURES.

"Say, there's a feller around the corner being murdered," said the frantic stranger, dashing up the steps of the police station and up to the desk sergeant. He went on to tell, more or less coherently, of how a poor drunken bum has been stuck with a knife by a gentleman with a silk hat in front of Ike's place.

"O'Flaherty," said the desk-sergeant, looking up over his paper, "step around and locate the criminal." Patrick dashed out and around the corner to the scene of the crime.

"Too late, Pat," said the florid-faced gentleman with the white apron, "they've removed the carcass. It's a joke—some one's been kiddin' you. There were some moving picture men here on a job."

There are some interesting yarns, more or less true, but good yarns, nevertheless, told by the moving picture men, of little incidents that have befallen them in taking the outside picture. That there are so few camera men stalking the padded cell is perhaps due to the fact that the profession is not overcrowded. They have much to contend with. There is the "inquisitive throng," the "innocent bystander," and the "inevitable 'buttinski'," and to keep these morbid curiosity-seekers back of the firing line is a job usually for half a dozen extra policemen.

But in the case that follows, however, it is proven that the moving picture actor comes in for his share of the trouble as well. Little Bennie Turpin, the Essanay company's funny man, tells some interesting stories. In one case Turpin was a thief. It was deliberately planned that he should attack a young lady on the street, snatch her purse and dash down an alley. The scene went off all right, but the "inevitable buttinski" was on the job, too. No, the i. b. did not pursue the thief. He went to the police station and notified the sergeant. They sent an officer out with the man and met Bennie on his way back to the studio. Bennie was positively identified as the thief and arrested. Scene 2: Bennie dragged to the police station. His plea that he is a moving picture actor was a little too thin. Scene 3: Bennie at the telephone calls up the Essanay office. Essanay telephone out of order. Scene 4: Bennie spends 24 hours in the police station.

NOW FOR THE PIRATES

Motion Picture Patents Company Starts First Action Against Unlicensed Picture Makers.

On Wednesday last the Motion Picture Patents Company made the announcement that it had instituted legal proceedings against the Oklahoma Natural Mutoscene Company, of Washington, D. C., for infringing upon the camera patents held by it. This patent is the original Edison patent, which was passed upon about two years ago by the United States Circuit Court of Appeals for the Second Circuit, sitting in New York, which adjudication was accepted by all makers of motion pictures in America at that time.

Since the organization of the Motion Picture Patents Company an impression got abroad that the camera patents would not be defended or that the Patents Company would not be able to obtain the evidence necessary to prosecute. As the work of systematizing the details of the Patent Company's office were arduous and required for some time the undivided attention of its managers, it appeared to some that no attempt would be made to prosecute infringers and unlicensed makers of motion pictures sprang up all over the country. At this present writing there are twelve such concerns attempting to make pictures.

But, while the Patents Company did not seem to be paying much attention to the infringers and the picture pirates, it was conducting a still hunt for evidence that would hold in a court of justice. It now announces that it has the evidence that the Oklahoma Company is using an infringing camera and that suit has been commenced to compel that company to cease operations at once. Not only can the infringer be compelled to stop taking pictures, but heavy damages may also be assessed against it for violation of the rights of the patentee.

The efforts of the Patents Company to put the picture pirates out of business will not stop with the Oklahoma Company. Actions will follow rapidly against all others who are attempting to do a similarly illegal business.

Not only is there a penalty provided for those who make motion pictures with cameras that infringe upon the Edison patents, but there is a proper punishment to be meted out to anyone who buys or exhibits pictures made by the pirate picture companies. So it stands exchange men and exhibitors as well to steer clear of the product of unlicensed picture makers.

The action of the Motion Picture Patents Company is but the opening gun of the campaign against the pirates which will be pushed vigorously until the last one is compelled to shut up shop.

WORK OF THE CENSORS.

Although much has been published concerning the work of the Board of Censors on the programs of the motion picture shows, an interesting address has just been issued by that Board, which explains its purpose more comprehensively than anything yet printed concerning it. THE FILM INDEX herewith publishes the address in full for the information of its readers:

The Board of Censorship is a serious attempt to regulate the programs and the physical conditions of moving picture shows in New York. It is made up of the public bodies shown on the title-page of this folder, and is financially supported by the Association of Moving Picture Exhibitors of New York State. It is a binding censorship, though without legal authority. To fully succeed it must enlist the co-operation of various elements in the community. Below is given a brief explanation of its methods of work and its aims.

1. Composition of the Board of Censorship.—The Board was established on the petition of the Association of Moving Picture Exhibitors of New York. This Association includes about 170 moving picture shows—the representative element in the moving picture business, and likewise the majority element. This Association pledged the financial support of the censorship for an experimental period of three months (the censorship costs about $300 a month) and bound its members to obedience to the censorship. There is a Governing Board made up of the representatives of public bodies, an Executive Committee on Censorship which does the actual work of censoring. The members of the Executive Committee serve without pay. There is a paid Secretary, with clerical help, etc. Two of the five members of the Committee on Censorship are exhibitors of moving pictures, elected by the Governing Board upon nomination by the Association of Exhibitors. They are not members of the Governing Board.

II. Work.—The Board of Censorship censors

(a) All moving pictures exhibited in moving picture shows in New York;

(b) The illustrated songs, the vaudeville interludes, etc., seen in moving picture shows;

(c) The physical condition of the shows in regard for example, to fire, hygiene, etc., and likewise the general conduct of the shows in relation to law and order.

(a) All moving pictures are censored before reaching the shows. This is made possible by the co-operation of the manufacturers of pictures and of the exchanges which buy pictures from the manufacturers and rent them to the exhibitors. When a picture is objectionable it may be entirely condemned or altered in part. The censorship has been in operation three weeks (April 12, 1909), and thus far all changes decided upon by the Censorship Committee have been put into effect by the manufacturers at a total cost mounting into thousands of dollars already. In addition to the new "subjects," of which there are about 45 a week, there are thousands of old "subjects" on the shelves of the exchanges. Some of these are objectionable, and they will be gradually eliminated, but this is a work of months, and most old pictures will have gone out of circulation before the Censorship Committee reaches them.

Why do the manufacturers co-operate? For two reasons: First, the Association of Exhibitors is pledged to refuse any picture which is condemned. For this reason the manufacturers would lose money by putting a condemned picture on the market. Second, the manufacturers, like the theatres, recognize that the moving picture business is at a crisis, and that a change for the better is necessary. Moving pictures do not depend on mere sensationalism for their success; they can penetrate almost any field of human interest. The manufacturers sincerely desire to produce what the public wants, and the Board of Censorship is a means for finding out what the public wants. There are numerous manufacturers scattered over this country and Europe, remote from the market, without a common platform on which to meet even the theatres, much less the public. As a common platform, the Board of Censorship has been welcomed by all.

Where a manufacturer agrees to submit all his output to censorship and to obey the censorship, no stamp of approval is placed upon the pictures. Should any manufacturer not be willing to submit, a list of his pictures will be supplied to the shows and the public, and those approved will be marked with the trade-mark of the Censorship Board. Any show using only approved pictures is free to advertise that fact, and those shows which are on the "white list" of the Censorship Board in regard to their entire program, physical conditions, etc., are free to advertise the same.

(b) Vaudeville, etc., can only be censored in the shows themselves. There are some 300 shows, changing their programs in many instances daily, and this makes the work of the Censorship Board difficult. The Censorship Board has no force of inspectors other than its Secretary, and must depend upon volunteer assistance. Where its attention is called to objectionable vaudeville, etc., it will act at once, and unless there is an immediate change for the better it will procure the expulsion of the offending show from the Association of Exhibitors, and wherever possible will prosecute under the law. The co-operation of the public is especially solicited in this regard.

(c) The physical condition of moving picture shows has vastly improved within the past year, but much remains to be desired. Any show that is a member of the Association of Exhibitors can be urged to improve its physical condition, etc., under penalty of expulsion from the Association; and in addition all moving picture shows are licensed by the city and must conform to the license requirements. The Board of Censorship will co-operate with the License Bureau and with the police. Furthermore, one faction of the manufacturers of pictures (The Motion Picture Patents Company) itself licenses the shows that use its output of pictures and is desirous of compelling its licensees to conform to the highest reasonable standards.

III.—An Experiment in Co-operation.—The Censorship Board is an experiment. Thus far it has succeeded. It has the sympathy alike of the public and of the trade, and is capable of making vast changes for the better in the moving picture shows of the city. Its results extend beyond New York, for many of the suggestions made by the Committee of Censorship are put into effect by the manufacturers for the entire country. But without the cordial co-operation of local organizations, ministers of the gospel and citizens generally, the censorship cannot get the full measure of results.

In struggling with the moving picture problem, the Censorship Board is struggling with nine-tenths of the total theatre problem. Moving pictures are by far the most important form of cheap amusements in the city. They reach the young person as no other form of cheap amusement does. They are scattered through the tenement districts, where they cannot but be vital influences for ill or good. They are the only theatre which it is possible for the entire family of the wage-worker to attend. Their social and educational possibilities are great. They speak the universal language of the eye, and through this medium they can portray practically everything of interest to the human mind. They provide the basis for a new order of theatre, the true neighborhood theatre.

A final word must be said in behalf of patience on the part of the public. In regulating moving pictures, the Board of Censorship has to deal with a stream whose sources in many cases are in foreign lands. What is absolutely bad can be eliminated promptly, but to bring moving pictures up to the full limit of their possibilities is a gradual work. No theatre or manufacturer is more interested in conserving the motion picture business than is the Board of Censorship, because the moving picture is a thing of Opportunity. Therefore, the work must be consistent and progressive, but liberal.

Again the co-operation of the public is invited.

The offices of the Board are at 96 Fifth avenue, and are in charge of the Secretary, Mr. John Collier.

MANUFACTURERS MEET.

A meeting of the licensed manufacturers was held at the offices of the Motion Picture Patents Company Thursday afternoon and evening, May 13. The following were present: F. L. Dyer and George F. Scull of the Edison Company; W. N. Selig, of the Selig Polyscope Company, George Kleine of the Kleine Optical Company; S. Lubin and F. W. Singhi of the Lubin Mfg. Co.; W. T. Rock, A. E. Smith and J. Stuart Blackton of the Vitagraph Company; J. A. Berst of Pathe Freres; George K. Spoor, of the Essanay Film Manufacturing Co.; F. J. Marion, of Kalem Co.; H. N. Marvin and J. J. Kennedy of Biograph Company.

Up to the time of going to press the proceedings of the meeting were not given out for publication.

NEW ORLEANS NEWS.

On Sunday, May 9, the West End theatre, under the management of Jules F. Bistes, opened with a program of motion pictures and vaudeville.

Beginning May 5, the Eden Musee added motion pictures to its vaudeville bill.

Manager Dubbs started the voting in the baby contest, which has been conducted at the Shubert theatre, on May 3, and closing on May 8. The returns have not reached us yet, but the contest proved to be one of the best business producers ever put on in any New Orleans theatre.

T. H. CROSS.

BRIDGEPORT'S NEW PICTURE THEATRE.

The New Astoria theatre at Bridgeport, Conn., recently opened by Messrs. Krouse & Miller, is said to be the largest and best ventilated motion picture theatre in that city. It is cooled by electric fans and is equipped with the most comfortable seats obtainable. A combination program of pictures and vaudeville will be run and the pictures will change daily.

MAKING IMPROVEMENTS.

The Grand, the most popular picture theatre of Elmira, N. Y., has undergone a thorough overhauling. A new ventilating system has been installed; the stage has been enlarged and the auditorium will seat 200 more than formerly.

BUSINESS IMPROVING.

Reports generally indicate an improvement in business among motion picture men. Manufacturers say they are getting more orders and the collections are better. From various parts of the country comes the word that the patronage of the picture theatre is all that could be wished for.

Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH CO.

"THE JILT."—Awful Results of a Capricious Woman's Whims.—A capricious woman is a most dangerous member of society, for she often is the instrument of extreme torturing misfortune through her whims, which, boomerang-like, revert often to her own disaster. Such a woman is the heroine of this Biograph story. John Hale and Frank Allison have become staunch friends at college, and the day of separation, at the end of the course, was a sad one indeed, particularly for Frank, when he discovered that his little crippled sister, Mary, had fallen deeply in love with Jack. Jack goes out into the world, meets and becomes smitten with Miss Dorothy Kirk, a cold, heartless beauty. Dorothy had engaged herself to several worthy young men, but her capriciousness had caused her to throw them aside, so when she is sought by John Hale, we feel that she has at last found her affinity. They are engaged and the affinition sealed with a ring, but the usual change of heart comes, and this time on the day of their to be nuptials, when Jack receives the following note: "Mr. John Hale. Dear Sir:—I am sorry to write I cannot marry you today or ever. Pardon delaying my decision until the last moment, but better late than never. Dorothy Kirk." At the same time returning his ring. Humiliated and crushed, Jack stood in his wedding clothes, hardly realizing the cruel truth. From that moment a change comes over him—the noble, manly, courageous fellow becomes in spirit a weakling. Down, down he goes, disappointed, discouraged and distressed, until we find him simply a drink-devastated, emaciated human frame, as he enters a saloon to buy a drink. While seated at one of the tables he glances over a newspaper and an article strikes his eye announcing the marriage of his college chum, Frank Allison, to Miss Dorothy Kirk on that afternoon. Rushing from the place on vengeance bent he makes his way to Frank's home, to give him that awful note she had sent him some time before, but when he sees Frank so radiantly happy, he decides to hold his peace, and crushes the note in his hand out of sight. Frank, upon seeing his awful plight, prevails upon him to stay. As he leaves for the adjoining room, he drops the note, which Frank picks up and reads. He now realizes the cause of his chum's condition and in an instant his love turns to hate, so he resolves to pay her back in her own coin. He writes a note, identical in wording with hers, addressing it "Miss Dorothy Kirk," signing it "Frank Allison." Feigning illness he dispatches it by Jack, who assumes it an excuse for illness. In he rushes in the midst of the wedding throng. You may imagine the scene. Here Jack unwittingly wreaks vengeance. On Jack's return to Frank, he finds little sister Mary's hand held out helpingly to him.

"RESURRECTION."—Free Adaptation of Leo Tolstoy's Powerful Novel.—There is no question that the reading public of the entire world is familiar with this masterpiece of that celebrated Russian reformer and novelist, Count Leo Tolstoy. No other work has made such an impression, principally on account of its strong moral. Never was there such a sermon delivered and never was there such a succession of intense dramatic incidents incorporated in a novel. Had the author never written another line this book alone would have made him famous. Many adaptations have been made for the stage, but the Biograph in this subject presents possibly one of the most intense. Restricted as we were as to length, we have successfully portrayed a story which comprises the most stirring incidents with an absolute continuity that is wonderful in motion pictures. The subject opens with the return home of Prince Dimitri, who meets the maid Katusha, a little peasant girl, and is instantly charmed with her beauty. Young, artless and innocent, as pretty as a rose, she unwittingly fascinates the Prince. His noble bearing likewise impresses her, and his little attentions flatter her, until at length she is unable to resist his advances. The poor girl is meted the usual fate. An alliance is out of the question. The disparity of their ranks even forbids it, and soon the Prince must cast her aside. Five years later we find that the girl, who is now a loathsome sight, has learned the bitter lesson of the eternal truth, "The wages of sin is death." It is death to the soul at all events. She has gone down to the lowest depths and is arrested in a low Russian tavern. As she is carried to the tribunal she passes Prince Dimitri, who now sees the terrible result of his sins. He grows repentant and attempts to plead her cause before the jury, but they are a callous lot and pay no attention to the arguments for nor against, and by force of habit vote to send her to Siberia. She is dragged out to the pen of detention and herded with a lot of poor unfortunates, who scarcely bear any resemblance to human beings. The repentant Prince determines to give up his life to right the wrong he has done, and visits her here with a view of turning her now vicious nature, handing her a copy of the Bible. She does not recognize him at first, but when she does she flies into fury, beating his body and face with her fists and the book. He leaves her, and she sits moodily on the bench with the book on her lap. Shortly she turns its pages, and lo! the Resurrection! Her eyes fall on the passage (John XI:25) "And Jesus said unto her, I am the resurrection and the life; he that believeth in Me, though he were dead yet shall he live." In an instant her whole being changes. There is hope for her salvation, and she reads on. The guards arrive, and we next see her with the other poor unfortunates trudging over the snow-clad steppes toward the goal from whence few return. She becomes the ministering angel, sharing her comforts with them. The Prince, meanwhile, has secured her pardon and hastens after her. Giving her the welcome notice, he begs her to return with him as his wife, but no, she prefers to work out her salvation helping those poor souls to whom a kindness is an indescribable blessing, and bidding him farewell, she renounces the world for the path of duty; so we leave her kneeling on the snow at the foot of the Holy Cross.

ESSANAY MFG. CO.

"THE INDIAN TRAILER."—It is unnecessary for us to speak of the good points and strength of this picture, our reputation with our previous Western subjects, stamping us as the foremost producers of pictures of this description. We will not hesitate to say that "The Indian Trailer" is one of the greatest, if not the greatest and most thrilling, exciting, and interesting Western pictures that has ever been produced by this or any other reputable manufacturer. The description of "The Indian Trailer" can be briefly told, as its strength lies in its terseness and rapid action.

The first scene opens on the property of a well-known Western ranchman. A bunch of cow punchers are assembled, wasting their time and their employer's money by playing cards. The ranchman catches them at the game, quickly breaks it up, and sends them to work. One cow puncher, a greaser, who dislikes being ordered about, even by his employer, tells the ranchman so. A fight ensues in which the ranchman gets the better of the greaser, and kicks him off the place. After this, the greaser swears revenge. He hits upon a plan, and with the assistance of another greaser, they secure the ranchman's little girl, taking with them a shepherd dog, a playmate of the little girl, the dog being utilized later on by the greasers, as the story will show.

Eventually, the two greasers, the little girl and the dog arrive at the greaser's hut, and a note is written to the little girl's father, stating that she has been taken out of revenge for the treatment the greaser received at the hands of the ranchman, and that they will not return her until they feel inclined to do so.

The note is tied to the dog, the greaser well knowing that once the dog is released he will make his way back home, and that the note will eventually fall into the hands of the little girl's father. The dog is turned loose, and hurriedly makes his way home.

Immediately upon the finding of the note by the rancher he gathers about him his cow punchers, and they start on the trail of the greasers.

In order to make sure of locating the girl, the father secures an Indian, who is noted for his ability as a "trailer." The Indian is not long in finding the tracks of the fugitives, and he eventually leads the father to the house where his child and its captors are in hiding.

A thrilling chase now ensues, and after many startling occurrences the child is returned to its father and the greaser meets a just punishment at the hands of the Indian trailer.

GAUMONT

(GEO. KLEINE)

"THE WORLD UPSET."—A trick film of remarkable character. The world completely upset. Rolling irregularly through the sky, disregarding all natural laws, the earth presents a peculiar aspect, everything reversed.

Excellent photographic quality and well rendered.

"HE COULDN'T LOSE HER."—An automobile enthusiast is about to go on a little spin when his wife expresses a desire to accompany him. Reluctantly he complies, resolving to give her such an experience that she will have no desire for further indulgences. At full speed they are seen coming down the street, meeting with numerous mishaps by way of collisions with every conceivable object, but each time both are unharmed. All efforts to discourage his wife proving futile they are about to return home when the motor explodes and the husband is battered up considerably. His wife thereupon loads him in the car and acting as chauffeur brings the machine and her husband safely home. Very thrilling and exciting.

"THE POLICEMAN SLEEPS."—Two gendarmes are seen going on duty, one of short and the other of taller stature. Being rather tired, the tall fellow concludes to rest on a bench and the other remains on guard to prevent any interference.

In his efforts to maintain peace and quiet the guard stops an organ grinder from playing; a florist's cart is not allowed to pass; the regimental band is silenced and the tramp of soldiers is hushed.

Finally the shades of evening gather and he tries to awaken his slumbering companion, but in vain. All possible means are resorted to, but without success.

In the distance two highwaymen are perceived approaching and with quaking voice the guard announces this fact, whereupon the sleeper, as if by magic, arouses and both go in pursuit of the now fleeing highwaymen.

"JUSTICE OR MERCY."—Driven to desperation by a series of misfortunes, a poor man adds further to his troubles by attempting to appropriate another's property.

The act is discovered, but the only witness is a Sister of Charity acting in the capacity of a nurse.

After an exciting chase the guilty man is caught, but not until he has had an opportunity to discard the article stolen and thus divert suspicion. But the article is found, and the man with his child, a picture of abject misery, are brought before the victim. The nurse, moved to compassion, stifles her conscience and declares that he is not the guilty person, thus securing the man's pardon.

Very pathetic and well dramatized.

"A GUEST'S PREDICAMENT."—A Count about to enter the home of a Baroness where a dance is to be given, is approached by a drunkard and asked for a light. The service being refused he receives a kick, leaving the impression of the man's foot on his coat tail.

The Count upon entering the brilliantly illuminated ball room at once becomes the object of much attention, and much laughter is caused by his odd appearance. Greatly disconcerted, he leaves the room and seeks the aid of a servant, who directs him to a room on an upper floor of the house.

This room, however, is occupied by an uninvited guest, who at the point of a revolver causes the count to exchange garments with him. Seeing the man lay the weapon aside the Count promptly seizes it and endeavors to retaliate by turning the tables on his antagonist, but the latter reaches forward and pulls a string on the weapon converting it into a fan, whereupon he beats a hasty retreat. The servant rushes back and reports "a man in the house," whereupon the police are called and reinforced by the men of the party armed with all manner of weapons they start for the upper floor, and there mistake the unfortunate Count for the marauder. After their mistake is discovered the officers go in quest of the guilty party and succeed in locating him and recovering the Count's clothes.

URBAN ECLIPSE

(GEO. KLEINE)

"CAUGHT ON THE CLIFFS."—During an excursion through the mountains a nurse accidentally drops the infant in her charge over the cliffs. The parents, almost frantic, run to seek guides to look for the child, which in the meantime is rescued by an aged shepherd, who keeps and provides for him during the years that follow. Many years after the accident, a friend of the parents of the lost child, traveling through the same mountains meets the shepherd, and upon remarking about the boy in the latter's company, is told the history of the little fellow.

He at once relates the story of the accident and the old shepherd sorrowfully takes the boy to the home of his parents. With a breaking heart he parts from the little fellow, refusing all manner of reward other than a kiss from the child.

A thrilling rescue scene is shown and excellent photographic quality.

"OBJECTIONS OVERCOME."—A troubadour is seen strolling along the road in company with his little brother. At an inn he meets a young lady with whom he immediately falls in love, a case of love at first sight. The young lady's father, however, will not consent to her marriage to a penniless songster.

As the rejected suitor leaves the inn he meets a squire and party who engage him to play for them. When next he appears at the inn with his new company he wears a suit that distinguishes him as a man of prominence.

He finds the inn-keeper's daughter is now being courted by the squire, and angrily interferes, thereby precipitating a quarrel. A duel is about to be fought when his little brother seizes a big sword and threatens the squire, who laughs merrily at the bravado of the little fellow and obliges the inn-keeper to consent to his daughter's marriage to the man of her choice.

KALEM CO.

"THE GIRL SPY."—An Incident of the Civil War.—During the latter part of our great Civil War, when the Union Army had pushed their operations into the South Atlantic States, the General in command of the campaign was very much harassed by the miraculous way in which his plans became known to the enemy. Numerous attempts were made to discover the source of the enemy's information, but they proved futile. It was not until several years after the close of the war that he learned it was due to the daring work of a young girl spy. The daughter of a Southern family, left motherless in early childhood, her life had become embittered by the death of her father and only brother during one of the early struggles of the great conflict. She had consecrated her entire life to the cause of their beloved Southland. The beautiful picture about to be shown you is the fascinating story of one of those daring deeds that made up the ordinary routine of her life during the four years of the great struggle and is by the Kalem Company, of New York.

Scene I.—The first scene opens with a view of a little cottage located between the lines of the two opposing armies. It is owned by an elderly spinster, a distant relative of Nan, the Girl Spy, and here she has taken up her abode in order to be near the scene of operations. Nan is expecting fresh orders from headquarters, we first discover her digging cautiously at the foot of an old tree, the agreed hiding place. Alarmed at the approach of someone, she hastily smooths over the ground and greets affectionately the old spinster, who is returning from the village store. Nan returns to the house with her. No sooner have they disappeared than a young lad creeps cautiously into view. Glancing from one side to the other as if afraid of his very shadow, he quickly hides a paper in the dirt at the foot of the tree. Stopping only for the two shrill whistles that are the agreed signal he disappears as cautiously as he arrived. Now Nan comes stealthily from the house and soon the paper is in her hands. Now we are at the rear door of the spinster's home. Nan comes from the house with the paper in a pan of chemicals. It was written with invisible ink for fear it might fall into the hands of the enemy. In a few seconds the message appears upon the paper and Nan is advised to hold herself in readiness for another deed of daring. Eagerly she draws from its hiding place her disguise of boy's clothing and enters the house to prepare for her night's work. Up dash a foraging party of Union soldiers. Paying no attention to the scolding of the old spinster they quickly seize everything they can find of an edible nature. One finds a pudding placed on the steps to cool. Another quickly appropriates the old spinster's two pet hens. This is too much for her and she struggles valiantly with him for their possession. But her struggles are useless. Mounting their horses and with their hats lifted in mocking salute, they dash off. From the door step Nan watches their departure.

Scene II.—In a little opening out in the wide expanse of forest we find a Confederate spy preparing to tap the telegraph wires. Almost within the lines of the enemy's camp, his is dangerous work. At any moment he may be discovered. He reaches the pole. Taking a cautious look around he puts down his instrument and with the wires caught at his waist, he starts to climb. Up, up he goes. If he is discovered now not a chance does he have for his life. Now he has reached the top. Out comes his pliers and soon one of the wires is cut. Heartbreaking work this. Outlined against the green foliage he offers a splendid target for any soldier that may discover him. Now the other wire is severed. With trembling hands he attaches his wires. At last all is done. He slides quickly to the ground. In a moment his instrument is ready to receive any message flashed over the line. Meanwhile, at Union headquarters, the General is pacing slowly up and down. All his plans are made for the final capture of the opposing enemy. But one division is yet to be heard from. In rushes an orderly with the word he has been waiting for. He is ready to strike at last and in an unsuspected quarter. Calling his operator, he dictates the orders for the general advance that night. But what troubles the operator? For some reason there is no answer to his call. The wire seems dead. The General is impatient. Once more the operator tries. Ah, now he has an answer, and soon the wires are merrily clicking off the messages. But out in the forest the spy has caught them all, and now is preparing to steal away. In the distance appear the foraging party returning to camp with their loot. They see the spy and dash forward. He is off like a deer, stopping only to pull down his wires. The foraging party are after him in hot pursuit.

Scene III.—After a desperate flight the spy finally reaches the cottage where Nan is waiting for him. He delivers the dispatches to Nan and tells her of the enemy close on his heels. Quick! Into a barrel Nan forces him and rushes into the house. Up dash his pursuers. They know they are close to their prey. See, there are his tracks leading into the house! Through the door they rush. Out of the rear door comes Nan. A quick glance about and with a bound she is in the nearest saddle and away. Out comes the foraging party. There is a hurried mounting of horses to take up the chase. The soldier whose horse Nan has taken urges the others on. Lifting his gun he takes a chance shot at Nan. Now his gun jams. He is trying to clear it when the spy, raising himself from the barrel, with one blow drop him in his tracks. The fates are with the spy today. Here is a disguise at hand. Quickly he begins stripping the unconscious soldier of his uniform.

Scene IV.—Down the road comes Nan at a breakneck speed. Fast and furious she rides, for her pursuers are close on her heels. Here they come in desperate pursuit. Now Nan reaches a small stream. Not a moment does she hesitate in her flight, but plunges in and on. Now her pursuers arrive and dash recklessly after her. Nan is desperate, for at any moment a shot may drop her from the saddle. A brilliant but daring idea comes to her. Off the horse she leaps. A quick blow sends him dashing on. Off comes the boy's shirt and her skirts are soon arranged. A sun bonnet covers her disheveled hair. When the pursuing party arrive they are met by a demure country girl walking in the direction they are coming, and whose quiet face gives no indication of a heart beating like a trip hammer with excitement. Pulling up his horse the captain inquires if she has seen a boy dash by on horseback. She indicates the direction he has gone. Away they go in pursuit, Nan watches them for a second, then lifting up the dispatches laughs tauntingly.

Scene V.—Nan's horse quickly tires of running alone and is soon grazing quietly. The captain and one of the men of the pursuing party come up. They recognize the horse. The captain becomes suspicious of the girl they encountered a few moments before. Ordering the man to take the horse back to camp, he turns to try and find her.

Scene VI.—At a roadhouse a short distance outside the Union lines a party of infantrymen have stopped for a rest and refreshments. Nan passes on her way to headquarters. Too late to stop she sees the soldiers and knowing that hesitation would create suspicion, she comes boldly on and seating herself at one of the tables orders a glass of milk. The half drunken soldiers discover her, and thinking her one of the country maidens, begin to tease her. Another soldier enters. With a quick look at Nan he tells the soldiers the girl is a friend of his and invites them inside to drink at his expense. The soldiers good-naturedly agree. No sooner has the last one disappeared than the spy removes his false beard and reveals himself to Nan as her confederate. Quickly arming Nan with a revolver, he tells her to hurry to headquarters, while he goes in to hold the crowd of drunken soldiers. Nan prepares to depart. But too late, for in comes the captain of the foraging party, leading his lame horse. He sees Nan. He recognizes the spy. Instantly Nan, knowing her life must be the forfeit of hesitation, shoots him down. Out rush the soldiers. Nan indicates the direction the man has gone who shot the captain. Off rush the soldiers in pursuit. Nan and her confederate quickly escape. But the wounded officer has seen them go and with a great effort he draws his gun and fires as a signal to the soldiers. Back they come. In a few sentences he tells them the direction Nan and her confederate have gone. The soldiers hurry after them while the wounded captain sinks down unconscious.

Scene VII.—Down along the bank of the river comes Nan and her confederate in desperate flight. They have only a moment's start of their pursuers and their chances of reaching their headquarters with the precious dispatches are slim. Nan gives the revolvers to her confederate. Now the soldiers appear. Shots are exchanged. One of the soldiers falls. But the spy is hit. He staggers, then bravely hurries on. Out through the tall pampass grass they come. The confederate knows he can go no further. One last trick is left to try. Into the grass Nan creeps and when the pursuing soldiers arrive, the spy is himself firing ahead as if the fugitives had just passed him. The soldiers stop only for a fleeting glance and hurry on in the direction they suppose the fugitives have gone. But the brave spy has performed his last daring feat. He reels and falls. Nan is soon by his side. She bends over him tenderly. But no time can be spent in tears, for many men are in danger if she fails to deliver the despatches. Bravely choking back the sobs, she rushes on.

Scene VIII.—At the Confederate headquarters the General and his chief of staff are busy planning a flank movement upon the enemy. They little dream that a general attack will be made upon them that night. In their present position they can be easily overcome and forced to surrender. Suddenly there is a commotion in the rear. Nan runs in and drops exhausted at their feet. They lift her up and the General has the dispatches. Alarm, then joy flashes over his countenance. Knowing of the attack, escape is easy. He gives the dispatch to his chief of staff and takes Nan in his arms. The chief is unable to contain his joy. He tells the soldiers of their escape and rousing cheers are given for brave Nan, who has saved them from annihilation.

LUBIN MFG. CO.

"THE PRESS GANG."—Thus were called the British freebooters who picked out the strongest men from the Colonies and pressed them into English service. Mother, daughter and the young husband are eagerly discussing the political situation, when suddenly a knock at the door stops their conversation. A little aged man, the bearing of a soldier, approaches on horseback, dismounts and enters, followed by an English spy wrapped in a long civilian coat under which he wears his English uniform. While the Colonel enters, the spy creeps near and listens at the door. "Who are you? Friend or foe?" asks the Colonel. The young husband points to Washington's portrait on the wall. The two shake hands, whereupon the Colonel asks the young husband to carry a letter to General Washington as the English suspect him. The young husband willingly consents. He rushes out of the door, and incidentally knocks down the English spy, who in vain tried to look through the keyhole. The Colonel and young husband ride away on their errand. The spy asks to be allowed to rest, which demand is granted. While writing a note the spy opens his



coat. The young wife discovers the English uniform and decides to watch. In the dark of the night the spy steals a horse out of the stable and follows the two soldiers. The young wife hears the clattering of the horse's hoofs and tries to follow. Being no horses in the stable, her mother advises her to take a boat and row down the river, where she can overtake the riders. Young Martha, taking a gun, runs to the boat house and is soon on her way. She just sees the two soldiers pass. Now follows the English spy. Unable to warn her husband and the Colonel, and being too far away to hold up the spy, she aims and with a well-directed shot kills the spy. Upon her returning home, she finds the press gang in the house looking for her husband who is expected back the very evening. The young wife goes to the field in the rear of the house and fires a haystack. This brings the Colonel's soldiers to the scene, who come to help, thinking the fire had broken out in the house. They are informed of the presence of the press gang, who are feasting in the house and they overpower the English soldiers and lead them away as prisoners just as the young husband returns from his successful errand.

"FADED FLOWERS."—Grandma bent upon a cane walks to her easy chair. Just then a young man and his intended, apparently the grandchild of grandma, enter. They bring the glad tidings to grandma, who bestows on the two happy children her blessing. She then tells her grandchild to bring her



an old wooden box out of which she takes a golden chain and locket, which she presents to her grandchild and a watch and chain formerly belonging to her husband, which she presents to the young man. Besides these golden treasures there are some faded flowers in the wooden box, which she shows to the two. First, a rose which her sweetheart gave her more than fifty years ago. Then orange blossoms which she wore on her wedding day. Next she shows a silver wreath, the memory of her silver wedding and last, a crown of gold, the remembrance of her golden wedding. Meditating, her head drops and she feels the kiss of her departed husband. Just then the young girl's parents enter, grandma's son and his wife, and a happy family group closes this beautiful picture.

EDISON MFG. CO.

"A SOMNAMBULISTIC HERO."—Willie is a sleep-walker. In his somnambulistic periods he does some wonderful feats.

In our picture we show one wherein he unconsciously becomes a hero. His condition has become so acute that his parents send him to a friend's house in the country, hoping that a change of scene will cure him.

In the country, Willie falls in love with Mary, the beautiful daughter of the hostess. Mary discards Jack, her country lover. She takes a fancy to Willie—who, in return, is also smitten with Mary. Jack, the discarded lover, returning from hunting, stops at the house. The sight of his gun scares Willie.

Mary's younger sister, Nellie, wanders away. Tramps, who have been seen in the neighborhood, are suspected of having taken the child. They again appear. Insult Mary—Willie again shows the "white feather," Jack arriving on the scene, knocks the tramps down, saves Mary—who now turns from Willie to Jack. Willie retires crestfallen.

Neighbors search for Nellie. Willie takes a gun and accompanies them in fear and trembling—and finally returns to the house and goes to sleep.

While asleep he suddenly starts forth with gun in hand in search alone for Nellie.

He finds his way to the Tramps' camp, rounds the tramps up, thrashes the trio, rescues Nellie, and wakes up to find himself an unconscious hero.

"THE SANDMAN."—It was far back in the time when civilization had its habitat in the valley of the Euphrates and Tigris, when Chaldear reared her lofty pride in many noble cities, before Abraham had led forth his Chaldean followers, worshippers of the one God, to become later known as Jews, that the legend of the "Sandman" had its origin.

Time and many tongues have changed the character of this story, yet in many respects the beautiful little fantasy is the same poetical tale as that with which the Chaldean mothers entertained their children as they were prepared for sleep.

Far up in the moon on a silver couch the Sandman rests. When the shadows of night steal over the earth, he slips safely through space with his bag of fine wrought sand on his side, and wherever he finds wakeful eyes closes them with sand.

A dainty thing, this idea, to weave into a picture story, and it has been spun on the film with all the charm of a gentler imagery and poetic touch, coupled here and there with the raciest satirical humor. Of this latter sort is the scene in the detective bureau where the stalwart investigators are put to slumber under the defiant sign "We Never Sleep," to be awakened only by an anarchist's bomb, and the incident of the officer and his sweetheart who are literally "sanded" to sleep on a park bench, the policeman to be awakened and confronted by his sergeant.

Filled with daintiness are the scenes where the Sandman puts the children to sleep while at the table and later completes his work in the case of a defiant little one in the nursery before returning to his home in the moon.

The whole picture is filled with a fragrant sweetness, and is one of the nicest that has ever been produced.

"LITTLE MISS MOFFITT AND SIMON STONE."—A Farcical Pantomime.—Some years ago a well-known quartet made a big laughing hit wherever they appeared with a song which read:

"I went to the animal fair, the birds and beasts were there,
A big baboon by light of the moon was combing his auburn hair,
The monkey he got drunk, climbed up the elephant's trunk,
The elephant sneezed, fell on his knees,
And that was the end of the monk, the monk, the monk."

There isn't a hint of a laugh in those words as they are written, but everyone is familiar with monkeys and their antics and it was the suggestion of what laughable things that particular monkey must have been doing prior to the trunk climbing stunt which brought the gales of laughter from audiences at the verse.

Simian Stone, the monkey comedian, in this picture doesn't get intoxicated. He doesn't have to. He is funny enough as it is. The point is, however, that one can't describe his antics. The laugh-provoking qualities of his comedy work in this film must be understood by suggestion and anyone who has laughed at the antics of even ordinary monkeys can grasp that. Laugh, there is a laugh in every move of this simian actor. Even the hardened director and other onlookers at the time the film was in making were convulsed with laughter as the simple story was developed with its "monkey-shines."

As a contrast to the hairy ugliness of the comedian, Little Miss Moffit who so cleverly assists him, is as dainty a maiden as any that were ever used as models for those on the swelling curves of Royal Dresden ware.

To laugh, to have the merriest of minutes, is to see this comedy and its actor, to laugh not only from its start to its finish, but for many minutes after the last flicker has departed from the screen.

The New York Zoological Society was the means through which this genuine monkey and remarkable actor was secured for this film.

PATHÈ FRERES.

"THE BEGGAR'S COIN."—A poor, friendless old fellow is seen trying to get a job, but every place that he applies, he is refused, and as the ravages of hunger and exposure are overpowering his weak constitution, he is compelled to beg for alms. The uncharitable people whom he appeals to, all pass by without a sign of recognition or a word of good cheer for the starving man. He happens to accost a very pompous fellow who is entering a gambling den, and the latter, feeling his great importance, becomes enraged that such a person should dare have the audacity to address him, and therefore gives orders to the porter to eject the offensive creature. The poor old beggar goes his way, and as he wanders down the street he becomes exhausted and takes a seat on a bench, where he gives up the terrible struggle, and his life ebbs out. A woman and her little girl passing, notice the old fellow, and thinking him asleep, the child slips a coin into his hat, and the kind-hearted couple pass on.

In the meantime, the aforesaid gambler joins his friends at the table and engages in a game of chance, where his luck seems to be against him, and he is a heavy loser. Before he realizes it, he is penniless, and disheartened, he leaves the place. While walking down the street he notices the old



beggar, and thinking him asleep, the despicable coward avails himself of the opportunity and takes the coin out of the hat. He starts back to the gambling den to try and win back his money, and this time is more fortunate, for it is not long before he breaks the bank, after which he leaves his companions in a very happy frame of mind.

He goes then to return the stolen coin, but as he approaches the spot he is amazed to see a large crowd, and upon investigating discovers the lifeless form of the poor old beggar, whom he treated so shamefully.

Becoming conscience-stricken, the gambler hurries home and his ill-gotten money is of little use to him in bringing the required peace of mind. He is so overwrought with remorse that he continually sees the spectre of the old beggar coming to him with outstretched hand, asking alms. So great is his terror that he rushes over to the grate and burns the money, after which he topples over on the floor dead.

"THE FOUNTAIN OF YOUTH."—An old monk strolling through the wildwood meets a friendly young man and in the course of their conversation the monk tells his newly-made friend of a fountain near the Monastery, the waters of which possess the wonderful properties which will turn the aged into the bloom of youth. Becoming interested, the young man goes with the old monk to the fountain, and after securing a bottle of the marvelous water, he starts on his way. As he is walking along he meets a very old woman and availing himself of the opportunity to try the effects of the water, he induces her to take a drink, and immediately she is transformed into a beautiful young woman.

Going then to a remote part of the wood he falls alseep, and two men come along and steal the bottle, after which, thinking that it contains ordinary water, they each take a drink and immediately they are changed into little boys. The rightful owner soon comes upon the scene and after chastising the urchins for their conduct, he goes his way.

Passing a place where an old peasant is milking a cow, the youth asks for a glass of the milk, and upon being refused, takes revenge by forcing some of the water down the animal's throat and suddenly it is transformed into a little calf.

"PERE MILON."—This interesting picture is taken from the book, written by M. Guy de Maupassant, revealing an incident which happened during the Franco-Prussian war. The Prussians are shown in the first picture taking old Milon's farmhouse, and after killing his old father and son, they subject the old Frenchman to all sorts of indignities. The old peasant keeps hidden under the appearance of the most abject submission, a feeling of hatred against the invaders and vows vengeance for the iniquities which he is made to bear. In his night wanderings he kills every stray soldier he meets, and so clever does he carry out his plan of vengeance and cover his tracks, that although coming in close contact with his victims during the day, he manages to mislead them. One soldier he attacks with a scythe, and after donning his uniform, he throws



his victim into the river, after which he lies on the road, and two more solders, thinking that he is one of their companions in distress, come along to offer him aid. As they dismount he attacks them, and before they have time to defend themselves he leaves them dead on the road.

One night he attacks two soldiers, but is successful in killing only one and wounding the other, who in turn shoots him in the arm, but he manages to make good his escape. Arriving at his house he is recognized by his adversary, and immediately is condemned to death. He does not flinch, but stands with arms folded to await the volley which is to end his life, for he feels satisfied that he has evened up matters. On the shuttters he has marked the number of soldiers whom he killed, and when added up it amounts to sixteen, eight for the death of his father and eight to avenge his son; thus he dies happy, having accomplished his purpose.

"BLESSINGS SOMETIMES COME IN DISGUISE."—A fellow steals a valuable dog from a woman, and needing money badly, he is soon successful in finding a ready purchaser, who pays him a large sum for the animal. Feeling elated over his successful bargain, the latter starts down the street with the dog on a leash, but before proceeding very far he is unfortunate enough to meet the woman who really owns the dog. Immediately she sets her eyes on her pet, she causes a terrible commotion on the thoroughfare and tries in vain to compel the man to give her back her dog, but the fellow explains to her that he has just purchased it and feels that he is the rightful owner. In the midst of the altercation a policeman appears on the scene and arrests the unruly pair, taking them before a magistrate, who, after hearing the nature of the case, compels the man to give the dog to the woman. Having grown very fond of the animal the fellow requests the lady to grant him the privilege of calling to see the dog once in a while. The lady consents to allow him, and after presenting the stranger with her card, she leaves the place.

True to his word, the man appears at her house under the pretext of seeing the dog, but in reality it is the lady herself whom he is anxious to see, and after a little while he impresses upon her his true feelings in the matter, and she, being very susceptible to his pleasing manner, falls a victim to his gallant ways and consents to marry him.

"DAUNTED BY HIS FIRST LOVE."—An ambitious young artist and a pretty maiden are deeply in love with one another, and the golden glow of the future brightens their hopes of mutual happiness. Thus they live for one another until one eventful day, when at the seashore, the youth meets an old friend, whom he gladly introduces to his



fiancee, never entertaining the thought that this same friend would prove a traitor and rob him of his only earthly happiness. The young woman makes a deep impression upon the man and some time after their meeting he writes her a note, telling her of his love, and as he is rich and holds a high social position, he offers these to the charming miss.

One day she is in the country with her artist lover, who is painting a picture of the surrounding landscape, and his mind is so thoroughly interested

in his task that he seems to forget the presence of his lady love, who naturally becomes very much bored. She awaits her opportunity, and after reading over the note once again, decides to go to the rich man, so quietly and unnoticed she steals away, leaving the young artist absorbed in his painting.

When he looks for her and she is gone, he becomes alarmed, but upon picking up the note which she dropped on the ground, he learns for the first time of the deception, and it is a crushing blow to his proud spirit.

His future life is spent in trying to find his first and only love, but without success, and so deep is his grief that it affects his mind, and he wanders aimlessly through life with but one vision continually before his eyes, that of his false sweetheart.

Everywhere he goes he is haunted by her spectre, and he imagines that he sees her with her new lover, enjoying life, while he, broken in spirit and health, is waiting for death to ease his sufferings. Finally, one day, as he is going along the country road, he is seized with a spell and in his fancy he sees his old sweetheart being married to his rival, and with this vision before his eyes he passes away by the roadside.

"THE LAND OF THE MIDNIGHT SUN."—This unique picture was taken in the Arctic Ocean off the coast of Spitsberg, the northern extremity of Norway, and is bound to become popular for the reason that it takes us for a trip to a frigid country which few will ever have a chance to visit. In the first picture we are sailing in the Arctic Ocean and get a good view of the monstrous icebergs, and see the shores of Spitsberg in the distance with the bleak snow-capped mountains looming up in the background.

One excellent piece of photography is accomplished in showing the midnight sun as it appears in this faraway northern country.

"CARTOUCHE."—This beautifully colored picture tells an interesting story of the adventures of Cartouche, a famous mountebank, who makes his dishonest living through his cleverness in outwitting his unsuspecting fellow creatures.

In the first picture we see him as a little boy, when his dishonest proclivities first show themselves. He is the ring leader in all affairs where tact and cleverness are needed in obtaining ill-gotten goods. He grows to manhood and develops his dishonesty in proportion to his years, and we see him the hero and leader of a band of robbers who stop at nothing in the expedient of crime.

They go one night to a castle and cart away everything in the place and take the goods to their headquarters, where, after settling, they give a grand ball and have the effrontery to invite the old Marquis, whom they have robbed, to be present at the function. The latter upon entering the place, recognizes his furniture and accuses them of the theft, but Cartouche, who has won his confidence, assures him that he is greatly mistaken.

One night Cartouche enters a place to rob, and suddenly comes upon a beautiful maiden, and realizing that he is in a fix, he makes love to her, but the butler, who has discovered his presence in the house, gives the alarm, and when the police arrive, the young woman, who has become interested in her guest, hides him in another room and allows him to escape.

He is finally caught on the highway, where he is about to hold up a party, who are equal to his cleverness, and after being taken in irons to prison, he hears the sentence of death pronounced and he goes unflinchingly to meet his doom.

VITAGRAPH CO. OF AMERICA.

"TEDDY IN JUNGLELAND."—An attendant in the New York Zoo is cleaning up about the monkey cage, his coat with the morning paper in the pocket hanging on the bars. An inquisitive money examines the garment, takes the paper and is horror stricken when he reads a headline, "Roosevelt Off for Africa." He walks up and down the cage in terrible agitation, hails a messenger boy, who happens to be passing, and gives him the following telegram:

"Monkey House, The Zoo.

"To Apo the Monk,

"Cocoanut Center, Africa.

"Roosevelt off for Africa. Jungle beware."

The message is sent and at Apo's home in the jungle we see a thoroughly up-to-date messenger smoking his cigarette and reading a dime novel, delivering the same. Apo reads the message and almost faints at the contents. Recovering himself he goes into the jungle, summons together all the animals, to whom he imparts the contents of the telegram. Consternation reigns supreme. The different beasts give voice to their views of the coming invasion. A certain line of action is determined upon and Apo is unanimously chosen as committee on defense.

Six weeks later we find Teddy at the head of a band of natives loaded with guns and supplies coming through a pathway in the jungle. Apo and several monkeys come upon the party, invite them to the spot where the other animals are congregated, presumably to extend a welcome to the distinguished visitor. Roosevelt is presented with a "big stick," and while rising to make a speech the animals gather up the guns and supplies, which have been laid to one side, make a hasty departure, leaving the party without guns or food. Teddy, realizing that it will be out of the question to return home without some showing, buys up a great quantity of different skins.

Back in Oyster Bay in 1910, Teddy is seen on his



veranda writing vigorously, the room literally covered with skins of different animals. When a party of visitors enter, Teddy tells them of his thrilling experience in securing these skins and how delighted he is to be back home again.

"BRIDGET ON STRIKE."—Bridget Magee, cook for a newly-married couple, is arranging their supper and having her own troubles in doing it. The steak falls from the platter to the floor, dishes drop from the tray and things generally refuse to keep in place. She goes about her work in a sort of insolent, don't-care manner, when suddenly an inspiration seizes her and she sits at the table and writes a note demanding more wages. She wraps it in a napkin, where it is sure to be found, calls the couple to supper, and finally succeeds in getting them to the table. When Bridget leaves the room the gentleman finds the note, shows it to his wife and they decide not to stand for the "hold-up." When the cook returns she is discharged; she puts on her clothes, takes her suit case and departs. The gentleman comforts his wife, promising to help her as much as possible with the household duties.

The following morning finds the dishes from the supper of the night before, piled up in the kitchen and as the man of the house enters, about half asleep, starts the fire, grinds the coffee and busies himself getting things ready for breakfast. The wife enters rather disheveled, looks at the fire, which, by the way, is not burning, and decides that the stove-pipe is clogged up. Hubby gets on the stove, the pipe falls over and covers him with soot, he falls off, upsets the table and breaks the dishes.

The man puts the pipe back in place, tries a little



kerosene to hasten matters and in the blow-up is badly burned. Wifey binds up his hands. Their first attempt at cooking is a dismal failure and the couple sink limply in their chairs in utter despair. At this moment Bridget comes proudly in, crosses the room, takes up a bundle which she had left behind and starts out again. Both seize her, begin to coax and fondle and beg her to remain. Bridget stands undecided, scratches her head meditatively and when they offer her more money than she had previously demanded, she decides to remain, takes off her hat and starts cleaning up the wreckage while the couple embrace each other in joy.

"JEPTHAH'S DAUGHTER."—A Biblical Tragedy. —Scene 1. House of Jepthah.—His wife, daughter and maidens engaged in various household duties as Jepthah enters and tells that he is going to war. He despatches a messenger to gather together the tribes east of the Jordan to engage in battle with the Ammonites.

Scene 2. Departure for Battle.—Jepthah bids his wife and daughter a fond farewell and with his bodyguard marches away.

Scene 3. The Camp.—Outside his tent on the evening of the battle, Jepthah prays and makes his vow to the Lord: "If thou shalt without fail deliver the children of Ammon into mine hands, whatsoever first cometh out of my doors to greet me



when I return shall surely be the Lord's, and I will offer it up as a burnt offering."

Scene 4. The Battlefield.—Jepthah conquers the Ammonites and leaves the field victorious.

Scene 5. The Triumphant March Home.

Scene 6. Approaching Home.—As Jepthah nears home he hears sounds of rejoicing and while listening, down the road to meet him comes his only daughter and her maid servants garlanded with flowers, dancing and playing on cymbal and sistrum. He strikes his breast in despair, remembering his vow, and embraces her.

Scene 7.—Sitting by the wayside, Jepthah sorrowfully tells of his vow, while the daughter, rising as a priestess, tells him that he must do as he has vowed to the Lord.

Scene 8. Home.—Despair and acquiescence on the part of the mother. The daughter asks for a two months' leave of absence with her own companions.

Scene 9. The Garden.—The daughter and her companions playing at games. The time comes for their departure for home for the sacrifice. All but the daughter leave the garden weeping. She remains a while with her face uplifted in ecstatic prayer, then follows her companions.

Scene 10. The Sacrifice.—The maidens approach the sacrificial altar, the daughter following alone, then Jepthah, his wife and their servants.

Scene 11. The Bier.—The flames mount to heaven. All prostrate themselves weeping and praying. A vision of the daughter is seen through the smoke smiling and uplifting her hands toward heaven.

"THE JUDGMENT OF SOLOMON."—A young mother and her little child are sleeping peacefully as another woman enters the apartment, carrying her child which is dead. After satisfying herself that the woman is sleeping soundly the visitor substitutes her child for the one sleeping on the bed, then departs. The sleeping woman finally awakes, observes that the child beside her is unnaturally quiet, investigates, finds that it is not her child and also that it is dead. The mother, after the first spell of grief, cries out for help and among those who respond is the woman with the stolen child. The real mother accuses the other of stealing her living child and substituting her own which was dead. This, the woman denies, exclaiming "thou liest, it's my son that lives." To this the real mother replies, "Then let's go to the wise King Solomon and let him decide." This seems to find favor with all assembled, including the accused woman, and they proceed at once to the palace of the King. The soldiers on guard stop the women and demand to know their errand, which upon be-



ing found satisfactory, all are admitted. The women salute the King and the two directly interested argue for the possession of the child. Solomon listens, becomes impatient at last and turning to his executioner, exclaims, "Take your sword and cut the living child in two halves and give one-half

to each of these women." The false mother appears to be satisfied, while the other kneels at the feet of the executioner, who holds the infant aloft ready to strike, saying: "I beg of you, my lord, slay him not, but let her have the child, only don't kill." The King decides that only a true mother would shield her child at such a cost and points to her, saying: "Hold, this woman is the true mother. Don't kill."

SELIG POLYSCOPE CO.

"HUNTING BIG GAME IN AFRICA."—The eyes of all America are at present turned towards Africa, owing to the hunting trip of our foremost citizens. The Selig Polyscope, always in the lead, has arranged for the amusement of the stay-at-homes, a close view of this great hunt, which has proved of such undoubted interest to the general public.

A view of the interior with one of the oldest inhabitants drinking a native beverage to the success of the trip. We are next given a glimpse of the departure for the ranch. The roads then become impassable for our equine friends and they are sent back. The leader of the party mounts an elephant, the rest of the hunters are on foot, provided with sun umbrellas and palm leaf fans (very necessary in darkest Africa). They are accompanied by a retinue bearing the equipment for the chase.

Into the Jungle.—A lion run is discovered, and, unmindful of promises which must be fulfilled, they prepare to secure a fine specimen. This is accomplished by building a trap, a large hole dug in the soft earth and carefully covered with canebrake and jungle grass. This being arranged, a toothsome goat is bound upon a jutting rock directly in the monarch's path in such manner that the hidden trap must be crossed before the bait can be reached. The party then conceal themselves and await results. The lion soon winds his prey, and unwittingly walks into the pitfall. The bearers rush forward a cage, brought along for that purpose, and a magnificent jungle monarch is soon started on his long journey for America.

But our party came to Africa to hunt, and our mighty leader has promised himself that he will add to his list of big game brought down by his rifle, "at least one King of Beasts." Menelik Dodo, a noted tracker of big game, leads our hunter to a spot where his desire can be fulfilled. We first see Menelik on the king's track. Our hunter conceals himself in a thicket to the windward side of a spring, where Menelik declares the forest lord is wont to drink. This proves to be correct, as a handsome male specimen soon trots leisurely into view. There is a sharp report and the startled animal springs in the air, whirls out of sight for a moment, then charges direct at our hunter. The repeating rifle cracks again, and the king is down with an ounce of lead in his brain, and the wish of years has been gratified, he has shot his first lion. The bearers arrive and swing the trophy on a pole and carry it triumphantly to camp. An expert taxidermist is called in and this once lordly beast who has roamed the African jungles as a monarch, soon yields all that is lasting of his majestic beauty to adorn the floor of a Long Island den. Our hunters prepare to rest after their strenuous labors and all retire, dee-lighted with their first day in the jungles.

CANADIAN EXHIBITORS HAVING TROUBLE.

The Toronto World, Toronto, Ont., says that the motion picture men are having trouble with the new provincial regulations intended to eliminate the dangers of fire, and so are electrical experts, who say that lack of technical knowledge among the police is wofully apparent.

Enforcement of the rules is confided to the police, and here's an illuminating instance of how it works out, says the World:

"This week, at one of the local theatres, there's a moving picture exhibition of the highest class. The machine is of the finest perfected type and the operator is an expert of the highest attainment. And the machine and operator are 'housed' in an asbestos blanket box device that is the standard in all the great cities of the United States and Europe, constructed in such a manner that the danger of fire is absolutely eliminated.

"But the provincial regulations call for a box lined with asbestos. And the other day a policeman from Inspector Shephens' office inspected the perfect device, consulted with his book of rules, and ordered that it be taken away and replaced with 'a box lined with asbestos.' Protest was in vain. Mr. Policeman pointed out that the 'ro-stats'—otherwise rheostats—and the 'con-doots'—or conduits, did not respond to the printed demands.

"'It doesn't matter what they are, they're not here as the book says they should be,' was his final deliverance. And what he said had to go—even the perfect safety device that the fire underwriters' special representative had shortly before declared to be excellent."

WILL THERE BE A CONVENTION?

Film Service Association Call for Atlantic City Meeting Is Out.

When the Film Service Association last met and elected officers at the Imperial Hotel on the occasion of the Great Frost, it was decided to hold the next meeting at Atlantic City, July 16, 17 and 18. In accordance with those instructions, the following communication has been issued by the secretary:

"Dear Sir:

"Please advise by return mail how many representatives your office will have attend the meeting of the Film Service Association at Atlantic City next July 16, 17 and 18.

"Please reply in any event, as this information is necessary in arranging accommodations, transportation, etc.

Yours very truly,
HERBERT MILES,
"Secy. F. S. A."

The officers of the Film Service Association are: William H. Swanson, president; A. J. Gilligham, vice-president; Herbert Miles, secretary; and Robert Lieber, treasurer. William Fox, William Steiner and Carl Laemmle are members of the Board of Directors.

Since those officers were elected there has been some confusion in the craft. The president and one of the members of the Board have left the ranks of "licensed" exchanges and joined the independents. But there is nothing upon the records of the association that bars them from membership in that organization, as it is now looked upon as purely social. There is no reason why its members should not carry out their original intentions and hold the convention at Atlantic City. A more delightful place for a convention could not be found. THE FILM INDEX wishes to go on record as for the convention.

There are several reasons why this meeting should be held. In the first place it will give the exchanges who have stayed "licensed" a chance to get together and talk their experiences over. If any have a grouch this will be a chance to air it. One feels much better when he gets those things out of his system.

Then there are the fellows who jumped the fence; it will do them good to meet with the fellows who have stuck and find out how much better it would have been if they also had remained "licensed."

For instance, there's Swanson, the president of the association. He ought to be there by all means. Swanson is a good fellow and is all right when he is in good company. He is kicking himself today for getting out of the big game and into Murdock's cheap proposition. Especially is this true since Laemmle got in with him.

Have you noticed that Swanson is not doing any advertising these days? Have you noticed that he is not going about the country making long talks as he did the first two weeks he was in the "independent" game? You couldn't help noticing it if you have been reading the general amusement papers.

Now, why did Swanson quit talking? It was because he knew he could not make good with the "independent" stuff, and decided that the less said the better. The chances are that if President Swanson should attend the convention of the Film Service Association and mix up with the good people, he would experience a change of heart.

By all means, have the convention.

RESUMES ORIGINAL TITLE.

Notice has been given that the American Mutoscope and Biograph Company has dropped the first part of its corporate title and will henceforth be known as the plain Biograph Company. This is the original title of the company which became famous in the early days of the motion picture business. It is shorter and easier to handle and also more significant of the business of the company.

A "GROUND-FLOOR" EXCHANGE.

The Kleine Optical Company has finally got nicely installed in their new offices at 19 East 21st street, New York. The rooms occupied are on the first floor and are excellently arranged for the purpose. Manager Willis claims that he has the only "ground-floor" exchange in New York, and he is right, as all the others are on the upper floors. This is a convenience that will be appreciated by the boys who have to exchange the pictures.

The offices are in front and will be nicely railed off. In the middle of the floor and reached by a side door, is the exchange waiting room; and in the rear, with ample light from the rear court, is the storage and inspection room. All film is kept in closed cases with water pans in the bottom of each to keep the film moist. This is a device installed by Manager Willis and is not generally used by exchanges.

Another device, which is the invention of Manager Willis, is seen in the arrangement of the inspection table with a small electric light so placed underneath that each imperfection in the film is distinctly shown as it passes through the inspector's hands. The table is also provided with boxes to receive the film scraps. Neatness and order is the rule and the office is certainly a model of its kind.

AMONG THE EXHIBITORS.

Nash & Gilbert, managers of the Comique theatre, Beverly, Mass., have applied for a picture license for their house.

James H. Whitney, of Bennington, Vt., has purchased a plot on North street for a motion picture house. The contract for the construction has been let for a two-story building. It will be equipped with a stage for vaudeville, which will be given in connection with the pictures. The house will be ready for business about July 10.

George H. Earle, Jr., Richard Y. Cook and others have let contracts for a new picture theatre at 913-917 Market street, Philadelphia, Pa. The estimated cost is $50,000.

The Queen City Amusement Co., of Cincinnati, Ohio, will build a new picture theatre costing $4,800, at 1034 Freeman avenue, that city.

The Progressive Motion Picture Company of Ogden, Utah, have purchased the New Globe theatre of that city for motion pictures. The same company owns the Orpheum and the two houses will be operated in conjunction.

Frank J. Dutton, of Northfield, Vt., is to have a brand new picture theatre in that city. The building is now in course of construction and is of brick with handsome front and stage. It will be called the Pearl theatre.

The Camden Opera House, Camden, Me., is now giving pictures with illustrated songs.

Mr. Newell, of Fort Dodge, Iowa, has opened a picture theatre at Bloomfield, Iowa.

Keith's theatre, at Columbus, Ohio, has opened for the summer season with pictures and illustrated songs.

Duclos Brothers, of Manchester, N. H., have applied for a license to operate a picture show in a tent in that city.

Manager Max Fabish will operate a picture show in the Orpheum, Memphis, Tenn., during the summer.

M. J. Collins and J. W. Donnelly have let contracts for a one-story picture theatre to seat 700 persons at 2130 Germantown avenue, Philadelphia, Pa.

Hulshizer & Hamilton have opened a picture theatre in the Banner Building, Newark, N. J.

Guy Barber will open a picture theatre at 12 West Front street, Oil City, Pa.

Kennedy & Wyler, of San Antonio, Tex., have purchased the Lyric picture theatre at Dallas. A lease to the adjoining building has been obtained and it will be united with the old theatre, doubling the seating capacity. Other improvements will be made.

Harry A. Todd, of Van Buren, Ark., is preparing to put on a picture show at the King Opera House.

Fred Smythe, manager of the Nelson theatre, Logansport, Ind., will give picture shows at his house.

O. H. Bittner, proprietor of the Lyric theatre at Mauch Chunk, Pa., has installed a new projecting machine in his house.

John Quigley, of Boston, Mass., contemplates building a picture theatre at Spencer, Mass.

Thomas O'Neill has filed plans for a new picture theatre at 30 to 34 West Lexington street, Baltimore, Md. The cost of construction alone will be $26,000. The building will be one story high and of ornamental brick and stone.

W. F. Smith, of De Soto, Wis., has succeeded Lynn Shope as proprietor of the Family picture theatre at Clarion, Iowa.

Horace Whitsett has opened an air-dome picture theatre at Paragould, Ark.

Pleasant and Gates Davis are building a picture theatre at Hagerstown, Ind. It will be elaborately decorated and equipped with the latest and best appliances.

The Hudson River Amusement Company, of Fishkill, N. Y., has purchased the picture theatre formerly owned by John Lynch. A number of alterations are being made.

Matt Kussell has taken the management of the picture theatre owned by Mrs. Julia Seybert, at Kankakee, Ill.

The Horn Amusement Company of Baltimore, Md., will build a picture theatre on Platt street, near Pulaski.

PICTURES FOR SUMMER PARKS.

George W. Smith, manager of Beacon Park, Webster, Mass.; Hoag Lake, Bellingham, Mass.; and Chauncey Lake, Westboro, Mass., will give high-class novelty acts and pictures at the theatres of these resorts this coming season. These three parks are considered to be the best in Massachusetts and are equipped with first-class theatres.

MORE POSTER FAKING.

A prominent picture theatre on Park Row, New York City, recently ran the Pathe film d'art, "The Kiss of Judas," and as an advertisement of the subject, displayed a theatrical poster of the balcony scene from Romeo and Juliet. How the intelligent manager of the picture discovered the connection between the lover's kiss portrayed on the poster and the kiss of the betrayer displayed on the screen, is one of the mysteries of the exhibition business. If there is any way to put a stop to such ridiculous misrepresentations it ought to be discovered and quickly. This latest example is about the limit of absurdity.

THE TROUBLES OF A MOVING PICTURE ACTOR

- BY RALPH W. INCE -



LEVI COMPANY IN NEW QUARTERS.

New York's Leading Announcement-Slide Maker Branches Out—Fine New Studio.

On account of a growing business which had become too large for the old quarters, the Levi Company, Inc., formerly at 64 East 14th street, New York, has moved to larger and more suitable offices at 24 Union Square. The company occupies the entire second floor of the building at this address, which gives a floor space of 40 by 100 feet. The office is located in the middle of the floor, leaving a large room in front with outside light for the coloring room. Here 25 expert young women are employed putting in the delicate tints which make the Levi slides so attractive.



JOSEPH LEVI.

Fully half of the floor space is devoted to the photographic studio, where the slide pictures are posed. There are two dark rooms off the studio for developing the photographic slides and a portion of the studio is set apart for the designing room, where the fine work, in which Levi excels, is executed.

The equipment of the studios is complete in every detail, affording every facility for the production of the best work in the quickest time and the most economical manner. Being an expert designer, Mr. Joseph Levi, the president and founder of the company which bears his name, requires the highest quality of workmanship, and the reputation which his slides have gained prove that he has struck the keynote of excellence. Testimonials received from every point of the compass testify to the wide reputation his work has gained.

In the line of announcement slides the Levi Company offer every conceivable design and style of lettering that could possibly be required by the picture man. A novelty has recently been introduced in the way of advertising slides. These are made up in blank design so that the name of the proprietor of almost any business may be written in. This innovation opens up a field of revenue for the proprietor of a motion picture show that is limited only to the number of merchants in his town. It is a novelty in advertising and ought to have a great run.

Picture men are advised to get in touch with Levi Company on this proposition. Send for the latest edition of Levi's catalogue; it's full of good ideas and will help to make your business more profitable.

The Levi Company also make a specialty of song slides and will have something to offer in that line from time to time.

PICTURES OF WARSHIPS IN ACTION.

A week or so ago the Motion Picture Patents Company issued a license to the U. S. Government. Here is the novel use Uncle Sam will make of the privilege:

The Brooklyn Navy Yard is placing on a tug a moving picture camera in order to photograph speed trials, gunnery practice and maneuvers for the Naval Board at Washington.

The machine has been delivered at the Navy Yard. It will be a non-oscillating room suspended on an axle, so as to remain stationary no matter how badly the tug rolls. The camera will be high enough just abaft the bridge to have an unobstructed view of naval vessels in action. The pictures will enable the Board to study the relative merits of the various ships and correct errors in reports of the efficiency of gun crews. Navy men said it would revolutionize the methods of handling ships while attacking under fire.

SOME INTERESTING STATISTICS.

The Motion Picture Patents Company issues the following bit of statistical information that will interest readers of THE FILM INDEX:

DID YOU EVER KNOW

THAT two hundred and fifty thousand (250,000) people visit motion picture theatres in New York city every week day?

THAT five hundred thousand (500,000) people visit motion picture theatres every Sunday?

THAT there are now only half as many motion picture theatres in New York city as there were last December?

THAT there are six thousand (6,000) licensed motion picture theatres in the United States and only two thousand unlicensed?

THAT there are now almost a thousand more licensed theatres in the United States than there were three months ago?

THAT Chicago spends forty thousand ($40,000) dollars a day in motion picture theatres?

THAT Chicago will have, at the present rate of increase, five hundred (500) motion picture theatres before the end of the present year?

THAT the motion picture business in the United States represents invested capital of over fifty million dollars ($50,000,000)?

THAT close to four million dollars ($4,000,000) is taken in daily by the motion picture theatres in the United States?

THAT Mexico, Central and South America, the Panama Canal Zone and Canada also have numerous and prosperous motion picture theatres?

THAT the Board of Censorship has examined almost fifty (50) miles of film in the exhibition rooms of the Motion Picture Patents Co.?

THAT when you look at one reel of average length you see about fourteen (14) pictures every second, and about seventeen thousand (17,000) pictures all told?

THAT, by a simple arrangement motion picture theatres may be kept brightly lighted without in the least degree damaging the pictures on the screen?

THAT the light theatre is one of the most desirable changes that can be made toward the elevation of the motion picture business?

THAT a light theatre almost wipes out the chances of panic, and is the surest possible check to rowdyism?

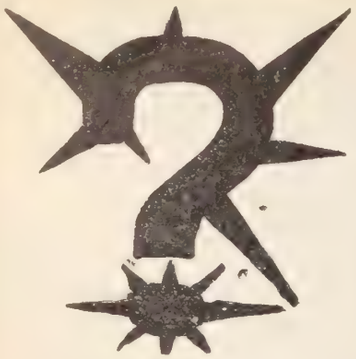
THAT fire and accident insurance can now be procured for any and all licensed motion picture theatres?

Do you know all of these interesting facts?

MOTION PICTURE THEATRES IN CANADA.

Today, says the Montreal Gazette, Canada has between six and eight hundred moving picture houses. Of these there are upwards of fifty in Montreal alone and as many more in Toronto. In the province of Ontario there are said to be some one hundred and fifty, while in this provice nearly seventy-five. From coast to coast they abound, and down through the maritime provinces great strides are reported recently in the opening up of this class of entertainment. In fact, the whole movement is of recent growth. Five years ago there were not more than thirty-five houses of this kind in the Dominion. It is about three and a half years since Montreal had its first along the present lines.

Every week the government is the richer by $1,800 revenue paid on duty from the importation of films from the United States, it is declared by the picture men.



A Pointed Question

Is your film service satisfactory—**in every way?**

If not, drop us a line for our proposition.

It's interesting

GEO. K. SPOOR CO. (Inc.)
"RENTERS OF FILM"
62 North Clark Street
Chicago, Ill.

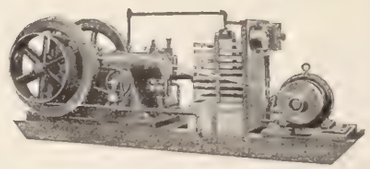
SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

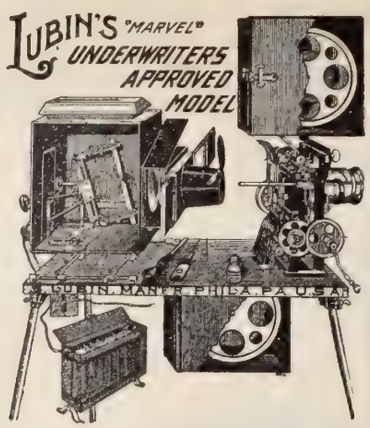
A trial order will convince you. Send for catalogue of over 300 illustrated songs.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs** to extend over five feet high. **$150**

Released May 17th

THE PRESS GANG

A picture of 1776, when the "English Freebooters" pressed the Americans into their service. A patriotic picture full of life.

Length, 630 feet

FADED FLOWERS

Grandma's memories, the flowers that adorned her when she received the first promise of love, when the parson tied the knot, at the silver wedding and at the golden wedding.

Length, 305 feet

Released May 20th

THE SMUGGLER'S DAUGHTER

A revenue officer is in love with the smuggler's daughter, whom he believes to be a fisherman. The officers are on the trail of the smuggler. The daughter warns her father and exchanges hat and coat with him. She is shot by her lover, who takes her for a smuggler.

Length, 990 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

MORE INVESTIGATION.

Insurance Engineering Looks Up the Subject of Inspection of Picture Theatres.

Since the publication of Inspector O. Torbohm's article on the handling of motion picture film, Insurance Engineering has been making an investigation of the methods employed by local authorities for a systematic inspection of picture theatres. The result is printed in a recent issue of that journal and is here reprinted for the benefit of the trade:

Moving picture shows have come to stay. Interests concerned in the development and permanent popularity of the business seem to be aware that these places of amusement must be made as safe as possible. The proposition admits of no dispute that fire departments, police departments, building inspectors, municipal electricians, underwriters, operators and licensees of shows and others should work together to remove or minimize obvious dangers.

Putting aside, for the moment, the questions of the construction of buildings and of projecting machine enclosures or booths, let the important subject of inspections be considered now. What does a systematic inspection of moving picture theatres involve? Who should inspect them? Should provision be made for a watch service during performances? Should firemen be detailed for that purpose as in the large playhouses? What is the present state of regulation, or partial regulation, among the cities of the country?

Without some idea of the wonderful growth of this form of amusement, it will be impossible to form any conception of the responsibilities suddenly imposed upon cities and the work involved in the proper supervision of moving picture theatres.

In Greater New York there are about 600 moving picture shows. Chicago has 345. Philadelphia has 158. St. Louis has 147. There is a striking comparison between the number of what may be called regular theatres and the number of moving picture shows. In the cities mentioned, these places of amusement are inspected at least once a week, or oftener. Expressed in total number of inspections per annum we have: Greater New York, 31,200 inspections (or more); Chicago, 17,940 inspections (or more); Philadelphia, 8,216 inspections (or more); St. Louis, 7,644 inspections (or more).

The average attendance, mostly women and children, is probably not less than 250 at each performance.

Inquiries by Insurance Engineering.

The compilation in this number of Insurance Engineering is based on the answers to six questions submitted to the mayors of the 115 cities that responded. The questions:

(1) Has the municipality made any rules or regulations governing moving picture exhibitions and theatres?

(2) How many moving picture theatres are there in your city?

(3) How many moving picture exchanges are there in your city?

(4) How many moving picture theatres are located in buildings also occupied for living purposes?

(5) How often are moving picture theatres inspected, and by whom?

(6) Have fires in moving picture theatres in your city resulted in loss of life?

Replies to the first question show that a comparatively small number of cities have adopted ordinances that adequately safeguard the lives of the patrons of moving picture theatres, either through good building construction or through frequent inspections by some person clothed with the necessary authority to enforce good regulations. Some cities have followed the National Electrical Code (Rule 65 A) in preparing ordinances, to secure a safe arrangement of projecting machines; but many have delegated the matter to the chief of the fire department without giving him the support of an ordinance. A few of the large cities require satisfactory proof of the habits and ability of the operator of a moving picture machine, and rely partly on him for the discovery of lax management on the part of the proprietor. In San Francisco there is an inclination to prohibit moving picture shows in buildings occupied for living purposes. Apparently the general theatre ordinance in force is considered sufficient protection, by certain cities. In half a dozen instances, perhaps, there is complete harmony between the civil authorities and the underwriters, the inspections being made under their joint supervision.

Answers to the second and fourth questions apply to the present time. The number of moving picture theatres may be materially increased during the year, and the increase will probably mean a larger percentage located in buildings occupied for living purposes.

There appears to be little uniformity as to the inspecting authority, the matter being in the hands of State police (Massachusetts), or the mayor, or the chief of the fire department, or the inspector of buildings, or the underwriters, or several of them jointly. Of course, inspections must be made, in many cases, by the most available officer, but whoever he may be he should have a proper appreciation of the hazards to life, the large numbers that patronize these shows collectively, the inflammable nature of the picture films, and the danger from smoking; and he should have the necessary authority to enforce reasonable precautions.

The fact that the number of reported fires from moving picture machines is not large, and the good fortune that only a few such fires have resulted in loss of life, so far, should not be taken as proof that the danger of fire and loss of life are imaginary or trivial. The carelessness of an operator may easily cause a fire and smoke and panic may do the rest.

General Recommendations for Safety.

If it be argued that the fire danger of moving picture theatres is less than that of a large theatre with a stage filled with combustible scenery, it must be remembered that in the former case the most probable point for a fire to start (the moving picture machine booth) is directly over the audience and over the main entrance, as a rule, whereas in the case of a large theatre with a properly constructed stage the most hazardous section is isolated from the audience by the proscenium wall. By decorating the moving picture show house inside with bunting and temporary lighting effects (as in the case of the Teatro Flores at Acapulco, Mexico) favorable conditions for the rapid spreading of fire will be secured.

Every moving picture machine should embody the safety features recommended in Rule 65 A of the National Electrical Code, and the booth or enclosure for the machine should be constructed, in accordance with that rule.

Insurance Engineering has received from a number of film exchanges data illustrating Mr. Torbohm's remarks on the importance of the business of exchanging moving picture films. The data was furnished in answer to these questions:

(1) What is the maximum quantity of moving picture film on your premises at any one time?

(2) What is the average quantity of film stored at night?

(3) How is this film stored? (Please state in detail.)

(4) How much negative film do you keep on hand, and how is it stored?

(5) Is a projecting machine used? If so, please give name of machine, and say whether when in operation the machine is run with (a) Automatic shutter? (b) Upper magazine? (c) Lower magazine? (d) Hand power? (e) Rheostat enclosed?

(6) What private fire appliances do you keep on hand?

(7) If you have had any experience with film fires, will you please say, for the benefit of the trade, what is the best method of controlling or extinguishing film fires?

(8) What license fee do you pay for a permit to conduct your business and by whom is the permit issued?

(9) By what municipal authorities are you inspected, and how often?

(10) How is your establishment heated? How lighted?

(11) Is smoking prohibited?

The replies received show a desire on the part of the proprietors of the film exchanges to co-operate with the underwriters and with the municipal authorities.

LEVI CO. PERFECTION SLIDES

(INCORPORATED)

Once in a lifetime a brilliant star may flash across the sky, and it is interesting to note how quickly comes recognition and wide acclaim.

With one accord the profession has granted to the LEVI SLIDES those qualities which the world calls great. Here they say is distinction, strength, vigor and crystal clearness, and that certainty of touch which marks the master.

Whether the maker is already famous or not, this is what they say of the great work: Slides that excite more interest than any previous ones for many a day. It is quite on the cards that in these early years of the 20th century we have seen the dawn of a new era of unquestioned power.

Slides to be cherished as something Wonderful! Marvelous! Ideas never thought of before! A Whirlwind Success!

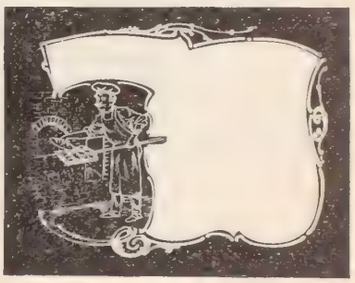


Send for our new 32 page beautifully illustrated catalog. IT'S FREE.

LEVI CO., Inc.

24 UNION SQUARE EAST

NEW YORK U. S. A.





If you object to being a target for the TRUST, communicate with

MULLIN FILM SERVICE

Syracuse, N. Y. Watertown, N. Y. Scranton, Pa.
Minneapolis, Minn. Kansas City, Mo.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

FOR SALE

FOR SALE.—A Moving Picture show—cheap if taken at once. Address: Pictures, care The Film Index.

FOR SALE

FOR SALE.—One-half interest in one of the largest M. P. theatres in Colorado, paying 80 per cent. Price $3,000. Address: Theatre, care The Film Index.

Film Index Ads Bring Results



PINK LABEL

CARBONS

Have no equal for producing

BRILLIANT, STEADY LIGHT

Absolutely smooth and even consumption

Insist on Getting the Genuine. Don't Accept Substitutes

All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, May 18

TEDDY IN JUNGLELAND

A clever burlesque on the present hunting trip of ex-President Roosevelt in Africa.

Length, 525 feet

BRIDGET ON STRIKE

A roaring comedy, picturing the trials of a newlywed couple who refuse their servant's demand for more pay. After a very short experience without her, Bridget is reengaged at an increase over her original demand.

Length, 455 feet

Saturday, May 22

Two High Art Religious Films

JEPHTHA'S DAUGHTER

A Bible tragedy of the warrior who sacrificed his daughter as a burnt offering in return for victory.

Length, 605 feet

SOLOMON'S JUDGMENT

The most gorgeous scenery and costumes ever seen in a Bible story.

Length, 395 feet

Coming Sat., May 29

A BEAUTIFUL WAR DRAMA

THE EMPTY SLEEVE

A Splendid "Decoration Day" Subject

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

BIOGRAPH FILMS

Trade Mark Trade Mark



THE JILT

Released May 17th, 1909

THE JILT

AWFUL RESULTS OF A CAPRICIOUS WOMAN'S WHIMS

A capricious woman is a most dangerous member of society, but very often her cruel apathy for the feelings of others reverts boomerang like to her own disaster, as is the case with the heroine of this Biograph subject. Dorothy Kirk, a cold, heartless girl, after jilting several suitors, becomes engaged to John Hale. The day of the wedding arrives and Dorothy coolly sends him a note to the effect that it is all off between them. What a blow. The poor fellow's spirit is crushed and he goes the usual route. Lower and lower he sinks until one day, picking up a newspaper, he reads of an announcement of the wedding of his old college chum and Dorothy Kirk to take place on that very day. Rushing off to his friend's home, he intends to show him her note, but on second thought decides not. However, the friend finds it out, and feigning illness, dispatches John with a note which is identical with the one he himself received some time before. So John unwittingly wreaks vengeance.

Length, 997 feet



RESURRECTION

Released May 20th, 1909

RESURRECTION

FREE ADAPTATION OF LEO TOLSTOY'S POWERFUL NOVEL

No literary work has ever enjoyed the popularity of this masterpiece of that celebrated Russian reformer and novelist Count Leo Tolstoy, with which the reading public of the entire world is familiar. Many adaptations for the stage have been made, but without question this Biograph portrayal is one of the most intense ever given. Never was there such a sermon delivered, nor a succession of thrilling dramatic incidents incorporated in a film subject as in this. Taking the most powerful episodes, it tells the story with an absolute continuity that is wonderful. The staging is typical and elaborate; the acting a revelation of art, and the photographic quality perfect. Aside from this, it represents a moral never before equalled in strength. On the whole, in the art of motion picture productions it reaches the very zenith. **Length, 999 feet.**

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

NOTE—The Corporate Name of the American Mutoscope and Biograph Company has been changed to BIOGRAPH COMPANY

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
May 20	Resurrection	Dram.	999
May 17	The Jilt	Dram.	997
May 13	A Baby's Shoe	Drama	999
May 10	Jones and the Lady Book Agent	Com.	585
May 10	The French Duel	Com.	407
May 6	The Note in the Shoe	Drama	711
May 6	One Busy Hour	Com.	279
May 3	The Eavesdropper	Drama	644
May 3	The Suicide Club	Com.	318
Apr. 29	'Tis an Ill Wind That Blows No Good	Com.	876
Apr. 26	Twin Brothers	Com.	437
Apr. 26	Lucky Jim	Com.	502

EDISON CO.

May 21	The Sandman	Com.	685
May 21	Little Miss Moffitt and Simian Stone	Com.	300
May 18	A Somnambulistic Hero	Dram.	900
May 14	The Pony Express	Drama	765
May 14	See a Pin and Pick It Up	Com.	350
May 11	Lunatics in Power	Com.	945
May 7	Fuss and Feathers	Com.	605
May 7	The Doctored Dinner Pail	Com.	350
May 4	The Road to Love	Dram.	950
Apr. 30	An Unsuccessful Substitution	Com.	300
Apr. 30	Uncle Tom Wins	Com.	600
Apr. 27	The Little Shepherd of "Tumbling Run"	Dram.	930

ESSANAY CO.

May 19	The Indian Trailer	Dram.	1,000
May 12	The Bachelor's Wife	Com.	550
May 12	Mr. Flip	Com.	450
May 5	The Mexican's Gratitude	Drama	1,000
Apr. 28	"Old Heidelberg"	Com.	1,000

GAUMONT.

May 22	Justice or Mercy	Dram.	400
May 22	A Guest's Predicament	Com.	471
May 18	The World Upset	Com.	297
May 18	The Policeman Sleeps	Com.	344
May 18	He Couldn't Lose Her	Com.	282
May 15	The Actor's Mother	Dram.	743
May 15	Free Champagne	Com.	143
May 11	An Uneven Keel	Dram.	703
May 11	The Cyclone Sneezer	Com.	197
May 8	New Pain Killer	Com.	370
May 8	Four-footed Hawkshaw	Dram.	590
May 1	Dream Spectres (colored)	Dram.	292
May 1	Two Ladies and a Beggar	Com.	690
Apr. 28	The Unwritten Letter	Dram.	1,060
Apr. 27	Before and After	Com.	359
Apr. 27	How They Propose	Com.	292
Apr. 27	The Automatic Monkey	Com.	324

KALEM CO.

May 21	The Girl Spy	Dram.	865
May 14	Good for Evil	Dram.	870
May 7	Love Triumphs	Drama	975
Apr. 30	The Artist and the Girl	Dram.	865

LUBIN MFG. CO.

May 20	The Smuggler's Daughter	Dram.	990
May 17	The Press Gang	Dram.	630
May 17	Faded Flowers	Dram.	305
May 13	The Right to Labor	Dram.	850
May 10	A Golden Lie	Dram.	950
May 6	The Old Hall Clock	Dram.	875
May 3	Puzzle Mad	Com.	325
May 3	The Falling Arrow	Dram.	640
Apr. 29	The House of Terror	Com.	230
Apr. 29	Boys Will Be Boys	Com.	595
Apr. 26	Inventions of an Idiot	Com.	295
Apr. 26	Why the Mail Was Late	Dram.	610

PATHE FRERES.

May 22	Cartouche	Dram.	925
May 21	Daunted by His First Love	Dram.	548
May 21	Land of the Midnight Sun	Scenic	446
May 19	Pere Milon	Dram.	610
May 19	Blessings Sometimes Come in Disguise.	Dram.	338
May 17	The Beggar's Coin	Dram.	548
May 17	Fountain of Youth	Com.	354
May 15	A Woman's Heart	Dram.	394
May 15	The Two Donkeys	Com.	298
May 15	A Distracted Man	Com.	262
May 14	Manufacturing Steel Rails	Ind.	574
May 14	A Faithful Old Horse	Dram.	394
May 12	The Hunter's Grief	Dram.	974
May 10	Mireille's Sincere Love	Dram.	528
May 10	A Striking Resemblance	Com.	384
May 8	Eddie Is a Real Live One	Com.	502
May 8	The Way to Happiness	Dram.	476
May 7	A Chinese Wedding	Scenic	289
May 7	Instantaneous Nerve Powder	Com.	282
May 7	Haunted by the Cops	Com.	407
May 5	Lou-Lou, the Lucky Dog	Topical	761
May 5	Thanksgiving Turkey	Com.	279
May 3	Between Love and Honor	Drama	544
May 3	Your Turn, Marquis	Drama	377
May 1	Hunting the Hippopotamus	Scenic	492
May 1	The Bohemian Girl (colored)	Dram.	436
Apr. 30	Wilbur Wright's Aeroplane	Feature	800
Apr. 28	Playing Patience (colored)	Com.	230
Apr. 28	Suspicious Fencing Master	Com.	328
Apr. 28	Lovesick Barber	Com.	292
Apr. 28	Fairy's Presents	Nov.	328
Apr. 26	Clever Reporter	Com.	361
Apr. 26	Gold Prospectors (colored)	Scenic	557

SELIG POLYSCOPE CO.

May 20	Hunting Big Game in Africa	Dram.	950
May 13	In the Bad Lands	Dram.	1,000
May 6	Chinatown Slavery	Drama	795
May 6	Adventures of a Key	Com.	200
Apr. 29	Mephisto and the Maiden	Spec.	900

URBAN ECLIPSE.

May 19	Objections Overcome	Dram.	430
May 19	Caught in the Cliffs	Dram.	545
May 12	A Timely Apparition	Dram.	601
May 12	Wilbur Wright and King Edward VII.	Topical	166
May 12	Bamboo Pole Equilibrist	Scenic	106
May 5	Forgotten	Dram	490
May 5	The Peddler's Reward	Dram.	463
Apr. 24	The Squire and the Noble Lord	Dram.	436
Apr. 24	Found on the Rocks	Dram.	549

VITAGRAPH CO.

May 22	Jephthah's Daughter	Biblical	605
May 22	Solomon's Judgment	Biblical	395
May 18	Teddy in Jungleland	Com.	525
May 18	Bridget on Strike	Com.	455
May 15	A False Accusation	Dram.	625
May 15	Dime Novel Dan	Com.	280
May 11	For Her Country's Sake	Dram.	655
May 11	The Infernal Machine	Com.	300
May 8	Where There's a Will There's a Way	Com.	942
May 4	Grin and Win	Com.	485
May 4	Plain Mame	Drama	480
May 1	The Marathon Craze	Com.	440
May 1	The Sculptor's Love	Dram.	465
Apr. 27	A Belated Meal	Com.	240
Apr. 27	His First Girl	Com.	745

PATHÉ FRÈRES



FILMS



FEATURE SUBJECTS

THE BEGGAR'S COIN

MONDAY, MAY 17, '09 — **Length, 548 Feet**

PERE MILON

WEDNESDAY, MAY 19, '09 — **Length, 610 feet**

Week of May 17	Length
Fountain of Youth	354
Blessings Sometimes Come in Disguise	338
Daunted by His First Love	548
Land of the Midnight Sun	446
Cartouche (Colored)	925

Week of May 10	Length
Mireille's Sincere Love	528
A Striking Resemblance	384
Faithful Old Horse	394
A Woman's Heart	394
A Distracted Man	262

A GREAT SUCCESS

THE HUNTER'S GRIEF

FILM D'ART

RELEASED MAY 12, '09 — **Length, 984 feet**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

PRICE, 5 CENTS
THIRD YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

MAY 29, 1909
WHOLE NUMBER 162



IT'S EASY TO MAKE MONEY
with the right kind of tools

Good film subjects are your tools. A reputation for delivering the

Highest Grade of Film Service

at no higher cost to you is our principal tool

THINK IT OVER—AND BE QUICK WITH THAT INQUIRY

Pittsburg Calcium Light & Film Company

Eastern Offices :
Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.

Western Offices :
Des Moines, Iowa
Omaha, Neb.
Cincinnati, Ohio

FILM SERVICE OF MERIT
supplied by
O. T. CRAWFORD FILM EXCHANGE CO.

Licensed by the Motion Picture Patents Company, and furnishing an **exclusive licensed service,** using only the films made by the following Licensed manufacturers:

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
EDISON MANUFACTURING COMPANY
ESSANAY FILM MANUFACTURING COMPANY
KALEM COMPANY
GEORGE KLEINE
LUBIN MANUFACTURING COMPANY
PATHE FRERES
SELIG POLYSCOPE COMPANY
VITAGRAPH COMPANY OF AMERICA

A regular weekly supply of 18 reels of splendid new subjects is now available

THREE OFFICES
1401-1405 Locust St., St. Louis, Mo. 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.
Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS
Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS
5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.
231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"
Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.
Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y.**

The Edison Kinetoscope and Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

EDISON FILMS

NEW SUBJECTS:

Released, May 18, 1909

A SOMNAMBULISTIC HERO

COMEDY

No. 6459 **Code, VENTUROUS** **Approx. Length, 900 feet**

A prettily worked up picture, showing how a young man, ordinarily lacking in bravery, became a valiant rescuer of a lost child while walking in his sleep.

Released, May 21, 1909

THE SANDMAN

CHILDREN'S COMEDY

No. 6460 **Code, VENUCCIA** **Approx. Length, 685 feet**

This film is descriptive of the pranks played by the Sandman in putting people to sleep at inopportune times. It will please the children.

LITTLE MISS MOFFIT AND SIMIAN STONE

COMEDY

No. 6462 **Code, VENULOSE** **Approx. Length, 316 feet**

This also will find favor with the little folks. It is a picture of a little Miss and a trained monkey. They have breakfast together, the monkey is given a lesson in reading and then both are shown at play.

NEXT WEEK'S SUBJECTS

Released, May 25, 1909

BROTHERS IN ARMS

MILITARY DRAMA

No. 6463 **Code, VENULUS** **Approx. Length, 975 feet**

Released, May 28, 1909

A CHILD'S PRAYER

DRAMATIC

No. 6464 **Code, VENUNDEBAT** **Approx. Length, 660 feet**

PROFESSOR FIX FIXED

COMEDY

No. 6461 **Code, VENULEIUS** **Approx. Length, 340 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

"UNDIGESTED NOVELTIES"

In the multitude of slide manufacturers it is agreed by all competent critics that the "Levi Slides" are always classed as "HORS CONCOURS" (above competition). To still further enhance the value of our great reputation, we have this season again taken time by the forelock by issuing a wonderful new catalogue of Slides, containing the most magnificent and comprehensive line ever conceived.

Send for a copy. IT'S FREE.

LEVI CO., Inc.

24 UNION SQUARE EAST
NEW YORK, U. S. A.

KALEM FILMS

UNSURPASSED IN QUALITY

Release of June 4, 1909



For the week of June 4 we announce *an exceptionally attractive reel made up of three subjects*, as follows:

1. **A Child of the Sea** (Romantic) 455 ft.
2. **The Omnibus Taxicab** (Trick) 250 ft.
3. **$5000 Reward** (Comedy) 170 ft.

We believe all nickleodeon managers will regard this as a particularly well balanced and usable reel, just the thing for crowded Saturday and Sunday shows.

KALEM COMPANY, Inc.

EASTMAN KODAK BUILDING

235-239 W. 23d St. New York City

NEXT Lucky 13 FILM ISSUE

ORDER QUICK OUR

NEXT RELEASE

"Annie Laurie"

Length 850 ft.

"Scenes from the World's Largest Pigeon Farm"

Length 150 ft.

Ready Wed., May 26th

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 22. May 29, 1909. Whole No. 162.

Published by

THE FILMS PUBLISHING CO.

6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:

INTERNATIONAL NEWS CO., Breams Building,
Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

NOTICE TO SUBSCRIBERS.

Since taking charge of the Film Index many complaints have been received from subscribers to the effect that they have not been receiving their copies of the paper regularly. Lack of proper records render the task of looking up these complaints and rectifying the errors almost impossible. We must ask all such subscribers to write us, either by letter or postal, giving the date when their subscription commenced and how many papers they have failed to receive. Missing copies will be supplied when possible and if desired. Otherwise the term of subscription will be extended to cover the numbers missed by the subscriber.

Kindly give this matter your attention.

THAT TERRIFYING SILENCE.

Nothing in the world is so terrifying as dead silence. It inspires awe, engenders fear and creates insanity among its victims. That is what is annoying the "independents"—the silence of the Motion Picture Patents Company. From the beginning of the present arrangements it has not answered its critics, but proceeded with its plans, successfully developing them one after the other to the utter dismay of its detractors.

What would the Patents Company do? The question has been asked time and again. But never a word did it reply.

Swanson quit; but the Patents Company didn't say a word.

Then Cline and Bachman went out; but never a word from the Patents Company.

Finally Laemmle—the "little giant of Kenosho"—with great noise and beating of drums and blowing of horns, left camp; still silence.

This was awful; wasn't any one going to say a word? Wouldn't anybody explain, or express even a regret? Surely, this must be the real soulless unfeeling "octopus," the "juggernaut" that moved ever onward and relentlessly. Let Laemmle go; that was a "body-blow," they said, but no one at the Patents Company's office seemed to notice it.

Even Murdock's amusing "timely talks," full of verbosity and meaningless phrases, not to speak of numerous and utterly meaningless promises, failed to make the least impression upon the case-hardened silence of the Patents Company.

Failing to get a rise out of the company, the trust agents and organs took up the campaign against the company's general manager. He was to be the goat, or the target, or something or other; but the general manager has gone serenely about his business, regardless.

But the batteries of the "independents" are becoming gradually silent. Swanson has folded his tent, gone away by himself and is waiting to hear something drop. Cline and Bachman are not saying a word and Murdock attempts in this week's Show World, to tell what a good, kind Christian he has always been. Laemmle, in cap and bells, is still capering about the edges trying to make folks think he is the "big noise." But the rest are plainly "buffaloed." All their prophecies of the speedy and utter failure of the plans and aims of the Motion Picture Patents Company have proved false. Instead of losing prestige and business, its business is increasing in the number of licensed theatres. Exhibitors are beginning to realize that they cannot do business successfully without licensed pictures; they are discovering that there are not and never will be any such thing as an "independent service" that can be depended upon. They are discovering, in fact, that the so-called "independents" have absolutely nothing upon which to base their claims to a standing in the motion picture business; that their propositions are the merest "hot air" and bluff.

In the awful silence that pervades they stand defeated today in every part of the country.

SEIZURE OF FOREIGN FILM.

Consignment to Chicago "Independents" Held Up by Customs Agents for Undervaluation.

A job lot of foreign film from the studios of several different makers, shipped to the Chicago Film Exchange, one of the "independent" concerns of that city, by the Cinematographica Internazionale of Milan, Italy, was seized by the Custom House officers at Chicago last week, and returned to New York to the office of the general appraiser. The consignment had been invoiced at a value of 12,000 francs, but the Custom House men put the value at not less than 22,000 francs.

It is explained that when the undervaluation does not exceed fifty per cent., the shipper may have the option of paying a double duty and receive his goods. But when it exceeds that per cent. a seizure amounts to confiscation should the valuation of the Government agents be upheld by the Board of Appraisers.

This particular case was before General Appraiser R. H. Chamberlain, Friday, May 14, a number of motion picture experts were present to examine the film in question. An examination of the consignment revealed the fact that it consisted of subjects from six months to a year old, most of which had been previously shown in America, or rejected by American importers as unsuited for use in this country. Scarcely any of it had been run, which proved it was principally unsold, or shelf-worn stock which had not been previously disposed of by the makers.

There was also evidence that many of the films were dupes of subjects by well-known makers.

There was no decision reached in the case at the investigation and it will be passed along to the Board of Appraisers.

As there was but one copy of each subject in the consignment, the conclusion is that it would furnish work for the "independent" duping plants for some time to come.

CENSORS GIVE PICTURE SHOW.

Model Picture Theatre and Model Program to Illustrate What a Picture Show Should Be.

Under the direction of the Board of Censors and the personal supervision of its secretary, John Collier, a picture show was given at Nicoland Theatre, 162d street and Third avenue, New York city, on Saturday, May 15. The audience was composed for the most part of newspapermen and teachers, and others interested in the general "uplift," who had been assembled to learn that a picture show could be given without any of the demoralizing features which have been, from time to time, printed about and preached against as reasons why all picture shows should be abolished.

Secretary Collier opened the entertainment with an explanation of what the Board of Censors were trying to do. They are working, he said, by virtue of an agreement with the Association of Exhibitors, who had agreed to submit to their authority. This was all the right they had in the matter, but so far it had proved sufficient.

"The moving picture theatre," he said, "is the only one worthy to be called the people's theatre. When you think that in this city the number of people that must go daily to make it worth while for the moving picture theatres to run at all is 300,000, you get some idea of their importance. In the whole country it takes a daily audience of 4,000,000 people to pay the expenses of these theatres, and probably the real number of the daily audiences amounts to 7,000,000. Two-thirds of all the theatres are now as high class as the one we are about to show you, and in a little while, we think, all the theatres of the country will come up to this mark."

The feature of the exhibition that is of greatest interest to picture theatre managers, was the lighting system by which the body of the house was made sufficiently light to permit the reading of a newspaper during the running of a picture. Instead of the ordinary sheet, a specially treated screen was used, which gave a clear and sharp picture under a subdued illumination. The effect was very satisfactory, and, if generally adopted, will remove one of the greatest objections to the picture show—the dark auditorium.

The show was closed by remarks by Dr. Henry Moskowitz, president of the Downtown Ethical Society, and a member of the Board of Censors.

SITUATION IN MEMPHIS.

Comprehensive Review by the Index Correspondent Shows the Predominance of Licensed Pictures.

The population of Memphis is estimated at 200,000, of which about fifty per cent. are negroes. The theatres are as follows:

Lyceum—First-class road attractions—50c. to $2.50.

Jefferson—Permanent stock—25c., 35c., 50c.

Bijou—Melodrama and traveling rep. shows—25c., 35c., 50c.

Casino—Burlesque—50c., $1.

Orpheum—Vaudeville—25c., 75c.

Majestic No. 1—High-class pictures—5c.

Majestic No. 2—High-class pictures, 1st run—10c.

Columbia—High-class pictures—10c.

Ruby—Low-priced vaudeville and pictures—10c.

Palace—Low-priced vaudeville and pictures—10c.

The last two houses run a very poor grade of pictures and an equally poor grade of vaudeville, but it satisfies the class of people they cater to. The Columbia has been open, under the present management and name, about a month and a half and seems to be doing a fairly good business, but they change the policy of their show in the line of film service so often that the result cannot be estimated. One week they run new licensed film, the next it is third or fourth run, and this week (May 12) they are using independent film—"The Last Days of Pompeii" and the "Italian Cavalry Charge," and copies of the old subjects, "Enoch Arden" and "Blue Beard." They have a six-piece orchestra.

The Orpheum, Max Fabish, manager, is running pictures for the summer season and, to all appearances, is doing a good business. It is running a fair grade of licensed pictures, although far from being even third or fourth run. It has a very good orchestra and is giving a nice performance.

The Majestic No. 1, owned and operated by Frank Montgomery, is doing a good business. It is running first and second-run licensed pictures and has a capacity of 300.

The Majestic No. 2, under the same ownership, is doing an exceptional business with first run licensed film and catering to the most select class of patrons in Memphis. It has a seating capacity of 500, which is entirely too small for the business. The aisles are lighted by incandescent lamps about one and a half feet above the floor on the sides; ceiling and wall fans give good ventilation. Music is furnished by an orchestra giving classical numbers with the dramatic pictures and good popular compositions and effects with the comedy subjects. Special engagements of feature singers are offered and the best talent possible is obtained. Two Edison projecting machines and two first-class operators insure a continuous performance with no waits from 10 o'clock a. m. until 11 o'clock p. m.

From the foregoing it would appear that licensed pictures make up about three-fourths of the programs in Memphis, although the two Majestics are the only licensed houses. This proves that the so-called independent service is made up largely of old "licensed" subjects, which the exchanges had on hand, or have since succeeded in picking up.

THANKS FOR THE INDORSEMENT.

Cincinnati, O., May 18, 1909.

Editor THE FILM INDEX.
New York, N. Y.

Dear Sir: I read with great interest your editorial in No. 161 for May 22, '09, and in fact your other writings since I became your subscriber. In my humble opinion you seem to strike the keynote for the conduct of M. P. business.

While I am not at present an exhibitor, expect to have our place running about July 15 or August 1, and I certainly shall profit in the conduct of operating our place as you so ably state the M. P. business should be conducted.

Assuring you of my appreciation for your valued paper, and trusting for your continued success, I remain.

Yours very truly,
R. E. DOUGLASS.

HARSTN HITS MURDOCK

Sues Independent Concern For $100,000, Alleging Breach of Contract

THERE are heavy breakers ahead for Murdock and his International Projecting and Producing Company. Not only is the concern's chances of doing business in the East in danger of being entirely wiped out, but the very existence of the Murdock branch of the "independent" movement is threatened.

This bunch of trouble comes in the shape of a suit for breach of contract, brought by the firm of Harstn & Company, of New York, against the International Projecting and Producing Company, in which damages to the amount of $100,000 is claimed. The action was commenced about ten days ago and the summons was cleverly served upon the "independent" company's secretary, H. J. Streyckmans, during his recent visit to New York, which was made, principally, to obtain a release from the contract in question, from Harstn & Company, after which he intended to establish an Eastern agency for the Murdock interests here.

When the Murdock "independent movement" was first launched, Harstn & Company made Murdock an offer for the territory extending from a line drawn north and south from Pittsburg, Pa., and including that city. After some correspondence on the subject, Secretary Streyckmans was sent to New York to close the deal. He informed Mr. Harstn that they did not want any money for the Eastern rights, but would take a deposit of $5,000 to bind the bargain as an evidence of good faith, and to be held against the first shipment of film.

This was entirely to Mr. Harstn's liking, and a contract giving him absolute control of the territory mentioned before was drawn up and signed by Harstn & Co. and by Secretary Streyckmans for the Murdock company. There were present at the signing Messrs. W. G. Barker, of the Warwick Trading Company, London; Mr. Raleigh, of Raleigh & Roberts, London, and Mr. Walters, a representative of The Show World. The matter was closed at the Imperial Hotel, this city, and congratulations were passed out freely to both parties, together with sundry spirituous libations and a good dinner to celebrate the momentous occasion. This was on Wednesday.

On the following Friday Mr. Harstn went to Chicago and handed Murdock his certified check for the $5,000 asked, and there were more congratulations. Just at that time there were no competent picture men connected with the Murdock forces in Chicago, and Harstn, who knows the game backwards, remained in Chicago for six days, setting up machines, patching film and giving exhibitions all over the city. Then he came East and traveled over his territory considerably, lining things up for a big campaign. Harstn estimated that if the "independent" movement was worth anything at all, the territory he had secured ought to yield him a nice revenue; if it proved as good as the Chicago "independents" thought it would, then he had a gold mine and was destined to become a multi-millionaire.

When the first release of "independent" film was made Harstn got his full quota—$6,700 worth, sent C. O. D., for the full price, without any reference to the $5,000 he had deposited, and which Mr. Murdock had assured him was to be placed to his credit. He took up the C. O. D. and wrote Murdock a letter, which was not answered. Then he got some more C. O. D.'s—all of which he took up—and wrote letters and sent telegrams of protest, none of which were ever answered—the regular Chicago method.

Finally, when the next release was made and the C. O. D. consignment came along, Harstn figured that the only way was to refuse it and thus bring matters to a head. This brought Secretary Streyckmans post haste to New York. He called at the office of Harstn & Company and brought with him a man named Daly, who has been fussing with the picture business off and on for the past twenty years, and introduced him as the Eastern representative of the Murdock "independents."

Previous to this Harstn had seen a good lawyer, who advised him that his contract was as good as they make 'em, so he laughed at the idea of doing business with Daly, or any other agent, informing Secretary Streyckmans that his contract was good enough and that there would be no other Eastern representatives for the International Projecting and Producing Company but Harstn & Company.

Streyckmans tried to pull off some Chicago bluff by telling Harstn that his contract was not worth anything, but finally wound up by offering him $10,000 for a release. Any one who knows Harstn can imagine how he handed it back to Streyckmans. Then Daly butted in; but Secretary Spiegelthal, of the Harstn company, who had been an interested listener, took a hand and threw Daly out of the place. Streyckmans took his departure a few moments later without having secured any concessions.

By this time Mr. Harstn began to realize that the Murdock crowd had finally got wise to the fact that they had handed him something much better than they had intended to in the first place, and that Secretary Streyckmans was really there to get him to turn his "good thing" back to them. He saw his lawyer and suit was commenced at once. The next thing was to keep Streyckmans in town till the papers could be served, but Harstn got out of harm's way.

The next time Streyckmans called at the office of Harstn & Company, he was received by Secretary Spiegelthal. As the Harstn office was badly torn up by carpenters who were making a lot of noise, Spiegelthal asked Streyckmans to meet him at Luchow's in fifteen minutes and they would talk things over. Streyckmans agreed, and as soon as he got out of the door, Spiegelthal telephoned to the lawyer to hurry up the summons. It soon arrived and "Spiegel" hustled over to Luchow's, where he found Streyckmans patiently waiting for the expected conference.

Secretary Spiegelthal handed the summons to Streyckmans, who turned several colors when he discovered its purport, and stammering, asked what it meant. Spiegelthal told him he had twenty days in which to read it over and learn it by heart and then bid him good-day.

Streyckmans pulled his freight for Chicago the next day and did not establish an Eastern agency in New York for the International Projecting and Producing Company, with Mr. Daly as representative, as had been previously advertised.

Harstn is tickled to death and says that he has Mr. Murdock and his crowd where he wants them—working for him. "They talk about the quality of their film; everyone in the business knows that no one can sit in Chicago and buy good film in Europe. The stuff is there, but you can't get it that way. That's the answer to the Murdock crowd's claim of importing good subjects."

Harstn has another curve up his sleeve that will put a crimp in the Murdock film supply and make the so-called "independents" fairly turn flip-flaps. He intimates that before Murdock is through with this case he will discover that he did not sign a theatrical contract and that he is not dealing with a bunch of actors. He also pointed significantly to Laemmle's praise of Murdock, published in a recent issue of the Show World. This is it:

"Murdock is honest. He is sincere. He is plain-spoken. He loves his honor. He would rather lose every cent he has than break his word.

"But is that all?

"I should say not. He is a born organizer, a man who has the brains to map out work for other people and then hire the right kind of people to do the work in the right way."

LICENSED MANUFACTURERS CONFER.

Report of Meeting Held at the Offices of the Motion Picture Patents Company.

Regarding the extended conference held last week between the Motion Picture Patents Company and the licensed manufacturers THE FILM INDEX here publishes the official report issued by the Publicity Bureau of the Patents Company. All the manufacturers were present at this meeting, which lasted from Thursday afternoon until Saturday morning, and was one of the most harmonious and enthusiastic meetings the members of the trade have ever held. The report follows in full:

That the Motion Picture Patents Company is in earnest in its determination to protect its own patent holdings against infringement, and in preventing any violation of its agreement with licensed film exchanges, is made clear beyond all question by certain items in the report of the meeting of the Patents Company Board and the licensed manufacturers.

Suit has been filed in the Supreme Court of the District of Columbia against the National Mutoscene Company of Oklahoma. The camera used by the Mutoscene Company is an infringement on the Edison patent, the validity of which has been affirmed by the U. S. Supreme Court. Heavy damages will be demanded.

Four film exchagnes, three in Chicago, and one in Memphis, Tenn., had their licenses cancelled. This action is an assurance to the other licensed exchanges that they will be protected against the juggling and exchanging of films by unscrupulous competitors.

The Schiller Film Exchange was dropped because of its failure to keep its agreement with the Patents Company, for its failure in co-operating with the Patents Company, and its failure in meeting requirements in the conduct of its exchange business.

One of the principal causes of complaint against the Schiller Exchange was that it had been exchanging films with other offices, in direct violation of the agreement under which a licensed exchange is allowed to use only films that it has leased from the manufacturer.

The Star Film Exchange of Chicago had its license cancelled for furnishing licensed films to unlicensed theatres, and for having failed in its agreement to make good in the payment of a penalty which had been imposed for a similar offense a few weeks ago. The United States Film Exchange of Chicago lost its license for failing to observe the terms of the license agreement, and the American Film Exchange of Memphis was dropped for the same cause.

The Governing Board of the Patents Company in conference with the licensed manufacturers went over numerous reports which have recently come to the Patents Company's offices alleging that other licensed exchanges are exchanging reels with one another to save themselves the necessity of keeping a complete stock of their own on hand for the benefit of their customers.

The practice as reported seems to be for one exchange to omit purchasing certain pictures, depending on its ability to borrow from another exchange. If the borrowing exchange is unsuccessful in getting the picture asked for, the result is that the customers of that exchange are obliged to do without such pictures.

The Patents Company will take vigorous steps and go to any extent to eliminate this practice.

Another item of interest embodied in the report of the conference of the Patents Company Board with the licensed manufacturers was the granting of a license to Mitchell's Film Exchange of Little Rock, Ark., to open a branch office in Memphis, Tenn.

The report of the many reforms and improvements made by the Patents Company for the general advance of the motion picture business, including the obtaining of fire and accident insurance for exhibitors, the Department of Inspection, which reports on the conditions of all licensed picture theatres with a view to the betterment of their conditions in sanitation, ventilation, fire safety, etc., the perfection of a system whereby theatres may be kept light during performances, and the splendid work done by the Board of Censorship and so on was received with much favor.

The manufacturers declared themselves much gratified by the work of the Consorship Board, and heartily in accord with its activities.

Mr. George Kleine, who has just returned from a visit to all of the centres of film distribution west of Chicago, including Denver, Salt Lake City, San Francisco, Los Angeles and Seattle, reported that he found business conditions with the licensed exchanges much improved, and that complete satisfaction with the licensed service was very generally expressed.

Mr. Kleine further stated that the old films, issued prior to Feb. 1, are gradually dying out, and that the new licensed films to take their place are in great demand.

Upon application therefor, the Patents Company will issue a license to any licensed exchange, under which the exchange may give exhibitions of motion pictures not to exceed seven exhibitions per week.

This special license cannot be used to cover motion picture exhibitions which are given regularly each week, but is intended to meet the demands upon exchanges to furnish occasional motion picture exhibitions for churches, clubs and various kinds of entertainments.

The exchange must pay to the Patents Company a royalty of $2 per week as long as such a license is in force.

NEW APPLICATIONS.

From this date on, exchanges may, under a temporary arrangement, begin service to an unlicensed theatre at any time, by remitting upon the day service begins, $2 to the Patents Company with the application of the exhibitor for a license, and thereafter remitting $2 on Tuesday of each week, reporting such exhibitor with regular customers.

The Patents Company will accept all such exhibitors as temporary licensees so long as such fees are forwarded, and until the application has been finally acted upon. The Patents Company reserves the right to refuse any such application, and upon receiving notice of such refusal, the exchange serving, must discontinue at the end of the week in which notice is received by it.

STREYCKMANS LAUGHED.

The Moving Picture News records the fact that H. J. Streyckmans "laughed heartily" when the editor of the publication called his attention to the article in The Dramatic Mirror showing beyond a doubt that the so-caled "independent" interests did not have a representation throughout the entire United States to exceed 20 per cent. of the theatres.

"I have covered the country from New York to 'Frisco, and down through the South, and I can take my oath that I have not seen a copy of the paper in question (The Mirror) in a single picture theatre."

THE FILM INDEX has not the least doubt that Mr. Streyckmans can take his oath just as he says he can. The kind of theatres he visited do not belong to those who would be likely to buy or read a high-class publication such as The Dramatic Mirror.

NATIONAL FILM RENTING COMPANY

SUPPLIERS OF MOTION PICTURE FILMS AND SONG SLIDES COMBINING **QUALITY, NOVELTY AND INTEREST.**

THE OLDEST AND LARGEST CONCERN OF ITS KIND IN THE WORLD.

WILLIAM H. BELL
Northwestern Manager
SECOND FLOOR PANTAGES THEATRE BLDG.
SPOKANE, Washington

April 27, 1909.

LICENSEES:
MOTION PICTURE PATENTS COMPANY

Mr. Jas. L. Hoff,
Editor Film Pub. Co.,
36 E 23rd St., NEW YORK, N. Y.

Dear Sir,-

EXCLUSIVE SERVICE USING ONLY THE FILMS MADE BY THE FOLLOWING LICENSED MANUFACTURERS

We have decided that in the manner the Index is at present operated, it is the correct trade paper for the licensed Exchange to push.

We will be pleased to distribute three hundred copies amongst the Northwestern trade if supplied with that number by you, and will forward subscriptions developed inthe future, which we have in the past sent to other Moving Picture Journals.

Thanking you in anticipation, we remain,

Yours very truly,

NATIONAL FILM RENTING COMPANY

N. W. Manager.

=

BIOGRAPH CO.
EDISON MFG. CO.
ESSANAY COMPANY
GAUMONT
KALEM COMPANY
LUBIN MFG. CO.
PATHE FRERES
SELIG COMPANY
URBAN
VITAGRAPH CO.

A Tip to Exchange Men

The Film Index reproduces the above letter as an evidence that it has struck the popular chord; also, as a hint to other Licensed Film Exchanges that there is an opportunity for them to do something for the common good along the same lines.

Extra copies of The Index will be supplied to any Exchange Manager who would like to place them in the hands of his customers. Six thousand copies are printed and circulated each week, but there may be some Exhibitors who do not get a copy. You can see that all your customers get it occasionally in this way.

HOW THE CENSORS WORK.

Secretary Collier Explains The Method of the Board—Other Cities Censor Films.

In the New York Press of Sunday, May 16, is printed an interesting story concerning John Collier and the Board of Censors, which gives, among other interesting facts, a close glance at the workings of that Board. The Censors' office is in a big bare room at No. 96 Fifth avenue, says the Press. A black screen curtains off one end of it. There are one or two moving picture machines standing about, and a few harrowing scenes from photographic dramas tacked on the walls. The manufacturers bring their new films twice a week for exhibition before the censor. They are thrown on the screen either at the office at No. 96 Fifth avenue, or at the offices of the Motion Picture Patents Company. The pictures are on strips of film about 1,000 feet long each, and about as wide as ticker tape. Each week thirty-two reels, each containing from two to three sets of pictures, are shown for the censor's inspection. It takes about eight hours in all to project this number of reels on the screen. The test exhibitions take place on Mondays and Fridays. Aside from the censor there are present the representatives of the manufacturers and four representatives of the exhibitors.

"We haven't any written list of subjects that are to be condemned," said Mr. Collier. "Each picture is considered on its individual merits or demerits, and the standard changes from day to day. In some cities the local boards of censors have fixed rules. In Chicago, for instance, they will cut out the actual stabbing from a murder scene. New Jersey recently passed a law forbidding the showing of kidnapping pictures. Since we have been at work we have passed two kidnapping pictures and 'killed' four. We don't condemn all suicide pictures by any means. Some of them are very herioc and elevating. If the scene is unnecessarily grewsome, we 'kill' it; also, if the scenes leading up to the tragedy are suggestive the picture is eliminated. As a mater of fact we 'kill' a greater proportion of pictures than the Chicago board does.

"A French picture which showed the initiation of a boy into a band of burglars failed to pass us, notwithstanding the gang was all severely punished in the end; the punishment was improbable, however. The same fate was meted out to some 'white slave' pictures, although all the miscreants landed in jail in the last scene. Such representations can serve no good purpose. Last week there was a burglary scene which included the blowing open of a safe, which was a part of a good story. We passed it because it was true to life and displayed human emotions in their proper relations.

"Aside from Chicago, San Francisco and Omaha have their boards of censorship. In the latter place they 'killed' a picture the other day because it brought disrespect on the police. Indianapolis is equipped similarly, and has its own ideas of censorship. There was a set of pictures offered there the other day that showed some of the scenes in the Reign of Terror in France, long ago. One of them pretended to give a vague account of the beheading of Louis XVI. The guillotining was as dim and distant in the picture as the historic period it represented, but they cut it out. Springfield, Mass., has its censors, and Buffalo is arranging to have them also. We try to keep track of what the other cities with censors are doing, so as to have our fingers on the public pulse all over the country, as it were.

"We passed the Johnson-Burns prize-fight pictures, but we have condemned one or two cruelty to animals representations, like bull fights, for instance. We find it necessary to eliminate fewer and fewer films of American manufacture, and the European makers are beginning to feel the result of our work and to use better judgment in the class of scenes they send over here. Some pictures, of course, that would not be objectionable in France or Germany or Italy would not pass here. It is simply the difference in the national standards.

"We have had to 'kill' some beautiful colored films from Europe that cost a lot to get up. The initial outlay on these seems almost incredible to any one who is not familiar with the moving picture business. One I remember must have cost about $3,500, and another $10,000, to produce. We even have condemned some pictures that represented an investment of considerably more than $10,000. The cheapest film costs the maker more than $500, and $1,500 is considered a very moderate outlay. We not only 'kill' entire sets of pictures, but often cut out several scenes in others, so that new ones that are unobjectionable have to be substituted. The principal item of cost to the manufacturers is the staging of the scenes.

"In addition to the new subjects, of which there are about forty-five a week, we have thousands of old subjects which are on the shelves of the exchanges. Some of these are objectionable, and they will be eliminated gradually, but this will be a work of months, and most of these old pictures will have gone out of circulation before we get to them.

"We also censor the illustrated songs and vaudeville interludes of the moving picture shows. In addition to this attention to the visual side of the entertainment we make a careful inspection of the physical condition of the shows as regards hygiene, ventilation, fire protection and their general conduct in relation to law and order. This censorship began in its present form on April 12 of this year. Our influence is national, for the Motion Picture Patents Company, which at present controls a preponderance of the American market, applies to the entire country the verdicts of our Censorship Board.

"The moving picture is nine-tenths of the theatre problem. We are going to extend the New York censorship by organizing auxiliaries in all the cities. These will concern themselves with both the physical and artistic conditions. These auxiliaries will have representation on our board, which then will become a national body. We are working out the details of this now. So as to make our work of the inspection of individual shows most thorough, we are districting the city and appointing inspectors for each territory. If any exhibitor is recalcitrant and cannot be brought into line by the Exhibitors' Association because he does not belong to it, we can control him through the manufacturers who supply his films.

"The exhibitors who show only the pictures that we have passed upon have the privilege of advertising that fact. I believe that there are no shows now that are disregarding any of the city ordinances. Most of them not only are living up to them, but are doing more than they require."

DOES IT PAY TO BE CHEAP?

A great deal has been said in favor of the motion picture on the ground that it was a "cheap" form of amusement and within reach of the masses. Because it is "cheap" in form, almost every one connected with it has been striving to make it "cheap" in fact, and in every particular.

The exhibitor rents a "cheap store"; puts in a "cheap equipment" and hires "cheap pictures" from some "cheap exchange." The result is that everybody says that motion pictures are "cheap."

It is well known that cheap things do not wear well. If pictures are to be indelibly branded as "cheap," now long will they last as a form of amusement?

When we use the term "cheap" it is not the price of admission that is in mind. Low admissions do not cheapen any form of amusement; they popularize it. No amusement suffers by popularity; but it does by "cheapness." The "cheapness" referred to is the mounting of the pictures; the way they are put on. To be exact there are too many cheap store-shows, cheaply equipped and served with junk, at a cheap rental by cut-rate exchanges.

What is needed is more first-class picture theatres, seating large audiences and using the very highest grade of service, for which a good rental price is paid. More managers with large capital who do business on a large, liberal scale are needed in the picture business. Business men who look and act the part. When men with "class" get into the business the demand for "cheap" things will begin to fall off; there will be less complaint against picture shows on the ground of immorality. The surroundings will be improved, fire and police regulations will be observed to the letter and the general tone of the picture business will be raised.

SHOWS IN MINNEAPOLIS ARE GOOD.

A committee of the Minneapolis Associated Charities reports that there are eight picture shows in that city and that their moral effect is good. "In some instances," says the committee, "the villain is finally victorious, but these instances are few. We learn that they are of great educational value." The average attendance at the eight houses is about 13,000 weekly.

Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"THE CRICKET ON THE HEARTH."—Beautiful Adaptation of Dickens' Famous Story.—There is no novelist that is dearer to the hearts of readers than Charles Dickens. His stories are all so homely, peopled with lovable characters, that the heart at once goes out to them. Most popular among his works is "The Cricket on the Hearth," a story founded on that dear old superstition that the chirping of the cricket was ominous of good luck, and woe to the household when it is hushed. The Biograph Company, appreciating the sentiment of this work has taken special care in making this production evince the true atmospheric tenderness intended by Dickens. The settings are typical and the scenes have the local color, while the characterization is of the quaint old English type. All this is verified by superb photography. The story is so well-known to everyone that it would be useless to dwell at any great length on it, so that a mere outline will be given here. Opening in the home of Caleb Plummer, the old toymaker, we see his son Edward departing for the sea. A tender farewell to father and blind sister Bertha, takes him to the road, where he bids adieu to his sweetheart, May Fielding. There is then a lapse of three years, and we find honest John Peerybingle, the husband of Dot. Mrs. Fielding has gotten into moderate straights and consents to the marriage of Old Tackleton, the grouch, to May. Of course, this is repugnant to May, whose heart is for Edward. Edward returning, stops on the way at the inn, where he learns of the approaching nuptials of Tackleton and May. Buying a disguise from a strolling Merry Andrew, he goes in the garb of an old wayfarer on John's cart to see Dot and find out the truth. John, prompted by Tackleton, watches the pair and not recognizing Edward, assumes he is a lover and the first cloud shrouds the little home. Edward upon learning from Dot how inimical the match is to May, resolves to carry off May, which he does with the assistance of Dot. They are married in the roadway just as the much perturbed Tackleton appears. Well, John discovers what a fool he has been in doubting Dot, Tackleton realizes what an unpopular grouch he has been and decides to change, while Bertha and Old Caleb are overjoyed by the return of Edward. It goes without saying that the happiest couple in the village are Edward and May, who are now Mr. and Mrs. Edward Plummer, if you please.

"ELOPING WITH AUNTY."—Dad was certainly "A wise old owl," and his subtle scheme would have culminated to his wishes, had Harry been a less daring lover, but "faint heart ne'er won fair lady," and Harry's heart was anything but faint. That Harry and Margie deeply loved each other is most apparent; that Dad had a strong aversion for Harry as a son-in-law is also apparent, and when he finds them in clandestine conference there is something doing. Harry is chased about the room by Dad with a cane, which in a wild sweep at Harry goes through a pier mirror—oh, the woe of it! This might be considered ominous, and it was for Dad, but it was the omen of good fortune for the lovers. As an extreme measure Dad decides to send Margie to Europe with his sister—her aunty—to be out of reach of Harry. Bright scheme, you would say. Well, Aunty's vanity was the undoing. She insists on a new and elaborate gown, so Dad gives her the money to buy it. Harry learns of this and follows Aunty to the store and buys an exact duplicate of her traveling outfit. Attired in it he visits Margie's home. Upon entering, he is almost confronted by Aunty similarly attired. To hide, he dodges behind the mirror, and oh, horror! the broken glass has been removed. Here is a predicament. Aunty is approaching. Ah! an idea. Harry stands his ground, and when Aunty comes to the mirror, she also not knowing it had been removed, he mimics her antics to a nicety, so she imagines him a reflex, and so exits perfectly satisfied with herself. Dad then appears and then shoving a roll of bills into masquerading Harry's hand, sends him off with Margie for Europe (?), but instead, they go to the minister's. Later, when Dad is patting himself on the back for his cleverness, a letter arrives which reads—"Dear Papa—I have married Aunty, Margie." Ten thousand furies! But poor old Dad has to make the best of it and bestow his blessing when they return.

"TWO MEMORIES."—Memory often lifts the shroud that time casts over the buried past, and sometimes it makes us long for the yesterday, and at others makes us wish that yesterday had never been. It is often a spectre clothed in regrets. Henry Lawrence and Marion Francis were youthful lovers and in a spirit of jest aroused his jealousy. They quarrel and separate. Both headstrong, they never meet again. Ten years elapse, and Marion has developed into a cold-hearted woman of Society, ever in the vortex of the social swim, until her tender sensibilities become blunted into asolute nonchalance. Henry, meanwhile has fallen into ill health and feels the end of his career is not far distant, so reading in the newspaper of Marion's return from Europe, writes asking her to call that he might see once more the face so dear to him. She is entertaining when the note arrives, so laughs it to scorn, but her company of friends dare her to go, which she does, with their accompanying. What a sight greets her! There in the chair sits Henry, clutching her portrait, dead. Oh, how she longs for the yesterday.

ESSANAY MFG. CO.

"ANNIE LAURIE."—This film story is an imaginative tale based upon the world-famous song, "Annie Laurie." The opening scenes disclose the love of two Highlanders for the beautiful daughter of Sir Robert Laurie. These scenes are supposed to have occurred on the Maxwelton Estates. Donald, the favored suitor, meets Annie Laurie upon a brae, and arranges with her for another meeting near the River Doon. Angus, the rejected suitor, follows Annie to the spot and declares his love, but receives no encouragement. He is about to leave when Donald enters. Angus perceives that Donald is the favored one; there is a quarrel—the men draw their swords, when Annie steps between the two and swears them to a lasting friendship. The two shake hands and separate, Angus to his Highland flocks and Donald toward the town. On his way, the latter meets a number of soldiers near a public house. A recruiting sergeant, observing the fine material for a soldier in Donald's sturdy figure, entices him into a public house, where the King's shilling is palmed on him, which forces Donald into the army. He is immediately taken to the barracks and on his way he meets Annie Laurie, who, realizing that Donald is to be taken away to war, falls sobbing on his breast. Soldiers separate them, Donald is taken away, and Annie, heart-broken, hurries to tell Angus of Donald's plight and if possible to some way secure his release. Annie meets Angus and tells him.

Angus, after a struggle, determines upon a plan to save Donald. They both hurry to the barracks, arriving as Donald is about to be sworn in as a soldier. Angus offers to take Donald's place; the officer refuses, and then Angus, calling for a shilling of the King, seizes it, declaring he will enlist to be near Donald and be a brother to him, all for the sake of Annie Laurie. The succeeding scenes take us to a savage country, during a native uprising. A reconnoitering party of British soldiers are suddenly attacked by savages. Angus saves Donald and the British colors, and both Angus and Donald are wounded, but rescued later on. The regiment returns home, where Donald meets Annie Laurie, and Angus receives the Victoria Cross.

LUBIN MFG. CO.

"OFFICER McCUE."—Officer McCue is on duty He regulates the traffic, he helps children across the street and makes himself all around useful.

Suddenly a runaway horse comes towards him. a young lady in the buggy. Officer McCue stops the horse, but is hit by the shaft of the buggy, and rendered unconscious. He is brought to the hospital and there visited by the young lady and her father, who is a banker. Both come to thank him for services rendered.

A few weeks afterwards Officer McCue is on duty again. While patrolling the lonely streets, he notices two characters acting suspiciously. He follows them



and soon comes to the thieves' den, which he raids single-handed.

After due process and the conviction of the thieves, the stolen goods are restored to the rightful owners. A pearl necklace is restored to the banker's daughter. Officer McCue is introduced as the one responsible for the return of the property. She recognizes the officer and invites him to call.

Officer McCue is promoted to the position of Sergeant and as such it is his good luck to again render his services to the banker's daughter. On an errand of charity she is held up by thieves and only by the timely arrival of Officer McCue is she saved from harm.

The banker notices the affection which has sprung up between the officer and his daughter, and proud of the hero of so many encounters, accepts him as a son-in-law.

"MR. INQUISITIVE."—The henpecked husband of Mrs. Inquisitive was chased out of the house for trying to listen to a conversation between herself and two other ladies.

Mr. Inquisitive gets into trouble at the fish mar-



ket. He butts into everything until a boy fastens a rope on his leg. Now the trouble surely begins.

He butts into everything he meets, but in a way not intended by him. At last he is caught by the chasing crowd and given a good bouncing.

"A BRIDE WON BY BRAVERY."—A ranchman out in the woolly West while sitting on his porch receives a letter as follows:

"Dear Uncle Jack.

"Brother and I leave New York for Arizona to spend our summer vacation with you. Will arrive Monday, 14th. Please meet us at the station.

"Your loving niece,
"INEZ."

The uncle sends his buggy to the station, where Inez and her brother are received by the cowboys. Joe, one of the cowboys falls in love with the beautiful girl and shows her all kinds of attention.

While in the woods picking flowers, Inez is surprised by greasers with the intent to rob her. Joe comes up in time to drive the robbers off, and in return is rewarded with a sweet kiss. He guides the



girl to the Colonel's home, but is rudely driven away by the Colonel, who does not wish one of his cowboys to pay attention to his niece. In her room, Inez writes the foll wing note to Joe:

"Dear Mr. Joe:

"I ask your forgiveness for Uncle's rudeness and thank you for your bravery displayed in my behalf. Will see you at the bridge at seven.

"INEZ."

The seventh hour sees the couple together at the bridge. The evening being cool, the cowboy takes his kerchief and fastens it around Inez's neck. After a walk Inez returns to her Uncle's home. She forgets all about the kerchief. The uncle recognizes the same and is furious about his niece's disobedience. He tells her to prepare to go home and sends a note of discharge to Joe.

While Inez is getting ready for her departure a greaser looks through the window, and noticing all the presents the Colonel gives the young lady decides to hold her up and rob her.

The time has come for the departure. Uncle, nephew and niece enter the buggy to drive to the station. Four of the greasers have taken to the woods and hold up the party. They bag the girl and bind her brother and the Colonel to the trees. Happily Joe comes this way. He frees the Colonel and at once mounts a horse to give the alarm. In a moment the cowboys are in pursuit. They track the greasers at their hiding place. A fierce struggle ensues, the greasers are overpowered, roped and led away to be strung to the next tree. The girl is returned to her uncle, who does not longer object to the marriage of the two young people whom destiny brought together.

PATHÉ FRÈRES.

"THE BONDSMAN'S FATE."—The darkies are laboring in the cotton field and one of the old women stops work for a while to amuse her little child, who is in a playful mood. The planter comes along and remonstrates with the woman for her idleness, whereupon the latter's husband interferes and for his insolence receives a severe flogging from the master. Vowing vengeance, the enraged darky follows the cruel planter to his dwelling, and as the latter's wife comes out to greet him she is struck with a bullet which was aimed at her husband. The



assassin then takes to the woods, but soon a posse, led by the planter, are on the trail of the fugitive, who leads his pursuers a long and tedious chase. He is finally cornered, but determined to fight until the end, he whips out a knife and wounds one of his pursuers and tries to escape again, but this time they have him surrounded and he is compelled to surrender and pay the penalty of his crime. He is led to a nearby tree, where, in the presence of his wife and little child, he is strung up and left hanging to one of the branches.

"CURED BY GYMNASTICS."—An old woman, who is continually complaining of feeling ill, becomes a terrible bore to her daughter and son-in-law, with whom she lives, and in order to get a little peace of mind they summon a doctor to administer to the whining old invalid. The physician being somewhat strenuous in his ideas of administering to his patients, recommends a course of gymnastics to be administered in doses of twenty hours' duration every day, and the old woman, feeling that it will benefit her takes to the idea immediately.

The young couple take her in charge and proceed to follow out the doctor's instructions and the subsequent incidents which take place are extremely funny, for the old invalid enters into the sport with a will.

Her first stunt is a trip on a bicycle, during which she gets a few good falls, but this does not shatter her nerve for immediately after returning, she has



a turn at punching the bag; then a very funny fencing lesson, after which she goes out to a club where she is matched to wrestle wth a professional, and comes out victor in this very amusing contest. The young people then take her for a horseback ride, but somewhere on the journey she gets tangled in the branches of a tree, and the horse returns home without her, but the game old athlete soon comes straggling along and is ready for another turn. They next go to an athletic club, where she challenges the winner in a boxing contest, but she is not so fortunate in this altercation, for she is presented with two pretty black eyes.

Finally they rig up a pulling machine and so strenuous does she use this device that she pulls down the partition between the two apartments, letting in her enraged neighbors, who would have made short work of her had she not been in such splendid condition, due to her training. As it is, she stands her ground and soon puts them to rout.

"PROFITABLE MARRIAGE." Here we see a young man about town who has a most disagreeable task before him and that is to ask his stingy old uncle for financial assistance. The old man, after hearing what his sporty nephew has to say, refuses absolutely to give him any cash, but promises the young man if he will marry a nice young girl, to let him have twenty-five thousand dollars as a wedding gift. This proposition meets with the approval of the young sport, but he is at a loss to know which young woman among his acquaintances to chose for a life partner, so hastens to a matrimonial bureau, where he selects a dashing vivacious young damsel as his future wife. The jolly pair start out to have the ceremony performed and while going down the street they secure the service of some tradesmen, who volunteer to act as their witnesses. The whole party crowd into a cab and proceed to the Justice of the Peace, where the knot is tied, after which the young man treats his guests to a square meal in honor of the great occasion.

Going then to the home of his uncle, he presents his blushing bride, who wins the old man's heart at once by her affectionate ways, and he signs the wedding check, after which the happy young couple start on their way to enjoy the bliss of married life.

The last picture shows the home of the couple one year later, where great excitement reigns, for a great event has taken place and we see the happy father holding three kicking little cherubs in his arms, while he listens to his delighted old uncle's words of congratulation.

"AN OBLIGING FRIEND."—A young man who is in love with a pretty maiden and hopes to be successful in winning her affections, meets with a chilly rebuff from her exacting parents when he approaches them with the proposition that he would like to make their daughter his happy bride. Determined to win her at any cost, he goes to call on a friend, who is a hypnotist, and after explaining the situation, the latter consents to help him out of the difficulty. The young lover receives an invitation to attend a reception at his lady love's home, so takes the hypnotist with him, whom he introduces to the large assemblage. Upon hearing of his wonderful talents the people all become curious and request him to give a demonstration of his powers, which he gladly consents to do. He gets busy and hypnotizes every one in the room except his pal and the young woman, the latter availing herself of the opportunity, hurries away with the hypnotist while her admirer remains amusing himself at the expense of the hypnotized crowd, who are going through all sorts of droll performances. When the hypnotist gets outside he sends in a note to his friend, telling him that he has fallen in love with the lady, and has decided to elope with her himself, so he hastens away to have the marriage performed while his unsuspecting pal waits for the spell to lift from the other guests until he takes them into his confidence to seek consolation for the terrible wrong done him by his obliging friend.

"MISS FAUST."—This beautifully colored film is a very amusing satire on the story of Faust and must be seen in order to be appreciated, as the many funny incidents which occur are difficult to describe. The whole story is burlesqued by competent artists in such a clever manner that the absurdity of some of the situations is vastly amusing.

In the first picture Miss Faust is seen bemoaning the fact that she is no longer young and beautiful, when all at once a happy thought comes to her and she decides to call up the infernal regions and inform old Satan that she will sell him her soul if he will only gratify her wish to possess youth and beauty again. The jolly old creature takes her se-



riously and pays a visit to her home, where the bargain is completed. We next see her transformed into a beautiful young girl gazing on a vision of her future lover, a dashing young fellow riding a bicycle. This is only a vision, however, which Satan has called up, but which had so fascinated Miss Faust that she starts out immediately to find the reality. Her love affair is an extremely eventful one garnished with auto rides with a good guardian angel as chauffeur. Her trials as well as joys are many, but her greatest annoyer is old Satan, who is continually reminding her of the bargain she made with him. Good eventually overcomes evil, however, and we see Miss Faust entering paradise with her lover, where the angels give her a hearty welcome and all bids fair for her eternal happiness while old Satan, angry and disgusted, returns to his home in the warmer regions.

"ALPHONSE GETS IN WRONG."—Alphonse attains that state of inebriation where he becomes oblivious of all that is transpiring around him, and as a result lies down on a pile of dirt near an excavation where the fellow who is digging throws up the dirt, which nearly covers Alphonse up. A woman and little girl, who are passing, discover the sleeping man and give an alarm. The people flock to the spot and there find Alphonse enjoying his blissful slumbers, but all hesitate to approach him, for they are under the impression that a great crime has been committed and the whole populace is called out to lend their aid to the doomed man. He finally wakes up and makes his escape, leaving the curious crowd to think over the strange proceedings.

He then rushes down the street and thinking himself out of the reach of his enemies, falls asleep near a clothing store. Soon the crowd comes upon him and, realizing his condition, they play all sorts of jokes on him, but when he awakens this time he is in a very animated condition and he sets them all a very lively pace in trying to escape his wrath.

"A VISIT TO THE LONDON ZOOLOGICAL GARDENS."—This picture is extremely interesting and educational and is bound to be a great success among people living in remote parts who are not fortunate in being able to visit a zoo of such magnitude. This is one of the largest and best equipped zoos in the world and has a great collection of rare birds and animals, which are shown at close range in this picture. It is amusing to watch the antics of the Polar bears playing a game of water polo, then going through the other compartments we see some fine species of zebras, giraffes and all sorts of animals, birds and reptiles too numerous to mention.

"BOTTLED UP."—A clever chemist concocts a fluid which, when poured upon an object immediately liquefies it. He starts out and through his using the wonderful fluid at the proper moment, he makes himself extremely useful in a very droll manner. Going along the street he witnesses a hold-up in which a thug attacks an old tradesman and steals his money. The latter gives chase, but the thief gets away and at an isolated spot he sits down to count over his spoils. The old chemist comes along and pours some of the contents of the bottle on him and immediately the fellow melts and becomes a fluid, which the chemist sops up and puts into a bottle. Next he meets the victim and melts him also, pouring him in another bottle. Going down the street he sprinkles some on the policeman and the usual transformation takes place and he, too, is bottled up. Feeling that he has now enough material for his experiment, the professor returns to his laboratory and there he pours the contents of the different bottles into a large caldron, and by adding another ingredient he is successful in transforming the different people to their normal condition. In the same tight quarters the thief finds himself face to face with his accuser and a representative of the law, the latter makes quick work of smashing his way to liberty, and the last we see of the party they are on the way to the police station to settle up matters.

GAUMONT

(GEO. KLEINE)

"THE BLIND MAN OF JERUSALEM."—Magnificent scenes, beautiful settings, rich costumes, combined with perfect dramatization.

A rich man, living in a splendid palace, in the city of Jerusalem, with his daughter and many servants, surrounded by every possible luxury, but blind, is healed of his affliction by Christ. Having regained his sight he does not make this known to his household, but quietly observes them for a time and sees how his servants rob him and even his daughter imposes upon him. Discouraged at his findings he goes out upon the highway, where he again meets Christ, but this time he is carrying His cross and being led to Calvary. The sight of the suffering Saviour teaches him to forgive his offenders.

"THE GLORIES OF SUNSET."—A spectacular series of most gorgeous views of the setting sun.

The pictures were taken at Menton, in the southern part of France, and present positively the most beautiful panorama of the sun sinking beyond mountain ranges and casting the first shadows of night over a sea, ever reproduced. The series concludes with a grand view of a silvery sea illuminated by moonlight. Appropriate tints throughout.

"THE ACCUSING DOUBLE."—At a gaming table at Monte Carlo, a young man loses his fortune, which is won by an American gentleman. Disconcerted, the young man saunters about in front of the casino deploring his ill luck, when he meets the American strolling along towards the seacoast.

A cheerful conversation is under way when an idea occurs to the young man to regain his losses, and he promptly proceeds to execute it. While he observes the coast is clear he draws his pistol and with it kills his companion, whereupon he rolls him and then takes the body in a boat out on the high seas, where he throws it overboard.

The disappearance of the American is apparent and a search instituted. A renowned detective put

upon the case is soon at work in unraveling the mystery. Disguised as the American, the detective makes his appearance in public. He is prompt to note the effect this has upon all he meets and before long he is on the trail of the guilty man.

He interrupts an impending engagement and succeeds in securing a confession of guilt.

This subject teems with interest and excitement and will also be appreciated for the photographic quality and detail.

URBAN ECLIPSE

(GEO. KLEINE)

"HOW JONES PAID HIS DEBTS."—With any number of bills to pay and no money for the purpose and no prospects of securing any, Mr. Jones is in sore straits. One collector after another calls and failing to secure the amount due him reclaims the goods sold to Jones. As a result he loses his suit of clothes, hat, shoes, etc., and is obliged to don an evening suit at midday.

After several escapades which enable him to secure an overcoat and a meal for himself and pet dog, he strikes upon a novel idea of clearing his indebtedness at one stroke. He disguises himself and then posts a death notice at the entrance to his home. Collectors calling to make their claims seeing the notice of Jones' death close their accounts. Jones watches the performance in his disguise, chuckles cheerfully at his cleverness and starts life over again with a clean slate.

"PANTHER HUNTING ON THE ISLE OF JAVA."—This film gives a perfect idea of the difficulties encountered in a hunt for one of the most subtle and ferocious beasts of prey making its haunts in the jungles, the panther.

The dense forests with its masses of undergrowth are clearly shown; the hunters winding their way along the trail in search of game. They endeavor to beat the animal from his lair and then set their traps to capture him.

Our photographers were fortunate in being present at one of the finest catches of the season and give all details. The entire series is intensely interesting and exciting.

VITAGRAPH CO. OF AMERICA.

"CIGARETTE MAKING."—From Plantation to Consumer.—(Pictures secured by courtesy of The American Tobacco Co.)—This interesting industrial film deals with the making of the cigarette, opening with a scene on a Turkish tobacco plantation, then a trip through the Hassan factory of the American Tobacco Company, in which we have brought before



us the different processes through which the tobacco goes before it reaches the smoker; blending and steaming, softening, cutting, drying, cooling, dressing; also the wonderful automatic cigarette making machines, preparing of the cork tips, and cork-tipping the cigarettes, box making machine, machine packing, stamping, etc.

"THE EMPTY SLEEVE, OR MEMORIES OF BYGONE DAYS."—A former Union officer, now an old G. A. R. veteran, and his wife, are observed in a romantic spot by the roadside. Despite their advanced years they are still sweethearts and are visiting an old trysting place of their youth. A commotion down the street claims their attention, and while looking in that direction, the elderly couple are transformed into a young pair as they appeared in 1861, he wearing a United States officer's uniform, she dressed in costume of that period. From the direction in which the lady is pointing a company of Union soldiers approach, while from the opposite direction come their mothers, wives, daughters and sweethearts. After a brief farewell between the soldiers and their loved ones, our hero takes command and they march off. We next find the officer pictured in command of a Union outpost on the brow of a distant hill a rebel battery is firing upon them. The General rides up, takes in the situation and calls for volunteers to silence the Confederate battery. Our hero, with others, answers the call, charge up the hill and capture the battery. After the engagement, among the dead and wounded is our officer, who has lost an arm. He is taken to a hospital, and under careful attention of a young



nurse soon regains his strength, is honorably discharged and sent home, the nurse accompanying him. He is warmly welcomed to the old home by his mother and father and the nurse shortly afterward becomes his wife. The vision disappears, the old couple stroll on, meeting a company of veterans. Our hero takes command and they all proceed to the grandstand, where the commander makes a Decoration Day speech. As a fitting climax we see a Union and Confederate soldier clasping hands.

"OLD SWEETHEARTS OF MINE."—A Fantasy in Smoke.—A young man enters his cozy library, sits in his easy chair before the fireplace, takes a cigarette from the table and, dozing off, dreams of his sweethearts of former days. He sees in turn his summer girl, a small brunette, accompanying him



to the tennis court; then at a fancy ball another girl, blonde and tall. They are sitting under the palms in the conservatory, where he proposes and is refused. In the next scene he is waiting in the woods to keep an appointment with a plump little country girl. They meet and engage in a pretty love scene. Next he makes love to a bathing girl; then his dream changes and, by way of diversion, the cigarettes on the table hop from the box and

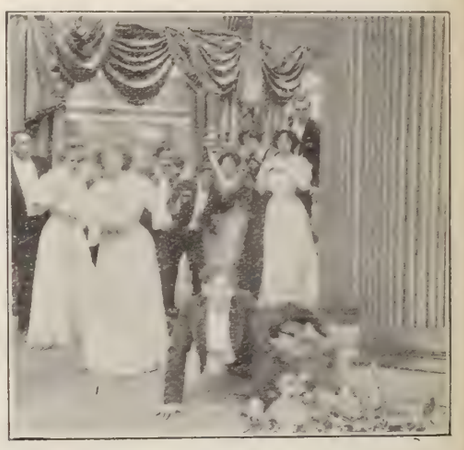


execute all manner of funny stunts. The young fellow awakes with a start, looks about the room, realizes it was all a dream, lights another cigarette and dozes off once more. A lady enters the room, tiptoes over, kisses him on the forehead and, as he awakens, puts her hands over his eyes. He feels for the wedding ring, guesses who it is and fondly embraces his wife.

"HE COULDN'T DANCE, BUT HE LEARNED.—Mr. Wallflower, attending a ball, is seen leaning against the side of the building acting very bored. He cannot dance, watches the others and, endeavoring to get out of their way, is upset several times. The host introduces him to several ladies and to them he explains his inability to dance. The dancers turn away laughing, and as festivities are re-



sumed, the host introduces him to a young lady who insists that he make an attempt. He tries, ending up by knocking over the punch bowl and table. He rushes madly from the house, reaches home and sits down disgusted with himself and lights his pipe. Suddenly in the paper this article meets his gaze: "Why be a wallflower? Professor Miracle teaches dancing in one lesson. Special hypnotic method." He at once decides to become an adept and starts for the professor's. The latter enters as Wallflower enters and explains his mission. The professor hypnotizes him, Wallflower leaves and outside tries some intricate buck steps and is elated over his proficiency. He dances down the street and around the corner, where he runs into an old



man. The old gent watches for a moment, then begins dancing himself. Further along they come upon an old maid. Wallflower abandons the old man and commences dancing with her. In front of a cigar store they are doing their steps when the Indian image standing in front gets the fever and starts. A stuffed bear standing before a fur store also gets under the spell and dances with the Indian. A policeman, who endeavors to stop the proceedings, gets the habit and joins the merry throng. They all dance along until they come to a restaurant and, entering, the customers get the habit and before long the place is a total wreck.

Back to Wallflower's apartments. He is seen to tip his chair backwards, his pipe drops from his mouth, he picks it up, draws furiously on it, but finds no fire. He then sits in the chair with an attitude of despair, realizing that he has had a pipe dream.

EDISON MFG. CO.

"BROTHERS IN ARMS."—Though it will hold its audience at any time, particularly appropriate for use around a holiday associated with the military deeds of the republic, such as Decoration Day, is "Brothers in Arms," one of the strongest and most interesting of film productions and excelling in beauty of story and wealth of military display any war picture that has ever been offered.

Its plot deals with two attributes that strike the noblest notes in the human soul—disinherited friendship and gratitude, and there is in it no situation or climax that is not powerful and above the ordinary, while the incidents in the struggle of the opposing armies are developed to the point of commanding and thrilling interest.

There have been war portrayals in pictures before, but never such as these in "Brothers in Arms."

Batteries of artillery dash into action, caissons overturning as they crash through obstacles to which drivers, lashing their straining horses to a fury of speed, pay not the slightest attention and, wheeled swiftly into position, the guns are trained and send their defiant roars and messages of death through the ranks of the onrushing enemy. Cavalry skirmish in the woods and deploy as scouts; a messenger is struck on his speeding steed, which never halts in its mad flight. All the fury, horror and glory of a battle are depicted, and at last the infantry charges as a forlorn hope, in a nerve tense moment, snatching victory from the very smoke of defeat.

It is realism carried to the point of perfection fr m the first skirmish down to the final sobbing note in the gory orgy of military surgery in the field hospital tent.

Vividly real, with hundreds of soldiers, horses and many artillery pieces in its combat scenes, "Brothers in Arms" is the very acme of film presentation.

Synopsis of Scenes.—Brothers in friendship though they were, they wooed the same girl, one to suffer the pangs of rejection, the other the smiles of triumph. Yet they remained as loyal friends as before and went to war on the call to arms in the same volunteer company; the one with smiles in his heart as captain, the other with gloom in his soul as sergeant. Separated by technical rank, still they were "brothers in arms."

On a bloody field Captain Hawley fell wounded while leading his men, and through the chaos of shot and shell Sergeant Carroll helped him back to safety only to fall victim to an exploding shell himself as the nurses were reached.

Amid the horrors of a field hospital they parted, and little did either think what changes time had in store for them or under what circumstances they would meet again.

Unwilling to return to his native village because his love for the captain's betrothed still lived, unable to secure permanent or remunerative work because of his crippled condition, Sergeant Carroll became a derelict though still honest, and twenty years later, found sleeping by an unfinished house, was arrested and arraigned for vagrancy.

Captain Hawley returned from the war, wed the girl of his choice, and twenty years later had found an honored place on the bench.

It was his fate then for the old sergeant to be arraigned before his former captain, yet the latter did not know him until in extenuation of his misfortune, the sergeant told the story of his injury on the field and how it had been received.

Leaving the bench, with tears in his eyes, the judge sentenced him to spend the remainder of his days in his own home, an honored guest and the same friend of his family that he had been to his captain in the war.

"THE CHILD'S PRAYER."—A sturdy fisherman of the New England coast, wresting a living from the ocean, content with his daily toil and happy in the possession of a loving wife and child, returns with his catch to find a letter awaiting him from a large fish contractor offering him a contract in place of another fisherman who has failed to live up to his agreement.

He accepts the contract and hastens home with the joyful news. Next morning, bidding wife and child good-bye, with renewed energy and hopeful of increased business and added comforts for wife and child, he sails to sea.

The discredited fisherman, nursing vengeance, further inflames his passion by drinking heavily. He watches his opportunity, makes his way to the beach, comes upon his rival, fells him and sends the unconscious man adrift in a leaking boat.

Insane from drink and jealousy he seeks his rival's home to wreak further vengeance. He comes upon the fisherman's child kneeling in prayer, and listens to the childish pleading for her father's safe return—and asking God to bless all fishermen.

Her appeal touches his better nature, and overcome with remorse he rushes away, hoping to be in time to undo his murderous work—but the boat is far from land, a mere speck in the distance. After heroic efforts he succeeds in reaching the sinking boat, rescues his rival just as the boat goes down.

Carrying and supporting the limp and helpless man he gains the cabin.

The fisherman is welcomed by his alarmed and anxious wife. The little one overwhelms him with caresses and assures him that it was her prayers that brought him home safe. From without, his late enemy gazes through the cottage window at the happy reunion and departs, thankful in having mercifully escaped a felon's act.

"PROFESSOR FIX FIXED."—Professor Fix was a fixer. A man of distinguished appearance, with whiskerial adornments after the fashion of Napoleon the Third, suave and polished in manner and plausible in speech it was not difficult for him to separate a gullible public from its money by various fraudulent amusement schemes. So easy was the game for the professor that he grew cynical of the public's wisdom and refused to believe that any section of it had sufficient sophistication to tell the difference between a ferry boat and an office building.

He was at the very pinnacle of such a mood when he launched his ventriloquial show at a certain well patronized county fair. He challenged the world with $5,000 to produce his equal in the line he pretended to excel in.

Unfortunately two mischievous boys gained access to the tent and made off with the dummies for the professor's famous act. His mind was fertile, however, and he used live men dressed up as dummies and through them produced the ventriloquial results.

But alas, alack-a-day and fearful for the professor when his performance was at the very height of its marvels his dummies forgot their parts and began to converse amiably when the professor's back was turned. The audience rose en masse at such a denouement and what happened to the professor, his dummies and his theatre is a thing that can be well left to the imagination.

That the entire receipts went to the physician they ultimately reached, for dressing the wounds of himself and his men was not the least but undoubtedly the most bitter of the professor's troubles goes without the saying.

KALEM CO.

"A POOR WIFE'S DEVOTION."—In the beautiful Kalem film about to be shown you is told the unhappy story of a poor, faithful wife. The daughter of Monocterian parents; that peculiar race of mixed Spanish, French and Indian blood, living in certain sections of old Florida; at the age of sixteen she had developed into a beautiful young girl, showing the strain of Indian blood only in her dark complexion and jet black hair. About that time young Wilfred North, the son of a rich planter, met her on one of his hunting trips and fell violently in love with her. Soon they were secretly married. But North quickly tired of his pretty but ignorant wife, and at the time of the opening of our picture he had located her and their baby in a small cabin near the city where he lives as a bachelor.

Scene I.—At the opening of the first scene we find the wife and baby in front of the little cabin which is her home. Neglected by her husband, all the love of her warm Southern nature is lavished on the little one. Every few moments she leaves her household duties to caress it. Now North, the husband, approaches the little home. He has ridden over from the city. His wife greets him eagerly, but he repulses her caress and asks for a glass of water. She places the baby in his arms. But he is indifferent to it and seats it on the floor of the porch. The wife returns with the water. After drinking it he draws forth his wallet and grudgingly gives her the money necessary for her modest needs. Without any show of affection he starts to leave. The wife looks after him, the tears showing in her eyes. North drops his handkerchief. The wife rushes forward, picks it up and covers it with passionate kisses. Then she sadly returns and picks up her one solace, their baby.

Scene II.—Here is a side gate leading to the veranda of the fine old Southern mansion owned by Colonel Weston, a wealthy planter. Up the bridle path comes North. It is to Miss Evelyn, the young daughter of the house, that he is now paying attentions, attracted by her beauty and perhaps by her wealth. He calls one of the little pickaninnies that are always found around any Southern mansion and tells him to inform Miss Evelyn of his arrival. Soon she appears, dressed for a ride. They are preparing for a canter along the beautiful country roads and lanes that abound around the Weston plantation. She greets North warmly, for he is a welcome guest and is accepted by the family as a desirable suitor for her hand and she is not indifferent to him. So well has he kept the secret of his unfortunate early marriage that not a suspicion of his being a married man has ever been breathed around the neighborhood. Here comes Sambo, one of the negroes, with Miss Evelyn's favorite mare. Soon they are mounted and off they start, North throwing the negro boy a coin as he leaves. The old negro watches them off with a happy grin of pride on his face at the handsome picture his pretty young mistress makes with her favorite admirer.

Now we see them enjoying a bracing gallop along a shaded avenue of stately old live oak trees. Soon they turn into one of the numerous by-paths leading off from the main road.

Scene III.—Back in the pine forests we find the cabin of Old Mammy Williams. No one, not even Mammy herself, knows her real age. Here she has lived since slavery times, supported mainly by the charity of the surrounding planters. It is here the young girls come to have their fortune told by old Mammy. Here comes Miss Evelyn and North Mammy Williams greets Miss Evelyn warmly, for many a basket of good things have found their way to her cabin from the Weston home. Miss Evelyn tells of her desire to have her fortune told, Mammy gets the coffee cup and instructs Miss Evelyn in the routine she follows. But on looking at the grounds, Mammy's face becomes grave. She sees trouble for Miss Evelyn and all on account of the man standing near. She tells Miss Evelyn of her fears and orders North to leave. But North laughs at Mammy and soon induces Miss Evelyn to pay no attention to the ignorant superstition of the old Mammy. Laughingly they leave, while Mammy looks after them with fear in her kindly old eyes for Miss Evelyn's future happiness.

Scene IV.—Along a footpath leading through the Southern pines to her little cabin home comes the neglected wife. Carrying her bundle on her head in the manner of her ancestors, she leads the baby by the hand.

Scene V.—Now the mother and child arrive at a point where the path she is following crosses one of the numerous lanes running through the forest. Weary from her long walk she places her bundle on the ground and seats the child on it. Suddenly she hears the thud of feet of approaching horses. Down the lane come North and Miss Evelyn returning from their visit to the fortune-teller. Miss Evelyn is slightly in the lead. The poor neglected wife sees the husband she still loves and rushes forward to speak to him, holding out the baby for him to caress. North only pulls up his horse enough to allow Miss Evelyn to get out of hearing, then brutally ignoring the wife standing in front, he urges his horse forward and almost running her down, he passes on to overtake Miss Evelyn, not even turning his head for a look at his poor wife standing watching him so sorrowfully.

Scene VI.—North and Miss Evelyn continue their ride until their horses grow tired. Stopping occasionally for a moment to admire the beautiful tropical scenery about them, they walk slowly through the woods, leading their horses. North has decided to forget the past and boldly win the hand of Miss Evelyn. Throwing himself at her feet, he pours out his ardent tale of love. At first she turns away shyly, but soon, unable to resist the response of her own heart to his pleading, she turns to him and gently gives her consent. He folds his arms about her. All thoughts of the patient little woman he has sworn to love and cherish are forgotten in the strength of the burning passion of the moment.

Scene VII,—Seated under one of the spreading live oaks that are scattered about the spacious lawn of the Weston home we find Evelyn's mother. In comes her father from his daily inspection of the plantation. He is soon followed by Evelyn's only brother, who, after greeting his mother, fondly throws himself at her feet. Now Miss Evelyn and North enter hurriedly. All rise to greet them. North tells of his desire to make Evelyn his wife and of her consent. The old father hesitates for a moment, then asks his daughter what she wishes him to say. Her blushing, happy face tells him her answer. He reaches out his hand to North. The son does likewise, while the mother takes her daughter in her arms, Sambo is despatched for refreshments. While waiting for her to return the old father questions North in regard to his future plans. Sambo returns, the glasses are soon filled and a toast is drunk to the health of the lovers.

Scene VIII.—Back at the little cabin we find the poor wife and baby. Suddenly North rushes in and begins to upbraid his wife for having dared to attempt to stop him that afternoon in the woods. The wife first places the little one in the house out of danger and returns to North. At first she patiently pleads with him, then the thought of the beautiful girl she has seen with him, rouses her jealousy and she threatens to inform the girl of his marriage. Crazed with anger and fear, North brutally strikes her down and rushes away. The poor wife slowly revives from his cowardly blow, while the little one toddles forward to find out why his mother is lying on the ground.

Scene IX.—It is Miss Evelyn's wedding day. She comes rushing out of the house to have her old mammy put the finishing touches to her dressing. The old mammy does so, all the time muttering words of admiration. Now Sambo announces the arrival of the bridegroom. North has determined to go on with his plans. He takes Evelyn in his arms, while mammy goes away, her fat body shaking with pleased laughter at the happines of her young mistress. But her happiness is not for long. Suddenly in rushes North's real wife. She has heard of his intended marriage and comes to prevent it. Alarmed at the noise, the father, mother and brother come rushing from the house. At first they do not believe the poor wife's story and order her from the place. But she produces her baby boy and they are soon convinced of the truth of her story. Angered at such an insult to their proud old Southern name, young Weston steps forward and, striking North a blow across the face with his glove, challenges him to a duel.

Scene X.—Out in a small opening in the tropical forest where the sun's rays come slanting down through the hanging grey moss, the dueling place has been located. Here comes young Weston and his second. Close on their heels arrive North and his second. Introduction follows, and soon the pistols are examined and given to the principals. Now they take their places. The second begins to count. One-two-three-four-five! Two shots ring out on the still morning air. But a second before a woman dashes in between the duelists and falls. One of the bullets has found a mark. It is North's poor wife. She has followed him, and faithful to the last, has saved him from death. Overcome with remorse, North takes his little baby boy in his arms adn kneeling over the body of his wife, weeps convulsively, while Weston and the seconds stand by with uncovered heads.

"A PIG IN A POKE."—As a light dessert after the str ng dramatic picture just exhibited, we will now show you a short comedy film entitled "A Pig

(Continued on page 12)

BOOSTING THE CONVENTION.

Secretary Herbert Miles Reports That Prospects for a Big Meeting Are Good.

Secretary Miles, of the Film Service Association, reports that he has received replies from more than fifty per cent. of the members of the association on the subject of the Atlantic City convention, which is scheduled to take place July 16 to 18, and that eighty per cent. of the replies are in favor of the meeting. At this rate, Mr. Miles estimates that there will be a good attendance and that the meeting is already an assured success.

Headquarters will be at Young's Hotel, which is on the Boardwalk, just opposite the entrance to Young's Pier. This house is well suited for the Film Service men's meeting and is in the heart of Boardwalk activity.

July is the ideal time for a convention at Atlantic City. The season is at its height and the bathing is the best during that month. A three days' outing at the sea shore with the music of the wild waves and a dip in the salt sea is calculated to go a long way toward removing grouches or any other mental disturbance.

Secretary Miles hopes that all members of the Association will write and make arrangements to attend at as early a date as possible.

NEW STAR THEATRE AT MALONE, N. Y.

Manager Hayes' new Star theatre, which was opened Wednesday evening, May 5, at Malone, N. Y., was packed to the doors and a big double bill was presented, which included two songs by different people and a fine orchestra. The new theatre is a great improvement over the old and has been equipped with a view to eliminating danger from fire as well as to make it easier for patrons to see everything presented on the stage. The floor is inclined all the way to the orchestra, and a good-sized stage is provided, equipped with pretty scenes and settings. In the rear of the building, behind the stage, are two windows and a door, providing excellent emergency exits, a wider entrance and exit, and a more roomy ticket office are provided at the front and the operating room above has been made fireproof by lining it completely with asbestos. High class vaudeville will soon be added to the entertainments and the place is sure to prove one of the most popular amusement houses in all this section.

NEW WILLIAMSPORT HOUSE.

Beautiful Picture Theatre Just Opened, Said To Be One of the Finest in the Country.

On Tuesday, May 11, the New Grand Theatre, a motion picture house, was opened to the public.

The new theatre is located on the north side of West Fourth street, between William and Laurel. It has a frontage of 28 feet and a depth of 175 feet, with an open space of 30 feet in the rear, where the owners may some day build an extension, should conditions arise to make this feasible. The seating capacity is 540, on a floor that has a drop of six feet from the door to the lowest point, 20 feet in front of the stage. The cost of the plant was $25,000.

Every effort has been made to have the new theatre as sanitary a building as possible. To this end three powerful 24-inch exhaust fans have been installed in the ceiling, capable of changing all the air in the audience room in two minutes, or less. The seats are comfortable and of a heavy pattern. The floor is covered with a heavy inlaid linoleum. There are six exits to the building, two on the street, two in the center, and two on the stage.

The booth is in a gallery over the street entrance. It is 14x15 feet in dimensions, and is one of the largest booths in the state. It has plenty of light and ventilation, is metallic and lined with asbestos, making it absolutely fireproof. A Powers machine, with all the latest improvements, will be used. A 30-foot stage has been built for vaudeville, should the management of the house desire to add that form of entertainment.

The Lyric theatre, another Williamsport picture house, owned by the same parties, will be materially improved, by the addition of an extension which will accommodate 200 seats, bringing its capacity up to 500.

The opening performance of the New Grand was a great success.

RESTRICTIONS IN PORTLAND.

An ordinance has been drafted for the regulation of picture theatres at Portland, Ore., that will, if adopted, shut picture theatres out of ordinary buildings. No picture shows may be conducted, according to the terms of the measure, in buildings other than brick or wood with metal lath and plaster. There must be at least two exits for every 250 seating capacity in all such places, and one of these must be at the side or the rear of the room and must connect with the street directly or by means of a walled-in passageway at least four feet wide running along the side of the room and completely shut off from it by a brick partition. Other regulative clauses of a drastic nature are inserted in the proposed ordinance.

AMONG THE EXHIBITORS.

Burglars carried off a projecting machine, a stereopticon and a quantity of slides from the supply house of J. H. Mackey, Jacksonville, Fla., on the night of May 12.

Motion picture exhibitors of Shenandoah, Pa., now pay a double tax: first, to the State, and second, to the city. They have engaged an attorney to inquire into the right of the town to tax them.

H. W. Gardner, manager of the two Majestic picture theatres of Springfield, Mo., narrowly escaped serious injury from a bursting electric generator May 11. He was obliged to close one of his houses as a result of the accident, his plant not being sufficient to supply both. A new generator will soon be installed.

L. Richards is remodeling the Gitzen building, Calumet, Mich., to meet the requirements of an up-to-date motion picture theatre, to be known as the Lyric. It will be ready by June 1.

The Arkansas Amusement Co., which operates a chain of picture theatres in the West, has opened a new house in Little Rock, Ark., known as the Delmar. It will be under the management of Duke Murta, formerly manager of the Princess theatre of the same city. John K. Murta has become manager of the Princess. The headquarters of the Amusement Company are at Hot Springs, Ark.

Louis A. Kleine has purchased the Arc theatre of Lafayette, Ind., from Charles Jones, and will continue it with licensed service. He reports business good.

Peter Jacobs will open a new picture theatre at Quincy, Ill., on Hampshire street. The improvements of the property will cost $5,000.

T. L. Harding and G. S. Wieder have opened a new picture theatre in Phoenix, Ariz.

Frank S. Morse has purchased the picture theatre at Nebraska City, Neb., formerly operated by Reasoner & Son.

Elkhart, Ind., exhibitors are seeking permission to open on Sunday. It is believed that the State law will prevent.

Buffalo, N. Y., exhibitors have decided not to try to open on Sunday at present. All licenses in Buffalo expire May 30.

Ed. H. Mabry, of Reading, Pa., has taken the management of the picture theatre in Hamburg, Pa.

On account of a dispute with the aldermen and fire engineers of the city, Valentine Mathes, of Dover, N. H., has stopped work on his new picture theatre building in that city.

Corbett & Grennan closed their picture theatre at Bennington, Vt., May 8.

Pleasant and Gates Davis are building a new picture theatre at Hagerstown, Ind. The building will be used for pictures exclusively.

The application of Nelson Flebotte for a license to run a picture theatre at Whitneysville, Mass., has been refused by the Selectmen of that town.

Vrooman Gardner will open a picture theatre in the Shaurman building, Montrose, Pa.

The Academy of Music, Cumberland, Md., put in pictures May 10.

George Crater, manager of the Elite, Atlanta, Ga., leases his house to the Y. M. C. A. meetings on Sunday.

Ernest Hodgson has fitted up a picture theatre in the Bron block, Bowling Green, Ohio.

The Samuel V. Black Co., of Pittsburg, Pa., has leased a three-story building to the Comet Amusement Company for a picture theatre. The building is at 112 East Ohio street on the North Side.

Hugh Warnock has opened a picture show in Company H Armory, Chester, Pa.

C. L. Saxton has sold his interest in the Lyric picture theatre, Paris, Tex., to his partner, Ed. Muncton, of Dallas.

The Crescent picture theatre on North Broadway Baltimore, Md., opened during the week of May 8.

Miss Nell Nolen, a lovely stenographer of Ardmore, Okla., has become owner of a picture theatre. She ought to get all the loose nickels in that town.

The Colonial Amusement Company has purchased property at 927 and 929 Pennsylvania avenue, N. W., Washington, D. C., for a new picture theatre.

Paul Russo, of New Haven, Conn., will erect a picture theatre on the corner of Center and North Orchard streets, Meriden.

Henry Radeke has purchased the Star theatre at Kankakee, Ill.

PERSONAL.

J. F. Clark, of the Pittsburg Calcium Light & Film Co., Pittsburg, Pa., called at the office of THE FILM INDEX last week.

T. J. West, proprietor of West's Pictures, London, was in New York during the week of May 15. He returned to London this week, sailing Wednesday last.

Harry Bowers Mingle, of the firm of Mingle & Wood, liability and fire insurance agents, who are placing policies on picture theatres, called at the office of THE FILM INDEX last week. Mr. Mingle said that he had received more inquiries regarding his firm's proposition through THE INDEX than from any other publication.

Mr. and Mrs. Charles Lohr, of Cincinnati, Ohio, announce the marriage of their daughter, Ida Louise, to Frederick Ernst Klenk, to be solemnized at the Second German Methodist Church, Cincinnati, Wednesday afternoon, June 9.

NON-INFLAMMABLE FILM.

Interesting Description of the New Product as Made by Lumiere—Status of American Product.

From time to time during the past two years, announcements have been made that someone has discovered the process of making successfully, a non-inflammable film for use in picture machines. Twice within a year it has been said that the Eastman Company, of Rochester, N. Y., was prepared to produce a non-inflammable, or slow-burning film Samples of this film have been submitted to motion picture makers who have tried to use it with varying and unsatisfactory results. At present it is generally accepted among the trade that the non-inflammable film is not yet a practical product.

However this may be, it seems that there has been some progress made in this line on the other side. Indeed, considerable has been said in this country regarding the so-called non-inflammable film made by A. Lumiere & Sons, of Lyons and London. The first description of this product was published in The Bioscope, an English M. P. journal of recent date. THE FILM INDEX reproduces it here for the benefit of the trade in America.

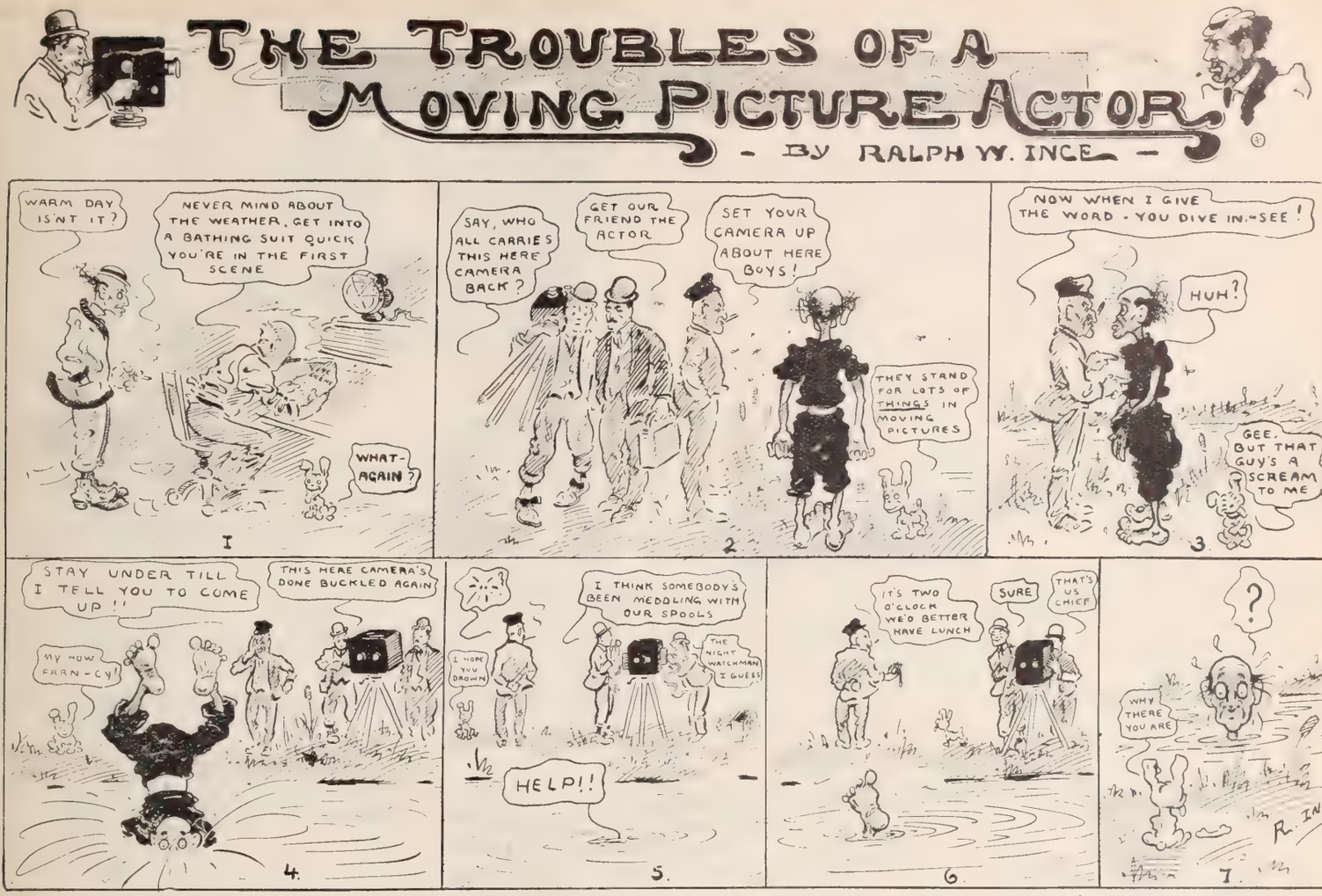
"The sensitive film, after having been converted into a negative or a positive by the ordinary operations of exposing, developing, fixing and drying combines great non-inflammability and non-combustibility with complete invariability or absence of stretching and distortion. As is well known, the films in general use are formed with a transparent base or support for the sensitive layer, the said support being contituted by collodion or similar products having a base similar to that of gun-cotton, and it is these products which communicate to the films their dangerous properties of extreme combustibility. It is, of course, not necessary to point out the seriousness of this disadvantage.

"The reason why films with a base similar to that of gun-cotton have been used is that no other substance has been found combining all the properties of impermeability and insolubility, strength, flexibility, etc.

"Sensitized films must necessarily be submitted to the action of photographic baths; they must be amply washed, then dried, colored, etc., and it is necessary and very important that they should not undergo any alteration or modification of size in any of the said operations. This necessity has hitherto prevented the manufacture of cinematographic films from other supports than those containing celluloid or collodion. Thus, for instance, it has been more particularly impossible to use by itself gelatine, which gives perfectly transparent and strong films when dry, but which loses its consistency as soon as it is brought into contact with water. Moreover, moistened gelatine becomes very distorted or curls in drying, so that the films having been dried, lose their flatness and their original size, and are of no use in cinematographs. And yet, gelatine is sufficiently incombustible and in that respect immensely superior to gun-cotton. It was, therefore, necessary to try and find means of utilizing it in spite of its defects.

"One method that was proposed consisted in starting with a paper base, adding to it a layer of gelatine with or without an intermediate layer of collodion or celluloid and finally coating the gelatine with the sensitive material; the film so formed was subjected to the action of light, developed, washed, etc., and then the gelatine layer bearing the image was removed from the paper and celluloid and used in the ordinary manner. This method, while it was an improvement on the old methods of working, was also rather unsatisfactory, in that as the paper was necessarily subjected to the action of chemical and was also wetted during the developing operation, for instance, it did not retain absolutely its original shape and form, but was liable to stretch and become distorted, and this, of course, exerted a prejudicial influence on the gelatine film, so that satisfactory pictures were not obtained.

"According to the present invention, however, this tendency to stretch is entirely removed, and a cinematograph film is produced which is both incombustible and invariable, so that very good practical results are attained. The method according to the invention chiefly consists in forming the film, without the paper backing heretofore employed, of two superposed layers, a provisional one of collodion, and a final one of tranparent colloid material, preferably gelatine, and in constituting by the said connection a compound support for the sensitized layer, enabling all the operations of taking and preparing photographs of animated views to be effected without difficulty. This compound support, owing to the collodion which it contains, is sufficiently impermeable to undergo without deformation the action of the photographic baths, while all the manipulations are effected as in the case of an ordinary film. After the final drying of the negative or positive as the case may be, when the bands need no longer be wetted, the two films constituting the support are separated so as to completely remove the provisional membrane of collodion and leave only the final gelatine film carrying the photographic pictures. Having thus been freed from all traces of collodion, the film consists merely by gelatine, so that it is practically non-inflammable and conse-



quently may be used without danger for cinematographic projections. By way of example, a method of preparing and using a sensitized film according to this invention will now be described. On a polished surface is spread, by well-known means, a film of collodion or celluloid or of any other transparent or non-transparent material capable of forming a smooth and preferably impermeable membrane or support. After this first film has been dried, a solution of gelatine sufficiently thick to form on evaporation another film having the usual thickness of an ordinary cinematographic film, is applied to the surface of the first film. Finally, after drying a layer of sensitized photographic emulsion is spread on the compound support thus constituted, the said sensitive layer being applied to the gelatine surface.

"When the layer of emulsion is dry, the compound film is finished. It is detached in the usual manner from the polished surface on which it has been formed, and then formed into the ordinary commercial shape, by cutting it into bands of exact width, perforated or non-perforated, in order to be utilized in a cinematographic apparatus.

"The sensitive films thus prepared are, therefore, constituted by three layers and are chiefly characterized by the fact that the first of the said layers, the one which is not in contact with the emulsion, can be removed subsequently, after exposure, etc., and also by the second layer, constituted by gelatine, being of sufficient thickness to form when alone a normal support. The process described is the simplest one, but it can be modified in numerous ways without departing from the spirit of this invention.

"Between the various layers substances intended to increase or reduce the adhesion of the films could be introduced. The gelatine can be rendered more supple or hardened by well-known means. Its incombustibility can be increased by the addition of salts in solution. In place of gelatine can be used any other colloid substance having the same or still better properties from the point of view of transparency and non-inflammability. The collodion or celluloid film can be prepared separately and covered with gelatine, then with emulsion by the same continuous methods as those used for the manufacture of photographic paper. But the product, that is to say, the sensitive film forming the subject of this invention, always remains characterized as already stated, by the use of superposed layers, one of which, the provisional one, can be removed after the photographic work has been completed.

"And even in the case of the practical possibility of forming the final film in a sensitive state as a single layer made from a mixture of a solution of a suitable material, gelatine or the like, with the emulsion, the number of layers constituting the sensitized film according to this invention, would be reduced to two; the provisional one, to be subsequently removed and the final one, to be utilized after it has been subjected, whilst connected to the provisional one, to all the necessary photographic manipulations.

"A sensitive film thus constituted would have of course to be considered as being practically identical with that obtained by the superposition of the three layers as previously explained, in view of the fact that in reality the said film would still comprise the three essential constituent parts of the said three layers; temporary support, final support and emulsion. The first of the said parts, to be subsequently eliminated or separated from the two others, after all the photographic manipulations have been effected, leaving only the final support or film, thoroughly connected to the emulsion which has by that time become an image, and capable of being utilized without fear of ignition.

"The treatment is exactly the same as that for ordinary films as regards exposure, development, fixing, washing and final drying. After drying, the provisional inflammable layer or film which forms the back of the band, at the side opposite to the emulsion, is removed, which can be effected in numerous ways. For instance, by dissolving the said layer, by dipping the film into a solvent for the said inflammable film, such as ether, alcohol, acetone, benzine, etc., according to the nature of the said film or that of the layers interposed for the purpose. It is also possible to work by inflation, but it is preferable to proceed in the following manner: A few millimetres of the film to be removed are separated by means of a sharp blade inserted between the films at the end of the band. By holding the portions thus separated with the fingers, or with small pincers and drawing them apart, the film separates in a regular manner from one end to the other of the whole of its length into two portions, one the provisional film formed by the collodion or celluloid or other material used, which can be employed for preparing new films, and the other, carrying the images and forming the non-inflammable final film, which can be used without danger in cinematographs. This non-inflammable band can subsequently be varnished or otherwise manipulated the same as ordinary films.

FINE NEW THEATRE FOR ALBUQUERQUE.

A deal was consummated May 6 whereby Joseph Schwartzman and Elexis With, of the firm of Schwartzman & With, Albuquerque, N. M., become the owners of the premises occupied by the Home bakery, located at 213 West Central avenue. It is understood that the deal was made through F. McCann, who acted for M. Wirth, the former owner. The purchase price was $18,500. It is said authoritatively that a five-year lease has been taken on the place by the Crystal theatre management, which will, in the very near future, erect the finest modern fireproof moving picture playhouse in the Southwest. The old building will be torn down and a brick structure placed in its stead. Plans for the new building are now on the way to this city and it is understood that the work of erecting the new building will be commenced soon.

PICTURE MEN WIN TAX SUIT.

An opinion has just been rendered in a Russellville, Ark., court by Chancellor Elliott, in the case of Howell & Davis, moving picture show operators, who sued the city for back license, claiming that a moving picture show is not liable to taxation. In his opinion, Chancellor Elliott sustains the show men. There is a similar suit in the circuit court in the case of Bleich & Mack, which is pending. These men are the operators of the Lyceum and Grand moving picture theatres in Jonesboro, Ark., and for the past few years they have been assessed by the county as an exhibition. The suit was filed against the county several months ago, but was continued at the last term of the circuit court until the September term.

TO CENSOR FILMS IN 'FRISCO.

The regular monthly meeting of the board of directors of the California Society for the Prevention of Cruelty to Children was held in the office of the president, E. W. Newhall, 114 Battery St., San Francisco. President Newhall reported the enactment of an ordinance by the Supervisors regulating and controlling the exhibition of moving pictures in nickelodeons. He said that the Supervisors had decided that before moving pictures may be publicly exhibited they must receive the approval of an advisory committee. This committee will consist of representatives of the Mayor, the California Society for the Prevention of Cruelty to Children, Chief of Police, California Club and nickelodeon managers. It was decided by the board of directors to elect Miss Edith Hecht to represent the society.



"NEVER AGAIN"

Asserts the man who contracted for cheap and unsatisfactory service.

If you want dependable and high class films at the **RIGHT PRICE**, Write us.

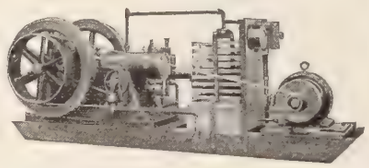
GEO. K. SPOOR CO. (Inc.)
"RENTERS OF FILM"
62 North Clark Street
Chicago, Ill.

SLIDE QUALITY
is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

ALAMO GAS ENGINE ELECTRICAL OUTFITS for MOVING PICTURE MACHINES



Moderate in price, simple and easy to operate. Sold mounted on skids as shown above or on substantial steel trucks for convenience in transportation. Send for details and prices.

THE ALAMO MFG. CO.
HILLSDALE, MICHIGAN

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs** to extend over five feet high. **$150**

Released May 24th

OFFICER McCUE

A thrilling story in which a police officer is the hero. He succeeds in winning the hand of the banker's daughter, notwithstanding many objections.

Length, 695 feet

MR. INQUISITIVE

He puts his foot in everything, our Mr. Inquisitive, until at last he puts his foot into a loop of a rope attached to an automobile. Now he butts in everything but most unwillingly.

Length, 248 feet

Released May 27th

A BRIDE WON BY BRAVERY

The city folks visit their uncle far out in the wild west. The young lady falls in love with one of the cowboys. The uncle objects to the cowboy's attention and discharges him. Finally, however, through many acts of bravery, he is rewarded with the hand of the fair lady.

Length, 835 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

KALEM CO.

(Continued from page 9.)

in a Poke." It is the plain, unvarnished tale of the sad fate that befell one of Farmer Whipple's prize porkers. The picture needs no explanation.

SELIG POLYSCOPE CO.

"A WARTIME SWEETHEART."—No period of American history is so fraught with interest to the present generation of our people as that memorable struggle we now designate as the Civil War. It was truly a family quarrel. And in every city, town or county of this great land each side of the issue at stake had its adherents—the chances a struggle of this kind offered for personal reprisals were bound to be taken advantage of by the unscrupulous. It is with a case of this kind our story deals.

Our opening scene occurs at Frederickstown, Md., at the home of Judge Danton. It is early morning, and the warmth of the April sun has blossomed the trees and flowers. The Judge's pretty daughter is gathering fresh buds to decorate the parlors when a group of excited neighbors enter, newspapers in hand—the war so long dreaded had come, the first shot had been fired at Fort Sumpter, and the nation is in a turmoil. Laura has a half dozen admirers in her native town, among whom none are more persistent in their attentions than a violent-tempered man of middle age—Gaston Jamison. Laura fears his nature, but because of his wealth and family, his suit is looked upon with favor by her father.

Young Frank Colfax is Laura's choice, and as the war news breaks in upon their quiet home the two men in question arrive to press their claim, for both are determined to enlist in the Union army. A stormy scene follows, in which Laura declares her preference for Colfax, and the chagrined Jamison departs vowing vengeance. An opportunity soon offers, for he is appointed Colonel of Volunteers by his townsmen, and our next scene shows the interior of the Maryland Club. We find the new Colonel enlisting men for the Union side; Colfax enters and offers his services as a private soldier in the Colonel's regiment, and it is plain to be seen that his elderly rival enjoys the prospect—a private in the ranks, eh? "I'll make him regret the day he won her love," is Jamison's mental comment as Colfax signs his enlistment papers, thus placing himself at the beck and call of a man whose hatred he has incurred and the bitterness of which he is yet to learn.

One week later, in front of the court house, the people of Frederickstown are gathered to bid the volunteers good-bye. As Frank stands bidding the weeping Laura farewell, his Colonel rudely orders him away, with the caustic remark, "You are a soldier now, and you will obey my command or be shot like a dog." Both Laura and her lover realize too late the trap the wily Colonel has laid to avenge himself for Laura's refusal. The bitter indignities Frank suffers, until, by sheer bravery, he has elevated himself to the rank of officer, are innumerable.

During the battle Jamison sees an opportunity to rid himself of his rival. A Confederate battery, placed on the brow of a hill, has, for several hours, been shelling the right wing of the Union position, when Frank Colfax receives an order from his Colonel, "Dismount your men and charge that battery. Silence it if you lose every man in your command," it reads. Frank is staggered by the order, for its purport dawns upon him—"The coward means to send me to my death—and my men, why does he doom them." Through his field glasses he examines the position of the battery—an exclamation of joy escapes him—his quick eye has discovered a means of possible escape from the fate the Colonel has decreed. He will lead his men at a full gallop below the gun's position, then as they pass under the brow of the hill, dismount, and leaving the horses to their fate, creep his command under range of the battery, and before the astounded Confederates can resight their cannons, God willing, he and his brave lads will have taken the position or have found rest in death.

The movement is executed and the entire action faithfully presented in this wonderful reproduction of actual war happening. Then comes a scene at the Colonel's field quarters—instead of dooming his rival to death, as he expected, the boy is the hero of the hour, complimented and lionized by every officer in the army corps. "I'll succeed yet," soliloquizes the Colonel. "An anonymous letter is the very thing; I'll implicate the girl he loves, goad him into striking me, get him imprisoned for the offense, then with him completely in my power, it will be strange indeed if some means of ridding myself of his presence forever does not occur." This idea he proceeds to execute, and our next four scenes end by finding young Frank a prisoner in the Colonel's hands. A letter, forwarded by courier to Laura, has led the poor girl to believe Frank is to be shot at sunrise, and accompanied by a faithful servant, she has come through the lines to bid her soldier-lover farewell. The meeting takes place in an old church, now used by the Federals for a prison, and Laura goes on her knees to the Colonel to plead for her lover's life. Poor Frank, bound to the stairs, is forced to witness her humiliation, as well as suffer the indignity of seeing the cowardly Colonel attempt to force his drunken embraces on the woman he loves. But Laura is well able to protect herself, as the sequel proves, for she seizes a bayonet from a table and the Colonel finds himself hors de combat and his rival freed. All the fury of the girl's nature has been aroused, and in the scenes that follow she proves herself "A Wartime Sweetheart," for through her quick wit, she not only escapes from the maddened officer herself, but takes her lover with her through the lines—a hurried marriage service—then, after weeks of peril, the couple find themselves on the great American frontier, where the sturdy spirit of their forefathers enable them to carve out a future.

"Ten years later."—The pioneer family are preparing to celebrate Christmas, when they have a visitor from home, who brings them news from those they still love and revere, and our story closes with a happy finale—one that for quaint home atmosphere, we believe will prove to be unique to theatre patrons.

TWO STRONG PICTURE THEATRE ATTRACTIONS.

Miss Victory Bateman and Co.—Mr. Neil Barret—produced for the first time at the Arcade Theatre, Newark, N. J., Mr. Sam T. Smither's sparkling light comedy sketch, "Wedded Bliss." Time, 15 minutes. Scene, interior. Attractively staged and well played.

In "Wedded Bliss" Miss Bateman has found a worthy successor to her successful playlet, "Sweethearts"; and she proved, much to the surprise of her many admirers that she was equally as proficient in light comedy portrayals as in emotional roles, with which she became so closely identified while playing leads in the Columbia Stock Company several seasons ago. As Mrs. Bliss, the bride of but a week, who finds a letter to her young husband from a former flame, Miss Bateman not only dressed but fully acted the part of a girl of 18 or 20, and the suppression of her jealousy was truly a clever bit of work, which she equally as artistically turned into a bantering of much humor and vivacity. Mr. Neil Barret was fully equal to the requirements of Mr. Bliss, becoming irritable in his seemingly unsuccessful role of lord and master of his first establishment, and as the provoked benedict elicited much merriment.

The playlet deals with the first spat of a pair of newly-weds while on their honeymoon; an old theme, but Mr. Smith has found a new way of telling it and equally as refreshing new situations. The dialogue is witty, the action brisk, but at no time boisterous, and the plot a bunch of inconsistencies consistently told.

The Arcade Theatre had a record-breaking week of two seasons, which Manager Mumford attributes to the popularity of Miss Bateman and the merits of the sketch.

Thornton Cole and Avis Maythis, the latter a sister of Clara Maythis and incidentally a niece of Hon. Jacob Haussling, Mayor of Newark, N. J., gave the initial presentation of Mr. Cole's merry musical melange in two scenes, "The Stage Door Johnny," at the Arcade Theatre, Newark, N. J. First scene, Stage, Music Hall, London; second scene, green room, same theatre. Time, 15 minutes. The sketch deals with the persistency of "Chappy" in forcing himself upon "The Soubrette." The dialogue sparkles with repartee and epigrams. Some being done in song. The action lively, situations ingeniously new, with a laugh always coming to the audience. Miss Maythis has the most to do and she does it very satisfactorily to all concerned. She has a good singing voice, and sang many new, original numbers. Her stage appearance is attractive and wardrobe extensive, and dancing is not the least of her accomplishments. Mr. Cole's "Chappy" was an excellent portrayal of a character seldom met with in stage productions today. His intoxicated scene and first cigar being done to a nicety. If Mr. Cole would add some more talk to his part it would add much to the interest well worth the lengthening of the skit, providing it is kept in the same witty vein.



If you object to being a target for the TRUST, communicate with

MULLIN FILM SERVICE

Syracuse, N. Y. Watertown, N. Y. Scranton, Pa.
Minneapolis, Minn. Kansas City, Mo.

A Better Show
A Better Chair
and 10 cents Admission

That is what the live ones are bringing about.

Throw out your old chairs and put in stronger and neater ones—not necessarily expensive.

We carry good chairs in stock for prompt shipments. Write for Booklet T-16 and prices.



American Seating Company

CHICAGO, 215 Wabash Avenue
NEW YORK, 19 West 18th Street
BOSTON, 70 Franklin Street
PHILADELPHIA, 1235 Arch Street
Branches in every principal city in the United States

An Improvement for Increasing Receipts

The NI-MO SCREEN

A WONDERFUL PREPARATION FOR MOVING PICTURE SCREENS. SAVES ELECTRICITY, AND MAKES THE PICTURE STAND OUT REALISTICALLY LIFELIKE. PUTS A SILKEN FINISH ON COSTUMES OF SONG SLIDES AND COLORED FILMS.

Used successfully at The NI MO Theatre for the past four months, and now placed on the Market for the first time. By Express prepaid $8.00 per package. Enough for any ordinary Screen. Send the money with the order.

Manufactured and For Sale Only by

HENNEGAN & STOPPER, Ni-Mo Theatre Bldg.
Ninth and Monmouth, NEWPORT, KY.

REFERENCE:
Central Savings Bank & Trust Co., Newport, Ky.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 1908

FOR SALE

FOR SALE.—A Moving Picture show—cheap if taken at once. Address: Pictures, care The Film Index.

FOR SALE

FOR SALE.—One-half interest in one of the largest M. P. theatres in Colorado, paying 80 per cent. Price $3,000. Address: Theatre, care The Film Index.

AT NEW ORLEANS.

The Winter Garden has put back vaudeville in the big house and is getting results. New Orleans people will patronize this house when they get their money's worth.

Eden Musee did not take the hint and put on motion pictures, and are still trying to feature vaudeville alone. The show is a good one, but without the motion pictures there seems to be something lacking.

Friday night is special feature night at the Shubert. Manager Dubbs put on two high-class acts, Miss Ruth Holly in character songs, and the Winstanleys in songs and dances and character changes. This, with the usual pictures, makes up the program.

The Grand theatre on Canal street has been doing a big business. It has more competition than any other here, but the class of pictures they put on and the fact that the people know what they are going to get there is doing the business. The $40,000 "independent" house next to the Grand, don't get a look in.

HOW IT'S DONE IN HAWAII.

Out in Honolulu, the little M. P. shows got too thick for the big fellows, so a license law was offered and passed by the Hawaiian legislature imposing a license of $500 per year on picture theatres. The bill was offered by a member who was interested in one of these theatres and was anxious to close the little shows. Regular dramatic houses pay $100.

MUST HAVE STEEL WALLS IN 'FRISCO.

The Supervisors finally passed at the May 3d meeting the ordinance requiring nickelodeons, wherein the interior walls are covered with burlap or other inflammable material, to be lined with metal sheathing. The Murphy ordinance providing for a censorship from a moral standpoint of pictures proposed to be exhibited, was also finally passed.

NOT WORTH THE PRICE.

The "independents" are up against a stone wall on the question of price for service. The price for any kind of service is low enough as it is, but when it comes to paying a good price for "independent" service the exhibitor balks. He wants the best pictures the "independent" has, but to get them he has to pay as much as he would for "licensed" pictures, because the "independent" exchanges have discovered that they can't do business any cheaper than the "licensed" exchanges. The exhibitors are now saying: "Why should I pay that price for 'independent' film when I can get 'licensed' service for the same money?"

CANADIAN REGULATIONS MODIFIED.

After a lengthy conference with the provincial authorities, at Toronto, Ont., a concession has been granted to those operating moving picture instruments at one-night church stands. The modification to the regulations will permit the use of a convertible cabinet, made of asbestos cloth, weighing about 30 pounds. The deputation also asked that the constant carrying of carbonic gas extinguisher be not enforced, but the department was unable to acquiesce in the abolition of this rule.

INCORPORATIONS.

Moving Picture Service Company, of Syracuse, N. Y.—Capital, $50,000; incorporators, A. C. Hayman, E. I. Edgecomb, L. Kinkaid.

Genesee Theatre Company, of Rochester, N. Y.—Capital, $10,000. Incorporators, Charles P. Cox, Charles Englert and George Carnes. Will run picture theatres.

Solar Slide Company, of Watertown, N. Y.—To make magic lantern slides; capital, $1,500. Incorporators, N. M. Van Buren, Alice M. Van Buren and George Brown, Watertown.

Does This Story

The Film Index brought us more inquiries and business than any other publication.

MINGLE & WOOD,
Liability and Fire Insurance,
New York, N. Y.

Mean Anything to You?

PATHÉ FRÈRES FILMS

TRADE MARK TRADE MARK

AS GOOD AS EVER

THE BONDSMAN'S FATE

MAY 24, '09 **Length, 367 Feet**

Week of May 24	Length
Cured by Gymnastics	564
Profitable Marriage	502
An Obliging Friend	489
Alphonse Gets in Wrong	341
Zoological Gardens, London	584
Bottled Up	371

Week of May 17	Length
The Beggar's Coin	548
Fountain of Youth	354
Pere Milon	610
Blessings Sometimes Come in Disguise	338
Daunted by His First Love	548
Cartouche (Colored)	925

MISS FAUST

COLORED

MAY 28, '09 **Length, 623 feet**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

BIOGRAPH FILMS

Trade Mark

Trade Mark



ELOPING WITH AUNTY

Released May 24th, 1909

ELOPING WITH AUNTY

A very funny comedy in which the two young lovers outwitted Dad, who considered himself a "wise old owl." **Length, 614 feet**

Released May 24th, 1909

TWO MEMORIES

The young lovers quarrel over a trifling matter, and both being headstrong, will not give in. Ten years later they realize, but all too late, how different things might have been if they had not been so headstrong. **Length, 318 feet**



CRICKET ON THE HEARTH

Released May 27th, 1909

THE CRICKET ON THE HEARTH

Beautiful Adaptation of Dickens' Famous Story

Most popular among Dickens' works is "The Cricket on the Hearth," a story founded on that dear old superstition that the chirping of the cricket was ominous of good luck, and woe to the household when it is hushed. The Biograph Company, appreciating the sentiment of this work, has taken special care in making this production evince the true atmospheric tenderness intended by the author. **Length, 985 feet**

Full Descriptions of Subjects Appear on Another Page

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY,

11 East 14th Street **Licensees of the MOTION PICTURE PATENTS CO. New York City**

NOTE—The Corporate Name of the American Mutoscope and Biograph Company has been changed to BIOGRAPH COMPANY

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
May 27	The Cricket on the Hearth	Drama	965
May 24	Eloping with Aunty	Com.	614
May 24	Two Memories	Drama	318
May 20	Resurrection	Dram.	999
May 17	The Jilt	Dram.	997
May 13	A Baby's Shoe	Drama	999
May 10	Jones and the Lady Book Agent	Com.	585
May 10	The French Duel	Com.	407
May 6	The Note in the Shoe	Drama	711
May 6	One Busy Hour	Com.	279
May 3	The Eavesdropper	Drama	644
May 3	The Suicide Club	Com.	318

EDISON CO.

May 28	A Child's Prayer	Drama	660
May 28	Prof. Fix Fixed	Comedy	340
May 25	Brothers in Arms	Drama	975
May 21	The Sandman	Com.	685
May 21	Little Miss Moffitt and Simian Stone	Com.	300
May 18	A Somnambulistic Hero	Dram.	900
May 14	The Pony Express	Drama	765
May 14	See a Pin and Pick It Up	Com.	350
May 11	Lunatics in Power	Com.	945
May 7	Fuss and Feathers	Com.	605
May 7	The Doctored Dinner Pail	Com.	350
May 4	The Road to Love	Dram.	950

ESSANAY CO.

May 26	Annie Laurie	Drama	850
May 26	Scenes from the World's Largest Pigeon Farm	Scenic	160
May 19	The Indian Trailer	Dram.	1,000
May 12	The Bachelor's Wife	Com.	550
May 12	Mr. Flip	Com.	450
May 5	The Mexican's Gratitude	Drama	1,000

GAUMONT.

May 29	The Accusing Double	Drama	891
May 25	The Blind Man of Jerusalem	Drama	618
May 25	The Glories of Sunset	Scenic	285
May 22	Justice or Mercy	Dram.	400
May 22	A Guest's Predicament	Com.	471
May 18	The World Upset	Com.	297
May 18	The Policeman Sleeps	Com.	344
May 18	He Couldn't Lose Her	Com.	282
May 15	The Actor's Mother	Dram.	743
May 15	Free Champagne	Com.	143

Date.	Subject.	Class.	Length, Feet.
May 11	An Uneven Keel	Dram.	703
May 11	The Cyclone Sneezer	Com.	197
May 8	New Pain Killer	Com.	370
May 8	Four-footed Hawkshaw	Dram.	590

KALEM CO.

May 28	A Poor Wife's Devotion	Drama	800
May 28	A Pig in a Poke	Com.	150
May 21	The Girl Spy	Dram.	865
May 14	Good for Evil	Dram.	870
May 7	Love Triumphs	Drama	975

LUBIN MFG. CO.

May 27	A Bride Won by Bravery	Drama	835
May 24	Officer McCue	Com.	695
May 24	Mr. Inquisitive	Com.	248
May 20	The Smuggler's Daughter	Dram.	990
May 17	The Press Gang	Dram.	630
May 17	Faded Flowers	Dram.	305
May 13	The Right to Labor	Dram.	850
May 10	A Golden Lie	Dram.	950
May 6	The Old Hall Clock	Dram.	875
May 3	Puzzle Mad	Com.	325
May 3	The Falling Arrow	Dram.	640

PATHE FRERES.

May 29	A Visit to the London Zoological Gardens	Scenic	584
May 29	Bottled Up	Com.	371
May 28	Miss Faust	Com.	623
May 28	Alphonse Gets in Wrong	Com.	341
May 26	Profitable Marriage	Drama	502
May 26	An Obliging Friend	Com.	189
May 24	The Bondsman's Fate	Dram.	367
May 24	Cured by Gymnastics	Com.	564
May 22	Cartouche	Dram.	925
May 21	Daunted by His First Love	Dram.	548
May 21	Land of the Midnight Sun	Scenic	446
May 19	Pere Milon	Dram.	610
May 19	Blessings Sometimes Come in Disguise	Dram.	338
May 17	The Beggar's Coin	Dram.	548
May 17	Fountain of Youth	Com.	254
May 15	A Woman's Heart	Dram.	394
May 15	The Two Donkeys	Com.	298
May 15	A Distracted Man	Com.	262
May 14	Manufacturing Steel Rails	Ind.	574
May 14	A Faithful Old Horse	Dram.	394
May 12	The Hunter's Grief	Dram.	974

Date.	Subject.	Class.	Length, Feet.
May 10	Mireille's Sincere Love	Dram.	528
May 10	A Striking Resemblance	Com.	384
May 8	Eddie Is a Real Live One	Com.	502
May 8	The Way to Happiness	Dram.	476
May 7	A Chinese Wedding	Scenic	289
May 7	Instantaneous Nerve Powder	Com.	282
May 7	Haunted by the Cops	Com.	407
May 5	Zou-Zou, the Lucky Dog	Topical	561
May 5	Thanksgiving Turkey	Com.	279
May 3	Between Love and Honor	Drama	544
May 3	Your Turn, Marquis	Drama	377

SELIG POLYSCOPE CO.

May 27	A War Time Sweetheart	Drama	1,000
May 20	Hunting Big Game in Africa	Dram.	950
May 13	In the Bad Lands	Dram.	1,000
May 6	Chinatown Slavery	Drama	795
May 6	Adventures of a Key	Com.	200

URBAN ECLIPSE.

May 26	How Jones Paid His Debts	Com.	664
May 26	Pancher Hunting on the Line of [illegible]		587
May 19	Objections Overcome		450
May 19	Caught in the Cliffs	Dram.	545
May 12	A Timely Apparition	Dram.	601
May 12	Wilbur Wright and King Edward VII.	Topical	166
May 12	Bamboo Pole Equilibrist	Scenic	106
May 5	Forgotten	Dram	490
May 5	The Peddler's Reward	Dram.	463

VITAGRAPH CO.

May 29	The Fancy Sleeve	[illegible]	590
May 29	He Couldn't Dance for It	Comic	400
May 25	Cigarette Makers	[illegible]	650
May 25	Old Sweethearts or Mine	[illegible]	550
May 22	Jephthah's Daughter	[illegible]	666
May 22	Solomon's Judgment	[illegible]	300
May 18	Teddy in Jungleland	Comic	520
May 18	Bridget on Strike	Com.	150
May 15	A False Accusation	Dram.	625
May 15	Dime Novel Dan	Com.	280
May 11	For Her Country's Sake	Dram.	655
May 11	The Infernal Machine	Com.	300
May 8	Where There's a Will There's a Way	Com.	940
May 4	Grin and Win	Com.	485
May 1	Plain Mame	Drama	480

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, May 25

CIGARETTE MAKING

From Plantation to Consumer

A most interesting subject, picturing the different processes in the making of the cigarette—from the raw tobacco on the plantation to the finished article in the home of the smoker.

Length, 625 feet

Old Sweethearts of Mine

A Fantasy in Smoke

A very pretty story in which a young man, while enjoying his after dinner cigarette, dozes off and in his dreams sees his former sweethearts and his wooing of each.

Length, 355 feet

Saturday, May 29

THE EMPTY SLEEVE

Or, Memories of Bygone Days

A powerful and realistic war drama vividly portraying the stirring days of '61-'65.

A Grand Decoration Day Subject

Length, 590 feet

He Couldn't Dance, but He Learned

Mr. Wallflower, who cannot dance, attends a ball and is induced by one of the ladies to try. His efforts bring disaster, and he hastens home. In his dreams he visits a dancing professor and becomes an expert in a single lesson.

Length, 400 feet

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

JUNE 5, 1909
WHOLE NUMBER 163



IT'S EASY TO MAKE MONEY
with the right kind of tools

Good film subjects are your tools. A reputation for delivering the

Highest Grade of Film Service

at no higher cost to you is our principal tool

THINK IT OVER—AND BE QUICK WITH THAT INQUIRY

Pittsburg Calcium Light & Film Company

Eastern Offices :
Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.

Western Offices :
Des Moines, Iowa
Omaha, Neb.
Cincinnati, Ohio

The reason why
OUR
FILM SERVICE

cannot be compared with others is, that we purchase from one to three copies of every subject manufactured by the Licensed Manufacturers, and you can get what you want when you want it.

Write today for our SPECIAL SERVICE PROPOSITION

O. T. CRAWFORD FILM EXCHANGE CO.

Licensees of Motion Picture Pat. Co.

1401-1405 Locust St., St. Louis, Mo. 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. 311 Chauncey St., Brooklyn, N. Y.

The Edison Kinetoscope and Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

EDISON FILMS

NEW SUBJECTS:

Released, May 25, 1909

BROTHERS IN ARMS

No. 6463 **Code, VENULUS** **Approx. Length, 975 feet**

A military drama. A film of extraordinary interest, with a virile, soul gripping story, tense in action, startling in situations and climaxes, all interwoven with a military display of majestic magnitude. A peerless presentation, powerful and picturesque. Throbbing with heart interest, brilliantly acted and magnificently mounted, with artillery roaring and cavalry dashing in actual action. A film that will increase your receipts by pleasing your patrons and attracting new ones. Have it included in your film service.

Released, May 28, 1909

A CHILD'S PRAYER

No. 6464 **Code, VENUNDEBAT** **Approx. Length, 660 feet**

A touching story of how, upon seeing a child kneeling in prayer, a jealous fisherman was induced to rescue her father whom he had assaulted and put to sea in an open boat. A subject always in favor among the patrons of motion picture exhibitions.

Released, May 28, 1909

PROFESSOR FIX FIXED

No. 6461 **Code, VENULEIUS** **Approx. Length, 340 feet**

Professor Fix, among other things, is a ventriloquial performer at county fairs. He came to grief, however, when some boys stole his dummies and he substituted live men for the latter. The live subjects forgot their lines and began to talk together when the professor's back was turned. The audience then caused things to happen.

NEXT WEEK'S SUBJECTS

Released, June 1, 1909

THE CURFEW BELL

DRAMATIC

No. 6465 **Code, VERLENGSEL** **Approx. Length, 960 feet**

Released, June 4, 1909

A WIFE'S ORDEAL

DRAMATIC

No. 6466 **Code, VERLEPPING** **Approx. Length, 840 feet**

THE HOLDUP HELD UP

COMEDY

No. 6467 **Code, VERLERNEN** **Approx. Length, 160 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.
Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

"THE FINEST"

SONG SLIDES

ever conceived by man; don't take our word for it. Send for them and "SEE THE DIFFERENCE"

Price $4.50 per set with music

Our new list ready for you IT'S FREE



LEVI COMPANY

24 Union Square East **New York, U. S. A.**

KALEM FILMS

UNSURPASSED IN PHOTOGRAPHY

Release of June 11, 1909



OF ROARING SPRINGS

For the KALEM release of Friday, June 11, there will be another excellent double subject reel.

The Little Angel of Roaring Springs, 565 ft.
A most brilliant and unusual story of child life in a western mining camp.

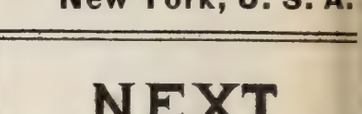
The Mystic Swing, 385 ft.
A trick comedy of bewildering action and most laughable theme.

We have been almost overwhelmed lately with complimentary letters from exhibitors regarding our recent subjects, and we take this opportunity to thank our friends for their kind words. Our lectures seem to be making the biggest kind of a hit. We send them to all exhibitors who apply, free of charge.

KALEM COMPANY, Inc.

EASTMAN KODAK BUILDING
235-239 W. 23d St. New York City

NEXT



FILM ISSUE

ORDER QUICK OUR COMEDY SUBJECTS

"The Sweeping Tonic"

(Length, approx., 625 ft.)

"The Dog and the Sausage"

(Length, approx., 350 ft.)

Ready Wed., June 2nd

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILL.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 23. June 5, 1909. Whole No. 163.

Published by
THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page,	11⅛ x 9	$84.00
Half "	5⅝ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building,
Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

NOTICE TO SUBSCRIBERS.

Since taking charge of the Film Index many complaints have been received from subscribers to the effect that they have not been receiving their copies of the paper regularly. Lack of proper records render the task of looking up these complaints and rectifying the errors almost impossible. We must ask all such subscribers to write us, either by letter or postal, giving the date when their subscription commenced and how many papers they have failed to receive. Missing copies will be supplied when possible and if desired. Otherwise the term of subscription will be extended to cover the numbers missed by the subscriber. Kindly give this matter your attention.

TONING DOWN.

There has been a noticeable toning down of the "independent" windjammers at Chicago and elsewhere during the past two weeks. Murdock, the illustrated letterhead of the "International" branch of the "independent movement," is now engaged in telling the story of his life through the columns of The Show World. Reminds one very much of the story Rockefeller tells of his rise in the commercial world—all nicely sugar-coated for home consumption, but in either case one would not care to disturb the glace.

Swanson has most effectively crawled into his hole. He has not said a word since Laemmle came on the job. Can this be a case of professional jealousy? Wouldn't Swanson appear on the same bill with the little comedian from Kenosho? That may not explain his silence, but that's the way it looks from here. As for Laemmle—well, he is cutting up the same didos that he did when he was in the Motion Picture Patents Co.'s camp—great promises and small performances. His advertising has come to be looked upon as the weekly joke book of the trade and no one believes it except the exhibitor who has never tried Laemmle's service, and he does not believe it very long.

The Chicago Film Exchange—Max Lewis branch of the "independents," is announcing a big release of Gaumont and Urban subjects, at the same time advising the public that not all the Gaumont pictures get to America. This is true, but all that is good of the output of the Gaumont studios is taken by the "licensed" interests through George Kleine, and anything that the "so-called independents" get is what Kleine has refused, or stray copies picked up here and there in Europe of subjects that have been shown in America from six months to a year ago.

Not long ago there was an attempt on the part of the Murdock crowd to establish an alliance with the New York "independent" interests. The movement evidently came to naught, for it is now rumored that there is to be a company formed here to look after the Murdock affairs.

One of the principles of the new company is said to be A. Kessell, better known as proprietor of the old Empire Film Exchange, formerly located on Fulton street, but now at Fourteenth street and Third avenue. Kessell formerly ran a pool room, or "turf information bureau," in connection with his Fulton street film exchange, but frequent raids by the police and adverse legislation rendered this form of commercial enterprise unprofitable, so Mr. Kessell has recently given his entire time and energies to the film business. His more recent venture was the formation of the New York Motion Picture Company, which has offices at 429 Sixth avenue, and manufactures what is called the "Bison" Life Motion Pictures. This is one of the numerous unlicensed brands of pictures.

The name of the other party to the proposed arrangement is known, but is being withheld at present to await certain developments.

Laemmle has been in New York for the past week, and Secretary Streyckmans is hovering around the vicinity.

WILL HIT PICTURE HOUSES HARD.

The new Pennsylvania law governing places of amusement in buildings will, it is believed, have the effect of putting a number of small store shows out of business. The act provides that all such theatres shall have at least two doorways leading off the stage to the outside of the building. All drop curtains and sky borders shall be fireproof. Every such place shall have two side aisles and one center aisle not less than four feet wide in the clear and such aisles shall lead directly to the entrances. Large illuminated letters shall be placed over every door or exit and all doors shall open outward and be unlocked during the entire time of performances.

All buildings not provided with fire escapes, or on which fire escapes cannot be erected, either on the outside of the building or fireproof fire escape inside the building, shall be closed by the factory inspector. He is not given discretionary power in this matter, but must close the places, after notifying the owners in writing. The penalty for violation of the act is $500 or imprisonment. The owners of such buildings shall be liable for all damages incurred by persons in case of fire.

CONDITION OF BUSINESS.

Manufacturers of motion pictures are practically unanimous in the conclusion that business has greatly improved in the past few months. One manufacturer states that not only is his firm selling more film, but that the collections are better than they have been in many months. "Our sales show a great improvement over this time last year," he declared, "and we have less trouble getting our money. I account for this latter condition in the fact that most of the unreliable exchanges have been weeded out, and those who remain are doing a good business which enables them to pay their bills."

"I observe, by one of the picture publications, that a certain manufacturer has lost considerable business during the past three months, or since the Motion Picture Patents Company was organized. It concludes from that fact, if it be a fact, that the business generally has fallen off. I know of one firm that has increased its output several hundred per cent. since the organization of the Patents Company, so that the statement made by the publication mentioned is only a half truth, made merely to serve the purpose of the writer."

Licensed manufacturers were never in a better frame of mind than at present. The recent meeting, held at the offices of the Patents Company was the most harmonious in the history of the trade. Reports from various parts of the country indicated a steady increase in the number of licensed theatres, and general dissatisfaction with the service of the so-called "independent" exchanges.

The marked improvement of the American output is a matter of daily comment by correspondents of The Film Index, so that, all tales to the contrary, there seems to be but one conclusion; the plans of the lincensed motion picture makers have met with success, and that it is practically all over but the shouting.

IMPROVED CONDITIONS IN CHICAGO.

The rental situation in Chicago at the present time is an interesting one. Competition is exceedingly keen between the various exchanges, not only those licensed by the Patents Company, but also the independent renters. Upon inquiry we find that among the exhibitors the adherents to the Motion Picture Patents Co. are greatly in the majority. In view of the fact Chicago is acknowledged the storm center of the "independent movement" and accommodates within its boundaries at least eighty per cent. of the "independent" rental strength, the prosperity of the licensed exchanges appears significant.

Messrs. Geo. K. Spoor Co. report a continual influx to the licensed ranks through the medium of their famous "Complete Kinodrome Service" and "Rental Department." They inform us that the exhibitors served by them in Chicago and adjacent territory are not complaining relative to business done. From the business-like activity apparent in and about their headquarters at 62 North Clark St., it would appear that their assertion in this connection was authoritative.

ERROR IN BIOGRAPH BULLETIN.

Owing to an error in the Biograph Bulletin, the release dates of the subjects "What Drink Did" and "Eradicating Aunty" and "His Duty" were reversed. The correct dates are May 31 for the first and June 3 for the last two named. The dates in the advertisement of the Biograph Company in this issue of The Index are correct.

INSURANCE.

This is strictly a business proposition.

Several months ago we took up the matter of procuring accident insurance which would leave the exhibitor blameless as a result of an accident to any employee or patron in his theatre or on the sidewalk thereof. As a result of our negotiations we are enabled to offer to licensees of the Motion Picture Patents Co., this insurance. Through the courtesy of the publisher of the Film Index, we hand you with this issue as an insert a letter with application which fully explains our proposition. All you are required to do to put the burden in case of an accident on the shoulders of the Casualty Co. is to notify them and they will defend all actions, groundless or not, and pay the costs and any damages which the jury may determine. This certainly is strictly a business proposition and every exhibitor should take it up. Address MINGLE & WOOD, 165 Broadway, New York.

A "HOT BLAST" FROM BOSTON.

A recent issue of The Show World of Chicago, published a page of interviews from a firm of "independent" film renters located in Boston, Mass. which went on a great length to tell what a sensation the independent movement was making in New England. The facts are that the firm in question has lost about all the patronage it had before the Motion Picture Patents Company was organized and has practically nothing beyond some three houses which it owns.

The greater part of the service in New England is given by the reliable Howard Exchange, of Boston, the Actograph Company, of New York, Miles Brothers and the Kleine Optical Company. The "independents" have not enough business in New England to think about, let alone talk of.

MOVING PICTURES POETRY.

James J. Montague in the Evening Journal.

I've stood upon the Brooklyn Bridge at sundry times of night,
But never saw a man jump off and presently alight
Uninjured in the river, shake the water from his hair,
Then calmly light a cigarette, and swim away from there.
And yet such things must happen, and quite frequently, I know,
For you can always see them in a moving picture show.

I never chanced to be abroad at that mysterious hour
When certain parties walk right up the Singer Building Tower,
And pause to turn and smile and bow at every other story,
Encouraging beholders by the waving of Old Glory.
But this is done, and right along, of course, or else how can
It be transferred to canvas by the moving picture man?

At various hours of the day policemen charge in squads
Upon vast throngs of prowling thugs, and ask and give no odds,
They hurry them through Central Park; they drive them down Broadway,
And now and then mix up with them in fierce and frightful fray.
The public never sees these things, but with his sure snap shot
The lynx-eyed moving picture man is always on the spot.

Ah! how exciting it must be—the stirring life he leads,
Forever witnessing wild crimes or great heroic deeds;
Forever happening to be where autos go to smash,
And rash joy riders end their days in one grand glorious crash!
We common, heedless citizens do not suspect one-half
Of what is daily bottled by the cinematograph.

Exhibitors Getting Busy

New York Association Making an Effort to Strengthen Its Organization--Wants Concessions

A special effort is being made by the Moving Picture Exhibitors' Association of Greater New York to increase its membership. To accomplish this an organizer has been engaged to canvass the field for new members. This official is Mr. Arthur D. Jacobs, proprietor and manager of the Bronx Theatre, at the corner of Wendover and Park avenues. Mr. Jacobs is making a careful canvass, calling on all exhibitors and urging them to join the Association, on the ground that it is only by unity of effort the motion picture exhibitors of New York will be able to prevent the demoralization of their business by the continued attacks and unjust restrictions of the Municipal authorities.

The Association has prepared an address to exhibitors which states the situation fully and announces a plan of action to arouse public sentiment in behalf of the movement. It reads as follows:

To Exhibitors of Motion Pictures in New York City:

You are aware without argument that the city authorities are opposed to moving picture shows and are working to put the shows to a large extent out of business. This policy of the city authorities has cost the business thousands of dollars in New York and threatens, if continued in, to exterminate the small show. But it extends beyond the small show to moving picture shows of all kinds. Drastic legislation from the Board of Aldermen is likewise to be feared at any time.

The city authorities are influenced by the theatres and by other antagonistic interests. But above all, the city authorities have not been made to feel the political power of the moving picture business,

The only way to put a stop to the city's war on moving picture shows is to arouse the voters —to show political power.

In view of these facts the Association of Motion Picture Exhibitors has adopted the following plan:

1. Enclosed you will find copy of a petition to be circulated by every moving picture exhibitor in New York.

2. Enclosed you will find three mottoes, which are now being placed on slides, designed to be thrown on the screen. All shows that join in the campaign will be furnished three slides with new mottoes each week.

It is proposed that every moving picture show shall on the same day (Monday, May 31st) display these mottoes and circulate the petition. This to be continued at every performance through the week. This must be the beginning of a campaign for justice which the moving picture exhibitors are in a position to wage before the public.

Will you join in this campaign? Unless a large number will agree, the campaign will not be worth while. We must not try to make a show of strength and succeed only in making a show of weakness.

If you want to take part, please reply at once and enclose one dollar for the first week's slides. For succeeding weeks the charge will be fifty cents per week. For this sum the Association of Motion Picture Exhibitors will furnish the three slides described above. This sum will pay the expense of the slides, and any balance of profit that may remain will be applied by the Association to fight the battles of the exhibitors.

Unless at least 50 exhibitors agree to use the slides, the plan will be abandoned and the money returned to the senders.

Please reply at once.

This is the petition which has been prepared to submit to his Honor, the Mayor:

To His Honor, the Mayor and to the Board of Aldermen of New York City:

We, the undersigned, citizens of New York, endorse the following sentiments:

Whereas, The Moving Picture Show is in point of numbers the most important theatre in New York (its audience being normally 1,600,000 a week and 400,000 on Sunday), and

Whereas, The Moving Picture Show is the best, and, in fact, the only theatre whose price of admission is low enough to be within reach of the wage-earning classes, and

Whereas, The Moving Picture Show is already a social asset and an educational force in this city, and has a great future along educational lines;

Therefore, it is the sense of the public, here undersigned, that the city authorities should adopt a policy calculated to preserve and upbuild the Moving Picture Show, and not to harass and destroy it.

The Moving Picture Exhibitors' Association meets at 96 Fifth Avenue on the first Wednesday of each month. The next meeting will be held June 2, and all exhibitors, whether members or not, are invited to be present. The present officers of the Association are Gustave Koehler, president, and Daniel Donegan, secretary. The secretary's address is 1565 Third avenue. The initiation fee is $25.00 and the dues are $4.00 monthly. Thus far the work of the Association has been very beneficial to its members. The funds have been liberally expended in securing counsel to defend the actions brought against exhibitors and in securing injunctions against the city on account of the Sunday closing campaign of Mayor McClellan.

The establishment of the Board of Censors is the biggest undertaking of the Association and it has been financed up to the present by that organization. There is no one factor in the Motion Picture industry today that has been so beneficial as the Board of Censors. For this effort, which has been demonstrated to be of great practical benefit, the Moving Picture Exhibitors' Association is deserving of great credit as well as the unqualified support of every exhibitor.

The object which the Association now has in view is the employment of permanent counsel to look after the interests of its members at all times. The events of the past few weeks have demonstrated the necessity of competent legal advice and assistance, not only to overcome immediate obstacles, but to prepare for a future campaign against unfair restrictions.

All exhibitors who are in sympathy with these purposes are requested to write to the organizer, Mr. Jacobs, or to attend the next meeting of the Association at its meeting on June 2. This is an important matter and should not be neglected by exhibitors.

FRENCH MACHINE HITS IOWA CITY.

Iowa City has the "French Machine" fever and the lovers of good things predict that the aforesaid fever will never run its course, but will get more and more emphatic in its control of pleasure seekers as the days go by. It is the talk of the town in amusement circles. This new fever is due to the introduction into Thomas A. Brown's Nickeldom of the great invention, the Pathe Freres moving picture machine that eradicates the "flicker evil." This new invention has dealt a death blow to flickering on the screen, and the lovers of moving pictures in Iowa City, who flocked to "Buster's" shows Thursday and yesterday afternoon and evening are enthusiastic over the fine points of the machine.

A notable result of the enterprise on the part of Mr. Brown is to draw to the Nickeldom people who have never gone to such entertainments before. Many Iowa Cityans of prominence have always had a "hankering" to attend moving picture shows regularly, but have always been discouraged by the strain on the eyes, due to the flickering on the curtain. Thanks to the new French machine, this is all past now, and everyone who likes the pictures (and who does not, really?) will be able to attend every change of bill. Even the people who sit in the very first rows of the theatre seats are able to enjoy the splendid comedy and dramatic pictures perfectly now, without feeling a bit of harm to the eyes. This is surely a triumph in moving picture exhibitions, and Mr. Brown is reaping the "reward of merit" in the winning of praise from hundreds of old and new patrons.

ECHOES FROM NEW ORLEANS.

The New Victor theatre has changed management. W. H. Kuhle & Co., booking agency of Mobile, have taken over this popular little playhouse, and Charles Kuhle will locate in New Orleans and manage the house in person.

Capacity houses are still the rule at the Winter Garden, the Shubert, the Grand and the Greenwald theatres. The Greenwald is the latest of the vaudeville houses to join the ranks of motion picture theatres. From the start it has proved a success. The Motion Picture Patents Company's latest productions are daily shown, with a number of vaudeville turns from the Morris Circuit.

Houses running "independent" films with high-priced singers and vaudeville, are trying hard to get business by the old, played-out method of distributing free passes indiscriminately. This is a detriment to the business and only tends to cheapen the picture theatre that adopts the free pass method. The "independent" houses are not doing the business in this city.

Dreamland, on St. Charles street, owned and operated by the well known Pearce & Sons, is showing all the latest productions of the licensed manufacturers and is doing a business that a much larger house would be pleased to have. The owners are men who are well known in the amusement world, and when they take hold of a theatre its success is assured because the public realizes that it is not going to be handed junk or old subjects advertised as new, as is being done by the "independent" houses in this city. All the theatres controlled by this firm are real live ones—the Winter Garden, Dreamland, Grand, and Dauphine theatres. The Winter Garden is the largest motion picture house in this country.

WANTS PATENTS CO.'S SERVICE ONLY.

Marion, Ohio, May 21, 1909.

Editor The Film Index.

Dear Sir: I want to commend and congratulate The Film Index for the interest it is taking in uplifting the standard of the motion picture business. You are certainly accomplishing a good work.

A manager cannot afford to be without The Film Index any more than he can afford to be without the pictures of the Patents Company. In Columbus we used the Patents service entirely. When I came here, however, I learned that "independent" pictures were being run. Mr. H. S. Vail, the proprietor of the theatre, has acquiesced in my request for an immediate change, and, beginning Monday, May 24, nothing but the Patents Company's pictures will be seen in this theatre.

I, like many others interested in this business, see the wisdom of using the Patents product. In the first place, they are largely American pictures, dealing with American life and portrayed by Americans. They are in every way superior to the "independent" service.

It was with interest I read the interview in The Film Index with J. W. Jackson, and, from personal experience, I agree in everything that Mr. Jackson says. Foreign pictures, as a rule, are very much exaggerated, the characters largely overdrawn and almost totally unintelligible to the average patron of the picture shows.

With such worthy subjects from the Southland, produced by the Kalem Company; the stirring Western dramas from the Selig studio; the commendable output from the Vitagraph, and the heart interest films of the Edison and Lubin studios, to speak equally well of all others in the Patents service, the pictures are a delight to any and all who look at them. Americans, I take it, like to see American pictures, and one can satisfy any evident yearning for foreign scenes by using the Pathe reels, which, in their Film D'Art subjects, are in a class and feature by themselves.

Is it any wonder that I want the Patents Company pictures here? I lecture on the pictures and there is scarcely a reel of pictures that I have handled from the Patents Company that did not make a hit in this line. Any one of them is worth featuring, and this is what I have done in the past and what I shall continue to do in the future—use the "terrible trust" pictures and get the business and please our patrons.

Please see that I get my Film Index regular. With best wishes for continued success, I am

Very truly yours,
Walter M. Ebel,
Manager of the Family Theatre.

KALEM FILMS GIVE SATISFACTION.

Detroit, Mich., May 19th, 1909.

"Kalem Co., Inc.,

"Eastman Kodak Bldg., New York.

"Gentlemen: Kindly send us a synopsis of all films made by you since Jan. 1st, as we are using two or three of your films every week, but have no lectures for most of them.

"You would be surprised to hear all of the compliments that we are receiving on your films, especially as regards the scenery and natural way in which all of the subjects are acted, also the little details that are included in all of the subjects. We ourselves agree with our patrons that your subjects are as good as the best. Kindly put us on your mailing list as well as furnishing us with back lectures, and oblige, yours very respectfully,

"Carter Amusement Co.,
"Henry J. Carter, Mgr."

SPECIAL PICTURES BY LUBIN.

The Lubin Manufacturing Company has taken motion pictures of the ceremonies accompanying the unveiling of the Soldiers Monument, erected by the Grand Army men, composing the Third Division of the 9th Army Corps of the Army of the Potomac to the memory of those who fell in the fighting in and around Petersburg during the Civil War. President Taft was present with members of his cabinet, and the governors of several states. The event was a reunion of the Blue and the Grey and the picture is one of wide-spread interest.

Motion pictures were taken by the same firm of the Mecklenburg Anniversary at Charlotte, N. C., which was attended by President Taft, who reviewed the parade of veterans and U. S. regulars.

NEW LUBIN THEATRE.

Picture House Costing $100,000 to Be Erected on Market Street, Philadelphia.

A contract has been awarded for a hundred thousand dollar motion picture theatre to be built at 913 to 917 Market street, Philadelphia, Pa. It will be a two-story structure, 50 by 200 feet, with an ornamental front of brick, terra cotta and marble. It will have a lobby 50 by 48 feet, decorated with ornamental plaster and marble. The auditorium will have a gallery and the total seating capacity will be about 1,200. When completed the new house will be leased to Seigmund Lubin.

This is a distinct feather in Lubin's cap, for the new house will probably be the finest picture theatre in Philadelphia. The enterprise of Lubin in setting the pace as an exhibitor is commendable and should be an example for the other manufacturers.

SIGNIFICANT ADMISSION BY LAEMMLE.

Carl Laemmle dropped in on the editor of the Moving Picture World while he was in New York last week and got interviewed. The interviewer states that he is the "greatest film renter in the world." This may be true, but it is impolitic for the editor of the World to draw comparisons between his clients, for Swanson is in the World, too, and for just as much space as Laemmle. But that is not what we started out to talk about.

Mr. Laemmle asserts that he finds his customers well pleased with the International films, and then he adds:

"Foreign humor, however, is not quite understood by American audiences and it would be a good thing if the plots and sceneries were furnished from this side of the Atlantic and made into moving pictures by English film manufacturers."

It is not surprising that Laemmle should make this comment upon the "independent" film. He has had sufficient experience in the film business to know that the foreign subjects he has been obliged to take for "independent" service are not what the American public wants or will stand for.

Laemmle makes a further statement to his interviewer that his business has increased 70 per cent. That, too, might be possible under certain conditions; but it is highly improbable. At this season of the year the tendency of the exhibition business is to contract rather than to expand; but the editor of the Moving Picture World, in his ambition to curry favor with the "independents," permits this and other equally ludicrous statements to gain circulation. But he certainly permitted a great truth to come to light when he published Laemmle's opinion of the "independent" foreign subjects.

SUNDAY QUESTION IN MEMPHIS.

Several weeks ago the theatres of Memphis were closed on Sunday by the police under the direction of Mayor Malone. Complaint was made by the theatre people that the Mayor had not construed the law properly, upon which representation they were allowed to post a forfeit of $25 for each Sunday they opened their houses, with the understanding that the cases would be taken to the Supreme Court at the April term. For some reason the cases were not taken up at that term of Court and it appeared that some time would pass before they could be heard. Upon learning this the Mayor immediately issued orders to close the theatres on Sunday without further delay.

As a result of this order the Orpheum, which has been running pictures since the closing of the regular vaudeville season, closed its door for the rest of the summer.

Business at the Ruby and Palace has been good during the past week. The Ruby had an unusually strong bill headed by Marie St. Clair, introducing the new song, "I Love My Wife, But Oh, You Kid." The bill includes four other acts and a fair grade of pictures.

The Columbia has again changed back to Licensed service. It is using second run film, but has changed from Licensed to "independent" service and back again so often lately that the people are beginning to wonder what it will be next. But they have run all the big features of the "independent" service and a lot that was "junk," so it is quite likely that they will remain "licensed." The Columbia has a good orchestra and is going a good business. It is proposed to add 35 feet to the rear of the house, which will increase the capacity and help ventilation.

Good business continues at Majestic No. 1, and right here I want to say that the Selig "Hunting Big Game in Africa" was pronounced by both patrons and manager to be the best ever thrown on the screen in that theatre. The Selig people deserve credit for the originality of the subject as well as the photography.

The Majestic No. 2 is running first run subjects only, to good business and featuring Mr. F. E. Ritter, the celebrated illustrated song singer, with all the latest New York publications. Judging from the applause he is making good.

PICTURES IN THE SCHOOLS.

Under the auspices of the Department of Education of the City of New York, a motion picture exhibition was given Thursday afternoon, May 27, in Public School No. 64, East Ninth avenue, between Avenues A and B. In making the announcement, Albert Shiels, District Superintendent, makes these observations:

"The purpose of this exhibit is two-fold: First, to show to teachers who may be present what the educational possibilities are along the lines of geography, history, literature and nature study; second, to suggest to parents that in neighborhoods where there are various grades of these amusements, it would be wise for them to select the best places, i. e., those presenting a better class of pictures. Exhibitors are able to exhibit any type of picture, and they will supply the kind of pictures the public demands.

"Motion pictures, whether for good or ill, have become an important economic question. They are practically the only amusement of the great majority of the population of the city; it is hoped that this form of amusement may, in time, become not only clean, but educative in the best sense. To show that something in this direction may be done is the purpose of this exhibit."

THE FUTURE OF THE MOVING PICTURE.

From the Newark Star, Newark, N. J.

It is proposed in New York to introduce moving picture views into the public schools in order to instruct the children in the growth of plants, the habits of birds and animals, and historical events, and there is not the least doubt that the device will in the future be largely utilized for educational purposes. The eye receives impressions that fail for the average mind. Children get ideas from pictures more quickly and vividly than from oral lessons or textbooks. History can be delightfully taught pictorially. Geography can be more clearly understood in the same way, and unfamiliar animals, birds, plants, etc., can better be studied with this important aid. But the moving picture can well be utilized for the education of adults. It can be established in neighborhoods, and, as the entertainment is cheap, it will be available for people of the humblest means. Popular educational organizations can use this method of educating the masses. To millions of people it will broaden the horizon of their lives. They will get in it animated views of other countries and climes; they will take trips around the world and behold the principal sights; they will learn how other people live, their customs and manners; they will behold the great monuments of the world. The scenes of history will be presented to them. The moving picture is as yet, as it were, in its infancy. The future will see it greatly enlarged and improved. The scenes presented will make a complete illusion. Combined with music and declamation, the moving picture can present the opera and the drama in realistic ways. In brief, the moving picture is destined to enormously stimulate the popular intelligence and broaden a nation's views of things generally.

WHO WILL BUILD IT?

There is a great need for a high-class motion picture theatre in New York City. A house that will compare favorably in its appointments with any Broadway dramatic house—a real theatre.

Who will have the foresight and the nerve to build it?

Unquestionably this undertaking should fall to some one of the motion picture manufacturers. There are several who are financially able to build such a house.

America is away behind Europe in the matter of picture theatres. Paris and London have better houses and are getting better prices for admission. American exhibitors, for the most part, are satisfied to run "store shows" and take nickels and dimes from children. Isn't it ridiculously small? The American public is not niggardly in the matter of its amusements. Then why stick to these "cheap" theatres?

There are several hundred thousand people in New York City to-day who never saw a good picture show. They cannot be tempted to attend "store shows"; what they see of pictures at vaudeville houses seldom leave a good impression; now and then they have an opportunity to see some good travel pictures, presented by the half-dozen travelogue lecturers; occasionaly some social or church society gives a picture show to which people of taste and refinement lend their presence. But in all New York there is not a place where pictures may hope to draw a really high-class patronage.

A rich reward awaits the enterprising picture man who opens a real Broadway picture theatre.

WELL WORTH ADMISSION.

Referring to the two picture theatres at Kendallville, Ind., The Kendallville News says: "At present the two picture theatres in this city are being well patronized and patrons are receiving their money's worth. The entertainments are usually instructive as well as entertaining and afford the people wholesome recreation."

SITUATION IN BUFFALO.

Matters in Buffalo, N. Y., relating to the enforcement of the Sunday laws, have been quiet for several weeks. The exhibitors have been waiting for the city authorities to make a move in one or the other of the cases which are in position for appeal. Saturday, May 22, it was announced by the City Attorney, J. W. Ryan, that the case of the United Vaudeville Company against Henry C. Zeller and other police commissioners, would soon be tried. The case is now on the day calendar in equity term of Supreme Court, near the top of the list. The suit is brought for a permanent injunction restraining the police commissioners from closing the moving picture shows on Sunday.

The nickelodeon interests brought this action in February, 1908. Shortly after serving the summons and complaint, the plaintiff applied to Justice Pound in special term of Supreme Court for a temporary injunction pending the trial.

City Attorney Ryan successfully defended this motion, Justice Pound refusing to grant the temporary injunction on the ground that, taking all the sections of the penal code into consideration which refer to Sunday shows, such shows are in violation of the law.

NEW HOUSE AT NEW BEDFORD, MASS.

A portion of the land on Purchase Street, New Bedford, Mass., formerly known as the Hathaway lot, at the northwest corner of Elm, has been acquired by J. E. McKey of Providence, who has plans for the erection of a small theatre for moving picture and vaudeville shows.

The proposed playhouse will have a 50-foot frontage on Purchase Street, a depth of 100 feet, and according to the plans is to be on the corner. It will be a one-story affair, and will be of Pennsylvania vitrified block construction and will have a seating capacity of about 600.

BIG OPENING AT LAPORT, IND.

Kolar & Janicheck formally opened their new Phoenix picture theatre on the evening of May 17. A musical and vaudeville program supplemented the pictures. Prof. Yenn's orchestra assisted. Mayor Lemuel Darrow made an address, congratulating the proprietors upon their enterprise. The new building is fireproof and has a commodious stage. It is beautifully decorated and amply ventilated. It will seat 400 persons. Big business was done on the opening night.

WORK FOR CITY OFFICIALS.

An ordinance was proposed before the Board of Trustees of the city of Sacramento, Cal., on May 18th, which provides that the Mayor, the president of the Board of Trustees and the president of the Board of Education shall sit as a censorship committee on all picture show programs in that city. According to the proposed law the committee will have to sit through all moving picture shows before opened for the public and decide whether or not they are fit for the child to witness. The ordinance was introduced, it is said, because for some time pictures not fitted for general public observation have been run in the course of the shows' programs. If a manager is thoughtless enough to allow a motion picture to be presented without first asking the committee to be his guest, according to the ordinance, he will be fined or jailed.

SUNDAY SHOWS AT CAIRO, ILL.

The Common Council at Cairo, Ill., has settled the question of Sunday shows for that city by repealing an ordinance which forbid them. Picture theatres of that city may now throw open their doors for those who seek amusement on Sunday.

WHO OFFERED MAUDE ADAMS $50,000?

The New York Morning Telegraph of May 26 announces that Maude Adams, Charles Frohman's particular star, has refused an offer of $50,000 to appear before the camera in a picture play entitled "Joan of Arc." What picture maker has been so reckless?

INCORPORATED.

The Bijou Film & Amusement Company has been incorporated at Springfield, Ill., to conduct amusement enterprises. Its capital is $2,500 and its incorporators are Thomas W. Lynch, R. Frankenstein and Paul Holleb.

UNLICENSED FILM MAKERS.

At the present writing there are at least nine unlicensed makers of motion pictures in the United States. They are: The Manograph Company, The Powhatan Company, both of Brooklyn, N. Y.; the New York Motion Picture Company of New York city; the Carson Company, of Philadelphia; The Crescent, The Centaur, The Oklahoma, The World and Goodfellow.

Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"WHAT DRINK DID."—A Powerful Moral Lesson in Biograph Pictures.—"Oh, that men should put an enemy in their mouths to steal away their brains! That we should, with joy, revel and applause transform ourselves into beasts!" That there is a wealth of truth in the above lines of the immortal bard, Shakespeare, is undeniable, for drink is the genesis of most of the world's woe. And yet, despite the warnings, we plunge headlong into the bottomless seething pit of intemperance. With joy? Yes, for the drunkard is esteemed a "jolly good fellow." With revel? Yes, for the portal to this hall of disaster is gilded, bright and fascinating. With applause? Yes, for the inebriate is lauded for his capacity. So you see Satan's machinations in the innoculation of his victim with the most diresome disease are extremely subtle. Alfred Lucas, an industrious wood carver, is a dutiful husband and loving father. The happy little family of father, mother and two girl children—one six and the other eight—are seen enjoying their morning meal prior to his departure for work. A fond adieu and Lucas is on his way. Assiduously working at his bench, he strongly contrasts the drones, whose faces are noticeably seared with the lines of dissipation. At noontime luncheon is served, and kettles of beer are brought in by some. Lucas becomes a butt of ridicule on account of his refusal to imbibe, and after a deal of persuasion is prevailed upon to take just one drink. That was his undoing, for he likes the taste and when work is over it takes but mild encouraging to make him yield to the invitation to go to the saloon. Several drinks make him forgetful of the little family anxiously waiting for him at home, into whose presence he finally reels in an awful state of intoxication. Oh, what an awful sight the scene presents. The amazed and almost heart-broken wife, with her frightened children. Well, the seed is planted, and the noxious weed, nurtured by drink, thrives. The blight of rum changes the stamp of nature, turning the heretofore good tempered man into a veritable demon. Night after night he comes home more the beast than human, until one evening he is later than usual and the oldest of the two girls goes in search of him. From tavern to tavern she goes until at last she finds him, but her pleading is in vain, and she is driven out by the drunken father. However, she returns and makes her last plea, for the father, crazed by drink, hurls her aside, and the poor little child falls against the bar. This arouses the sympathy of the waiter, who reproaches the father for his brutal assault. The father resents his interference with a blow, and the waiter retaliates with a pistol, firing it just as the little one has arisen and run to her father, receiving the bullet in the head, and drops lifeless to the floor. For an instant the father doesn't seem to realize the horrible enormity of the affair, but soon the awful truth is clear to him and he becomes a raving maniac. What a lesson is here depicted. Shortly after we find him back at his work, a changed man. He is cured of the awful disease, but the scar is still perceptible. He has resolved to live his life for the welfare and peace of his faithful wife and remaining child.

"HIS DUTY."—Duty is above all consequences, and often, at a crisis of difficulty, commands us to throw them overboard. It commands us to look neither to the right nor to the left, but straight forward. These were the noble principles instilled in the make-up of Jack Allen, the policeman. Jack, his younger brother Bob, and their mother comprised the little family. To-day is Bob's twenty-first birthday and mother and Jack make him a present of a cap with his initials "B. A." on the lining. Jack goes out on his beat and Bob leaves the house seemingly highly pleased with his present. During the evening Jack is called to the scene of the robbery of a jewelry store. While going over the place for a possible clue, he finds a cap on the inside of which there are the tell-tale letters "B. A." Crushed beyond measure, he seeks Bob out at their home and it is all too true. Bob is inclined to brave the situation, and the poor old mother's heart is breaking, but Jack's duty is plain. Bob is carried to prison.

"ERADICATING AUNTY."—E-rad-i-cate—to root out, remove; exterminate; abolish.—Webster's Dictionary. Well, that is practically what it means as the title of this Biography comedy. Tom Norton married Flora, the niece and young ward of Miss Matilda Scroggins, and in a moment of indiscreet good humor, writes Aunty to visit them at their villa. Of course Aunty comes, and is accompanied by the Rev. Joshua Wittington, the gentleman who had done the deed for the young couple. No sooner have they set foot on the place than the trouble begins. First of all, Aunty and the reverend gentleman object strenuously to the candied affection indulged in by the young couple. Then they proceed to run things to their own ideas. The cook does not furnish the table to suit them, so there is trouble in the kitchen; the servants are not alert enough so they fall in for a share of the interlopers despotism; and soon the household is in a tumult verging upon insurrection. At last a shaft of light breaks in upon the dark and stormy aspect in the person of Bill Corker, an old college chum of Tom's, who is the comedian of a show playing the town, and calls. Hearing the tale of woe of his friends, he volunteers to help them out. Well, talk about a "monkey and parrot" time; Bill plays the leading role in the funniest comedy he has ever done in the whole course of his histrionic career. Many things are pulled, but the climax comes when Bill in a fire-eating, cowboy make-up, chases the odious visitors out of the house down the road to the railroad station, where they both leap on a moving train, which carries them cityward, presumably thanking a benevolent providence that they have escaped with their lives, no doubt to ejaculate whenever Norton Villa is mentioned—"Never again." So though Bill was not a friend in need, was a friend indeed.

EDISON MFG. CO.

"THE CURFEW BELL."—Cromwell's time was a period of blood and iron, yet the gold thread of romance may be found in some of even the sterner scenes of the dramatic epoch. Such a one is the story of the loyalist gentleman, his sweetheart, a gentle lady, and the curfew bell.

The lady's father did not look with favor on the gentleman's suit and to meet they must have appointment at a public inn. Here an accident contributed to have the lady's fair name brought into question by a roundhead officer and the gentleman defended it so well that he had to flee for his life.

His hiding place in a mighty ruin was discovered by Cromwell's men under circumstances which, false though they were, caused the gentleman to believe his sweetheart had betrayed him and this was indeed a greater blow than the short shrift at the hands of a summary court martial, which condemned him to death when curfew rung that night.

Torn with agony and despair the gentle lady sought mercy for her lover, little should his attack on the officer merit death, coming as it did in just resentment of an insult to her name, but her prayers fell on deaf ears. Vainly she besought the sexton who rang the fatal curfew to forego his duty that night, but he was obdurate. Despair gave an idea to her mind, the idea to alone prevent that bell from sending forth its signal of death and alone she did. In the high belfry she threw herself to the clapper and as the great bell swayed back and forth she clung and stayed its tongue.

Bruised and torn she staggered down to find Cromwell returned and from him, touched by her wounds, received her lover's life and the right to leave the country for an asylum in France with him. The gentleman, it is almost needless to say, was not long in learning that his belief in his sweetheart's betrayal of him was founded on premises of falsity.

It is one of the most beautiful stories in English history and has been notably portrayed in this splendid film.

"A WIFE'S ORDEAL."—Over the happy home of a simple stone cutter a cloud steals when an artist sees in the wife a model for a painting he has conceived. Her husband forbids her to pose, but, tempted by the fact that she can earn extra money in this manner to purchase dainty clothes for her child, she consents, thinking she can hide it from her husband.

On the day she goes to the field with the artist, however, her husband sustains an injury in the quarry and returns home only to find the place deserted and the artist's handkerchief in the yard.

Mad with rage he seizes a weapon and, guided by a boy, follows his wife to the field where he murderously attacks the artist, and is only prevented from killing him by an onrush of people.

Blinded for life the artist determines to prosecute to the limit and the stone cutter faces the possibility of a life sentence. He can be saved in but one way, for the wife to confess the husband had reason in her conduct for his attack, and thus secure sympathy for him from the jury. Swayed by anxiety to serve her husband she yields to the lawyer's arguments and blackens her own character on the witness stand.

Her husband refuses to believe anything but that she has told the truth as a witness and goes to prison for a short sentence filled with desire for revenge. He is tormented in his prison cell with visions of his wife living with the artist, and on the expiration of his sentence seeks her out to kill her. He finds her, however, earning a living as a washwoman in poverty. A letter from her lawyers certifying to her innocence adds to the proof and he clasps her in his arms.

"THE HOLD UP HELD UP."—The Lares and Penates of any crook are not happy or trustworthy gods at their best, but those that presided over the destinies of Buck Malley and Spider Burke the day they sought to hold up the careless and wealthy Mr. Shaughnessy must have had a particular grouch on or been assailed by soporific enemies of especial strength. Certain it is, however, that no crooks ever found themselves tangled up in a more unhappy situation than did they in this hold up.

Buck started the ball rolling. He saw Shaughnessy with a bundle of money headed for a long walk and followed him with intent to get that money when a suitable location for his assault was reached. He cross countried on Shaughnessy and took refuge behind a tree. Almost at the same moment the Spider spied the promising pedestrian and slipped behind another tree nearer the approaching victim. It was a laugh for Buck when he saw this. He waited till Spider had relieved Mr. Shaughnessy of his wealth and then turned his artillery on the astounded crook. In vain the latter pleaded that they divide the spoils. Buck forced him to yield his gun and the Shaughnessy valuables, but so intent were they on their own affairs they forgot about the victim of the hold up. He saw what was transpiring, turned, slipped behind a line of bushes, from which he emerged to hit Buck over the head, seize the revolver and turn the tables on both crooks.

Shaughnessy had an entertaining story to tell that night to a crowd of listeners at his favorite club, but Buck and Spider had anything but pleasant thoughts or words of commendation for their defending gods as they tossed on hard cots in their cells, and the manner in which Spider expressed his regard for Buck would have been worthy addition to any sea captain's working vocabulary.

ESSANAY MFG. CO.

"THE DOG AND THE SAUSAGE."—This idea is built upon a true situation. The picture is interesting and laughable throughout.

A young man advises his favorite uncle that he has a nice little dog for him. Poor uncle, who has always longed for a dog around the house, is very much elated and immediately sends word to his nephew that he wants the dog. He calls a messenger boy, and instructs him to go for the dog. The dog, after being carefully placed in a market basket, is given to the messenger boy. He starts on the way to the new owner of the troublesome prize.

We now find a butcher putting up an order of sausage, who unconsciously uses identically the same kind of basket in which the dog has been placed. Both the butcher boy and the messenger encounter a number of street urchins engaged in a crap game, in which they become very much interested, and at the conclusion of the game the inevitable result shows the butcher boy and messenger each securing the wrong basket.

The result is easily to be imagined. The uncle receives the sausage—the cook gets the dog. Result: That the innocent nephew is disinherited, while the poor butcher boy, innocent of any wrongdoing, is rudely treated.

In all we believe this reel will be accepted as an exceptional comedy issue, and one which will appeal to all lovers of humor.

"THE SLEEPING TONIC."—After a rest of two weeks we again come forward with two humorous subjects that have comedy written in them from beginning to end.

A brief description of the first entitled "The "Sleeping Tonic" will give you an idea of the immense amount of laughable situations in the 600 feet.

A young office clerk is troubled with insomnia. He cannot sleep nights, which, if you have ever experienced the same ailment, know is rather disagreeable.

In one of his walking moods at 3 o'clock in the morning, he chances to pick up a paper, and as luck would have it, he spots an advertisement of one Dr. G. W. Lacey, who positively assures people suffering from insomnia that he can cure them and make them sleep as sound as a baby.

The next morning the young man visits the aforesaid doctor, and receives a dose of the wonderful medicine. Whatever this tonic may contain it indeed has a wonderful effect. He sleeps on the street; he sleeps in the street car; he sleeps in the office; he sleeps at the theatre; in fact, he sleeps every place he can find.

At last he spots a beautiful fountain, with a concrete wall around it. He thinks this a nice spot to sink into slumber. He uses his hat for a pillow and the wall for a bed, and finally snoozes off, and in rolling around he, of course, falls into a cold bath.

The scenes are built in rapid succession, each one being more laughable than the preceding one.

KALEM CO.

"A CHILD OF THE SEA."—The story is woven around a poor little water waif cast up by the sea and adopted by the fisher folks. Having grown into beautiful womanhood, she is loved by one of the sturdy fisher lads. For a time her eyes are dazzled and her affections wander to a rich, but fickle young banker from the city, but finally her heart returns to the safe haven of the young fisher lad's love.

SCENE I.—Floating into a cove on the ocean front we see a shipwrecked man and woman on a small raft. After being tossed about for many days in stormy seas the little raft has finally drifted into calm water. Haggard and worn from days of privation and exposure to wind and weather, the man and woman have almost given up in despair. The woman is unable to more than lift her head. The man slowly raises himself and searches the horizon in

hopes of seeing succor. Suddenly in the distance he sees a small boat approaching. Almost delirious with joy he shouts to his wife and madly tears off his ragged shirt and signals the approaching boat. Now he turns to his wife, but the days of starvation have done their work. She is beyond aid. The shock proves too much for the man in his weakened condition and with a shudder of despair he falls lifeless across the body of his dead wife. Now the approaching boat arrived and one of the fishermen climbs on the raft. He examines the two bodies and realizes they have come too late. But they prepare to tow the raft to the shore and give the poor derelicts a Christian burial. Now they have arrived at the little fishing village and the two bodies are lying on the sand. Clasped in the arm of the woman was found a small bundle. On being opened, in it was discovered a six-month's-old baby alive and showing no signs of the cruel experiences it had gone through. The poor mother has sacrified herself to save her child's life. The wife of the old fisherman who discovered the raft eagerly claims the baby as hers. She takes it in her arms while the simple fisher folks lift their hats and bow their heads in silent pity for the two victims of the ocean's power.

SCENE II.—In the fifteen years that have passed the little water waif, under the loving care of the old fisher couple, has grown into a beautiful young girl. She comes gaily along the sands. By her side is Ward, the son of a rich banker, living in the nearby city, and who having first met Nell on a yachting trip, a short time ago, has become infatuated with her wild beauty. They seat themselves on an old barnacle-covered log. Now Ward draws on the sand a heart and tells Nell that represents her heart. By the side of it and held captive by it he draws another, his own heart. Simple little Nell, unused to the ways of Ward's world, believes his infatuation for her to be true love and bashfully allows him to take her in his arms. She looks up trustingly into his face while he cannot refrain from caressing the beautiful hair that seems to suggest the wild sea which first brought her to these shores.

SCENE III.—This is Ward's home in the city. Up the path goes dan, a young fisher lad, a childhood playmate of Nell's and now her devoted admirer. Now Ward comes from the house. With him is Miss Florence, a young lady of his own social sphere to whom he is paying attention. Ward tells her of his desire to make her his wife and she consents, for their marriage has been desired and planned by their two families for years. Ward draws forth the engagement ring and places it on Miss Florence's finger. All this is seen by Dan, the fisher boy, who is returning from having delivered his string of fish.

SCENE IV.—Down at the foot of the path near one of their trysting places we find Ward waiting for Nell. Dan happening to pass, sees Ward and stops to remonstrate with him on his treatment of Nell. Ward tells him it is no affair of his. Angered at this and at Ward's actions, Dan strikes him. Ward is no coward and soon they are engaged in a terrific struggle. On comes Nell, who has heard them in the distance. She rushes between them and stops them. Now she tries to induce them to become friends. This Dan will not do. Nell, ignorant of the cause of the quarrel, thinks Dan has allowed his jealousy to get the better of him. She orders him to go. This he does, while Ward and Nell start for their accustomed stroll.

SCENE V.—Here is the grave of Nell's parents. A plain headstone has been erected by the fisher people. No name is chiseled there, only the date of their death. Nell has gathered some flowers during her walk with Ward and she comes now to put them on the grave of the parents she has never seen. Ward watches her for a moment. Then the thought of her lonely life and simple goodness touches him. He is conscience-stricken and determines to do the manly thing. Calling her to him, he gently tells her of his engagement to Miss Florence and their approaching marriage. Nell hardly understands at first, then as the full meaning of what he is telling her comes to her she shrinks and shivers like a delicate spring flower in a blast of March wind. But her womanly pride comes to her aid and drawing herself up she asks Ward to leave. As he does so she watches him a moment, then falls weeping across the grave of her nameless parents.

SCENE VI.—Darkness has fallen, but we still find Nell lying across the grave of her parents. This is the first real sorrow of her short life, and worn out with weeping she has fallen asleep. Along the path past the silent graves comes faithful Dan. He has missed her from the little cottage home and knowing her habit of seeking the grave of her parents for comfort when in trouble, he has come here in the hope of finding some trace of her. Suddenly he discovers her sleeping form. He lifts his hand to Heaven in thankfulness at finding her safe, then he gently awakens her. Bewildered at first, Nell glances around hardly knowing where she is. Soon all that has happened in the last few hours comes to her again and a shadow falls across her face. But with a clearer understanding of her own heart comes the realization that her feeling for Ward was only a passing infatuation and that she really loves her childhood playmate Dan. She turns slowly towards him. He holds out his arms and she creeps into his embrace, knowing that with his strong arms about her, she has a safe haven for every storm that may arise on the sea of her future life.

"$5,000 REWARD."—This bright little comedy of New England village life tells how the village gossip discovers in a passing Italian the supposed perpetrator of a Black Hand outrage and of the efforts of the villagers to capture him and secure the reward.

The opening scene is a view of Squire Tappen's store. Several villagers are seated around. Miss Marenda Bitters, the village gossip arrives all excited and in her hand a paper containing an account of a Black Hand outrage committed in a neighboring town. All the men rush into the store to have Squire Tappen's opinion of the kidnapping. Now an Italian approaches carrying a suspicious looking bundle wrapped in gunny sack and with a pair of young girl's shoes protruding. Miss Bitters' curiosity is aroused and as soon as the Italian's back is turned she creeps forward and begins to pull up the wrapping. Horrors! The lower limbs of a young girl comes into view. Trembling with fright, Miss Bitters hides until the Italian leaves. No sooner has he gone than she calls out the men and tells them what she has seen. Arming themselves, they start in pursuit. Next we see the Italian crossing a small wood with his gruesome bundle and close on his heels are the valiant pursuers. Now he has stopped by the roadside to rest for a few moments. The pursuers creep up. The $5,000 reward is almost in their grasp. With a sudden rush they are upon him. Guns are leveled and a demand made to show the features of his victim. Hurriedly the Italian removes the sack and discloses to the astonished natives an artist's wooden model, wearing a pair of shoes and stockings!

"THE OMNIBUS TAXICAB."—In a taxicab driver's dream, we can safely promise you a hearty laugh. To attempt to comment on this picture would only spoil several moments of pleasure for you so we will allow it to tell its own story without interruption.

GAUMONT

(GEO. KLEINE)

"THE CRIPPLE'S MARRIAGE.—The principal characters of this remarkable comedy hit are a cripple minus his legs and a tall spinster. The cripple falls in love with the lady, but is scorned by her. His devotion is so great, however, that he performs a very daring feat, which argument is so strong that her objections are overcome and she consents to a speedy marriage. The wedding march, the court room scene, the supper and the return to the new home are all features bound to create boundless hilarity.

"THE GOOD OMEN."—Mistletoe has ever been the emblem of good luck and from time immemorial the branch of mistletoe has been the hope of the fair sex. In this series of views the spell is broken and in quick succession one catastrophe follows another to the utmost consternation of the peddler and his many patrons, who lose all faith in the proverbial advantages of the plant. Many very amusing scenes are created—bound to please everybody.

"SAVED FROM CONVICTION."—The woodman engaged at his labor meets with an accident, suffering a cut on his hand. His son, bringing the noon-day meal to him, is spreading the lunch while the father goes to the creek to wash his hand. During his absence a tramp steals the ax and through threats prevents the boy from making an outcry.

The accident to the father's hand is worse than at first appeared to be the case and he returns to his home with the boy.

Soon after it is discovered that the town collector has been felled and robbed. The weapon with which the crime was committed is found on the ground and proves a clue to the murder. The woodman denies all knowldge of participation in the affair, but the accident to his hand, the blood on his trousers, all are taken as circumstantial evidence upon which a case is built up and vigorously prosecuted. The woodman's son has faith in his father and goes to Paris to appeal to the higher authorities. No one takes interest in the little fellow's troubles and tired and discouraged he lies down on a park seat to rest. He is rudely awakened by the police and a number of sympathetic people gather to hear his story and among them the sharp eye of the lad detects the disguised features of the man who stole his father's ax. He makes the accusation and the man is taken into custody. At the station they find other evidence on his person that he is guilty of the crime charged to the woodman. The police telephone the home town of the boy and the Prefect rushes into the court room just as the judge is about to pass sentence upon the innocent, convicted prisoner.

URBAN ECLIPSE

(GEO. KLEINE)

"TENDER CORDS."—The little daughter of an artisan falls from the window and is killed. With the life of the child happiness also passes from the once cheerful and happy home. Relations become strained, the husband, disconsolate, seeks comfort in the flowing bowl and the heartbroken wife is thrown upon her own resources for a livelihood. The burden weighs heavily upon the woman and she is finally compelled to seek separation. The couple conclude to divide the household effects and are assorting the clothes when an argument over the garments of the dead child touches the tender heartstrings of both, and anger once more gives way to love. The estranged are re-united and the memory of the departed hovers about the home like a dove of peace.

Perfect dramatization and photographic quality.

"MAGIC CARPET."—Amusing and entertaining throughout. The opening scene is in the Orient, and shows the Turk seated on a carpet, which magically carries him through the air to his destination. A vagrant steals the carpet and for his folly is scared almost to death by the magic powers exerted upon him. Numerous very exciting experiences are made by the police, a maid, and others before the carpet again comes into possession of the Turk, who, greatly elated, soars away on his inanimate and magic steed.

Some very bewildering effects are produced and every one will be pleased with the entire presentation.

LUBIN MFG. CO.

"FATHER'S GLUE."—Two boys watch father, how he mends things with a most excellent glue which he has prepared. They decide to have some fun with father's glue and start on a mischievous trip.

They first spread the glue on a bench in the park, which bench is soon occupied by a young couple. When the lover tries to rise he finds he



is stuck to the bench. He is pulled away after great damage to his trousers.

The mischievous boys play many more tricks on men and women who all take up the chase. The boys spread the glue over the sidewalks and then run. They are pursued by a crowd who all lose their shoes when running over the glue.

At last the boys are caught in their own trap. They are glued to the fence and given a good trouncing. Judging from their smiling countenance, the fun was worth the licking they received.

"THE LOST HEIRESS."—The governess takes the little girl for a walk. While sitting on the water's edge the little girl walks away to the hothouse, where she falls asleep. As soon as the governess misses her little charge she gives an alarm. Father and mother and all the servants start on a search. A colored man who stole chickens, which he carries in a sack, is approached. Thinking his theft had been discovered, he runs away and is chased by the



crowd and cornered. When the chicken are found he is given a good trouncing. A fat colored woman does not fare any better. Two tramps who stole a package meet a like fate. When the searching party gives up all hope the gardener discovers the little girl asleep in the hothouse and carries her back into the arms of the delighted parents.

"ARE YOU THE MAN?"—A mischievious member of a club proposes the following bet: I bet $500 that you cannot ask the first ten men you meet the simple question: "Are you the man?" without being insulted. One after another reads the paper under great laughter. At last one member accepts the bet and they start out at once to carry it out. The hasty party is soon sorry to have accepted the proposition as he meets with a severe punishment from every one he approaches. When



at last in danger of being arrested, he throws up his hands, saying, "I give up." His friends, who accompanied him on the trip, explain matters to the policeman and under great laughter the party is wheeled to the club house upon a push cart. He acknowledges "I Am the Man" and pays his debt, vowing never to accept another bet.

"MY FRIEND, THE INDIAN."—An Indian coming into town asks for a drink. A hobo, seeing a chance for fun, sells the Indian to a cigar man as a cigar sign. The trouble soon begins. The Indian runs away and a chase follows as novel as it is funny.



At last the Indian is caught. He jumps through a chimney into a bedroom and conceals himself in a folding bed. Six policemen, who are chasing him, close up the folding bed and carry the prisoner away. On the street the bed breaks through, the Indian escapes, while the policemen carry the empty bed in triumph to the station.

PATHÉ FRÈRES.

"AN UNINVITED GUEST."—A daring footpad attacks a man on the highway and, after relieving the latter of all his valuables, the culprit makes his escape. The victim calls for help and soon a policeman is on the scene. The latter upon hearing of the robbery starts in pursuit of the fugitive, who manages to keep a fair distance ahead. Finally coming to a house where there is a ladder leaning



against the wall, the thief mounts the ladder and climbs up, entering a window of an apartment. A fancy dress ball is being held in the place and as all the guests are dressed in grotesque costumes it is easily understood how they mistake the thug for one of the party and as he comes through the window they all enjoy the quaint entrance immensely and proceed to have a jolly time with the strange-looking creature. He is at a loss to know the cause of the effusive welcome and all the time keeps his eye on the window lest his pursuers would enter and catch him. Finally he spies the policeman and without losing his gravity he gracefully retires from the gathering, and going to the cloak room he puts on a fine fur-lined coat, after which he walks passively out of the place. The cop at this juncture comes in through the window and when he explains his mission, the rest of the party join him and they all start out to catch the thief. They come upon him hanging on a picket fence, where two other footpads have put him after relieving him of his fur coat and all his spoils.

"ADVANTAGES OF AVIATION."—This funny picture, which is a clever satire upon the possibilities of using the aeroplane as a means of travel, shows us some very droll situations in which a woman uses a flying machine to good advantages. Having an engagement to meet an admirer at the Eifel Tower, the lady starts to dress, but her husband comes in and finds the note on the table and after reading the contents he informs her that she can not leave the house, and to make sure of her remaining, he takes all her clothes and locks her in the room. The woman is in a terrible dilemma until going to the window she spies a fellow passing in an aeroplane. Hailing him he draws up to the house and enters the room, tying the machine outside of the window. The lady explains the trying situation to the stranger and he volunteers to help her out by lending her the machine, so after fixing herself up with a few things in the room she takes her place in the areoplane and soon is flying to her trysting place. The husband upon hearing the noise comes into the room and is horrified to find the stranger there and his wife missing. Going to the window with a pair of field glasses he sees her in the distance flying through the air, and, determined to spoil her little outing, he decides to follow. He eats some sort of a powder which inflates his anatomy and he is as light as a toy balloon, so going over to the window he leaps out and soon he too is floating through the air. He keeps a close lookout for his wife and finally catches her near the tower, and after giving her friend a thrashing he drags the infuriated wife home.

"SAVED BY A WAIF."—This very pathetic picture, in which a little girl plays the principal part with great skill, shows the interior of a home where the kind-hearted father and mother are watching at the bedside of their sick child. The little one is stricken with a serious illness and although every available remedy known to medical science has been tried, the child passes away in her heart-broken mother's arms. The latter feeling her bereavement to such an extent loses her reason and we see her as she sits in her lonely home thinking of her dear departed one, and although her kind husband does everything to divert her mind from the memory of



her great sorrow it is without effect, for the stricken woman is beyond aid. The doctor gives her up as a hopeless case, but tells her husband that she might be saved if they could deceive her by replacing the dead child by another, but this seems entirely out of the question, until one day while going down the street the doctor comes upon a little ragamuffin who resembles the departed child very much. After giving the youngster a little change he induces her to accompany him to the home of the invalid, where the waif is dressed in the clothes of the dead child. Going then to the stricken woman they lead her into the room where the little girl is waiting and the shock has its desired effect, for the happy woman regains her reason and clasps the little one to her heart.

At the home of the little waif her poor old parents are beginning to worry about her prolonged absence and are at their wits' end, when suddenly the door opens and there stands their child dressed in beautiful clothes and accompanied by her benefactors, who, after explaining the situation to the old people, receive their consent to adopt the little one to take the place of their dead darling. The poverty-stricken couple are made comfortable for life through the bargain, for they receive a very large sum of money.

"MAKING TAMBOURINES."—The use of tambourines in many different ways makes the manufacturing of these instruments a very important and lucrative industry. In this picture we get a vivid idea of the skill required in making them, and we see the workmen engaged in the task from the time that the frame is cut from the rough wood until they receive the finishing touches. Some are extremely plain, while others are very artistically decorated and display great skill in workmanship. The last picture shows how they are used in sunny Italy where we enjoy a beautiful tarantella danced by the natives and each strums on the tambourine keeping time with the strains on the music.

"A BRUISED HEART."—A young man and his fiancee enter the former's auto and are driven to a fashionable cafe, where it is their custom to spend their evenings in search of diversion. As they enter the place the young woman catches sight of one of her old admirers and without letting her companion see her, she bows slightly to the man and passes on to the dressing room. When they have removed their wraps the youth joins some of his friends in the conservatory while the maiden enters the draw-



ing room to greet some of her acquaintances. The young man happens to look through a window and there, to his amazement and horror, he sees his fiancee go over to the stranger, who is seated at a table, and like old friends, their greeting is most effusive, and the man kisses the young woman. So terribly is the young lover effected by what his eyes have just seen that he bolts from the place, leaving his unfaithful one with the one whom she loves.

We next see the heartbroken youth some time later when he is struggling to forget his loved one, and while out strolling with some friends he happens to meet her in the company of his rival. So furious does he become that he strikes at the man, only to receive harsh treatment in the latter's hands and have his old love turn her back in scorn upon him. So trying is the ordeal that he leaves his friends and wanders away to a remote part of the road, where, pulling a gun from his pocket, he tries to die. The bullet, however, only inflicts a serious wound and he is removed to his home where, in his delirium, he calls for his faithless one. She is summoned and when she reaches his bedside her presence has the wonderful influence over the wounded lover and he immediately revives and explains the cause of his rash act to the tearful and penitent woman, who, realizing her mistake, promises only to love and honor him in the future.

"CARNIVAL AT NICE, 1909."—The great carnival is a yearly event and is held the week preceding the beginning of the Lenten season, the magnitude of which can only be appreciated by seeing this picture, which was taken during the big parade. A vast amount of money is expended in making this celebration an epoch in the history of the city and prizes are offered to the different participants, who are all dressed in costumes, some beautiful, while others are extremely grotesque. The feature of the parade are the floats, which are amazing in their magnificence.

"PROTECTOR OF ANIMALS."—An ingenius chemist has discovered a marvelous fluid which will enable him to be of great assistance to the humane society, for every dead animal or bird which receives a few drops of the magic fluid becomes animated and restored to its natural state. He starts out and while passing a store where there is a large display of fowl, he sprinkles them with a few drops and immediately they are transformed into a lot of chickens. Next he tries it on a side of pork and meets with the same good results and a large swine appears before our eyes. Going then along the street he meets a fellow carrying a bundle of rabbit skins and stopping the stranger he gives the latter a great surprise by transforming the skins into a lot of pretty rabbits. His next charitable act takes place in a park, where he sees a woman seated on a bench, wearing a hat trimmed with the carcasses of birds, and as soon as he sprinkles some of the magic fluid upon the cheapeau the birds come to life and fly away to freedom.

Finally he is invited to attend a banquet tendered in his honor by the Society of Prevention of Cruelty to Animals, and upon joining the other guests at the table he demonstrates the wonderful powers of

his discovery by sprinkling some of it upon every dish which is served, with the result that the quail and squabs come to life again. He finishes up by bringing a healthy cat out of the soup and this is about the limit in the eyes of his friends and the party is broken up in a boisterous manner.

"SOLDIER'S HEART."—A young lieutenant is betrothed to a pretty maiden and during the reception given in their honor the prospective bridegroom receives a note, and without explaining the contents, he excuses himself and retires from the assemblage, leaving his friends in a great state of perplexity as to the nature of his sudden departure. His fiancee becomes very suspicious and jumps at the conclusion that there is a woman in the case, and egged on by another admirer, who is in hopes of winning her hand, she decides to ferret out the true state of affairs. The latter fellow volunteers to aid her in her trouble, so goes to the apartment of the young



lieutenant to keep a lookout for serious complications. He listens at the door and is sure that he hears the voice of a woman, so hastening to the home of the grief-stricken maiden he tells her and her father of his discovery. The enraged old man and the girl accompany the volunteer detective to the lieutenant's apartment and take the latter by surprise, but after explaining the nature of their visit, their curiosity is soon obviated, for the youth produces the note, which is a line from his mother, stating that she is coming to town, and asking her son to meet her. To substantiate his declaration he calls the old lady from the next room and the latter comes forward and is introduced to her future daughter-in-law, while the busybody detective is turned out of the place.

"GAMBLER'S HONOR."—A rough- and-ready fellow sits at the gambling table until his last cent is gone, and already being in debt to one of his friends, his credit is no longer good, so he leaves the place and goes home. Arriving there he meets with a cold reception from his wife, who strongly remonstrates with him. In the heat of the altercation a messenger enters with a note and the domineering wife opens the missive and to her horror learns that it is from one of his friends demanding the payment of a gambling debt. She refuses to help him out of the trying situation and to make sure that he will not get hold of the money she takes it from the drawer and goes out, locking the unfortunate fellow in. Realizing that a gambling debt is a debt of honor, the man tries every way to scrape up enough coin to go and pay it, but without success; at last he spies the clock and candlesticks and hits upon a scheme whereby he will save himself. He takes the goods and climbing out through the window goes to a pawn shop where he pledges them for a small loan, after which he returns to the gambling den. In the meantime his wife comes into the room and when she discovers the loss of the ornaments she becomes wild with terror and starts out to find her husband. Coming to the gambling den she thinks that she will give him a dose of his own medicine, so sitting herself at a table she orders up a lot of drinks and enjoys herself to her heart's content until finally the husband, realizing his great mistake in treating his wife so shamefully, leaves the place with her, vowing to turn over a new leaf.

SELIG POLYSCOPE CO.

"FIGHTING BOB."—Lieutenant Robert Willard, known to all his friends as "Fighting Bob," meets the daughter of a wealthy merchant, while his ship is at anchor in one of the small Mexican ports, and is so struck by her beauty that he falls desperately in love with her and she with him.

Now the senor, her father, has other plans for his daughter and is not overpleased at the prospect of an alliance with the dashing young American officer—in fact he has long cherished a desire to unite his fortune with that of Don Sancho de Salvatore, a man of noble blood and vast estates. But the senorita does not fancy the arrangement in the least and is not backward in voicing her sentiments regarding a marriage where there is no love. Besides has not her heart been given to the handsome "Americano, who makes love so deliciously."

The opening of our story shows the meeting of the lovers in the old courtyard of Don Cavera's home. Bob has arranged to meet his fair one at an appointed time and the hour has scarcely struck when through the gates strides the dauntless young lieutenant. He is not aware of a pair of evil eyes that follow him as he bounds up the stairway that leads to the gallery of the house. Don Salvatore, already aware of the success of his rival's suit has placed a spy near his friend's abode to keep close watch on the fair senorita and the hated Americano.

Hurrying to the home of Don Salvatore, Pedro, the spy, acquaints the Don with the news that Bob is already within the gate of Cavera's home and perhaps is even now making desperate love to the daughter. With an oath the jealous suitor seizes his sombrero and hastens away to interrupt the lieutenant in his love making. In the meantime Don Cavera has discovered the presence of the two lovers in the garden and is angrily upbraiding his daughter for daring to bring a stranger within his gates, unknown to him, when Salvatore arrives. Now we are given a little exhibition of the senorita's spirit and the American's nerve, when the father and jealous suitor are both told that in spite of them Senorita Magdalena would become the wife of Robert Willard if he had to wade through fire and water to accomplish that end. Kissing his sweetheart good night before the dumbfounded Dons and lifting his cap to Senora Cavera, Magdalena's mother, Bob strides away, vowing that if necessary he would fight for his lady love as did the knights of old. Returning to his ship he sends a middy with a message to the Senorita telling her to meet him near the walls of old Cabrilldo that evening at seven o'clock, when they would at once repair to the church and by the good father made one.

Magdalene's mind is made up at once and she hastens to comply with her lover's request. Leaving his ship, Bob accompanied by his two faithful old tars, is on hand at the appointed time and hasn't long to wait before his fair inamorita arrives. Together they hurry to the old church and their marriage is soon consummated. But the watchful Pedro has not been asleep—following the middy when he delivered his message, he overhears enough of their plans to divine the rest and loses no time in bearing the news to his master. Boiling with rage, Don Salvatore secures the services of two policemen, and hastens to the wharf. They are just in time to overtake the wedding party as they are boarding the ship's launch. The police attempt to seize the senorita, but they did not reckon on the presence of a squad of Yankee tars, who would follow Bob into the jaws of death, if necessary, and it only takes a word from him to set that bunch of sailors in action. Springing up in all directions, Bob's boys soon overpower the police and lifting them above their heads, send them floundering out into the water. "You shall answer for this indignity," screams the now maddened Salvatore, but before he has time to say another word the jolly tars send him sprawling after the police, who are, by this time, swimming as fast as they can out of danger. Springing on the launch, a ringing cheer is sent up for the Yankee lieutenant and his beautiful bride.

Bob secures a leave of absence from duty, and when his ship drops anchor in an American port, he and his young wife proceed to enjoy the honeymoon that the brave and fair so richly merit.

Note.—The cruiser used in this production, "The Isle of Luzon," one of the Spanish fighting ships sunk by Admiral Dewey in Manilla Bay. She was afterwards raised by our government, repaired, fitted out with new, up-to-date guns, and put in commission as a naval training ship.

VITAGRAPH CO. OF AMERICA.

"OLIVER TWIST."—Scene 1. Interior of English Workhouse.—The matron's room. Mrs. Twist, carrying baby, knocks. Door opened by Mrs. Corney. Mrs. Twist asks for shelter. Sally conducts her and the baby to the ward.



Scene 2. Wardroom.—Mrs. Twist in bed, asks for her child. After blessing him, falls back dead. Sally takes wedding ring and locket from the corpse.

Scene 3. Mrs. Corney's Room.—Mr. Bumble and Mrs. Corney talking and drinking as Susan enters, tells that Sally is dying and asks for Mrs. Corney.

Scene 4. Wardroom.—Sally confesses that she robbed dead body of the locket and ring, gives them to Mrs. Corney and dies.

Scene 5. Soup Kitchen Fifteen Years Later.—Fifteen or twenty children sitting about eating. Oliver goes to Bumble, who is at the caldron, asks for more food and is beaten.

Scene 6. Country Road Near Barnet.—Artful Dodger spies Oliver walking along weak and tired. He gives him food, offers to take him to a friend, to which Oliver agrees.

Scene 7. Fagin's Den.—Fagin at fire cooking, others sitting around smoking and drinking as Dodger and Oliver enter.

Scene 8. Bill Sykes' Room.—Bill sprawled out on the bed; Nancy, his wife, mending his coat.

Scene 9. Fagin's Den.—Fagin calls the boys together and instructs them in picking pockets.

Scene 10. Book Store.—Brownlow picks up a book and while reading, Dodger picks his pocket.

Scene 11. The Street.—Oliver arrested for the crime.

Scene 12. Police Office.—Oliver brought in by officer about to be convicted. Bookseller enters and clears him. Brownlow takes Oliver to his home.



Scene 13. Brownlow's Sitting Room.—Oliver sent on an errand.

Scene 14. Outside London Tap Room.—Fagin and Sykes send Nancy for Oliver. Oliver appears and is taken off by Sykes.

Scene 15. Fagin's Den.—Oliver brought in and his money taken from him.

Scene 16. Brownlow's Home.—Brownlow and his wife anxiously waiting for Oliver's return.

Scene 17. Fagin's Den.—Sykes and Fagin plan to rob Brownlow.

Scene 18. Toby Cratchet's Crib.—Sykes and Oliver enter, talking with Toby, leave with cudgels, dark lanterns, etc.

Scene 19. Rear of Brownlow's Home.—Oliver forced through the window by Sykes and his companions.

Scene 20. Cellar of Brownlow's Home.—Oliver creeps toward the stairway, is seen by Brownlow, who fires upon him. Oliver drops.

Scene 21. London Bridge.—Nancy meets Brownlow and Rose and gives them a paper. Fagin observes their meeting.

Scene 22. Sykes' Room.—Nancy asleep as Bill enters. They quarrel and Nancy is killed.

Scene 23. Prison.—Fagin's death.

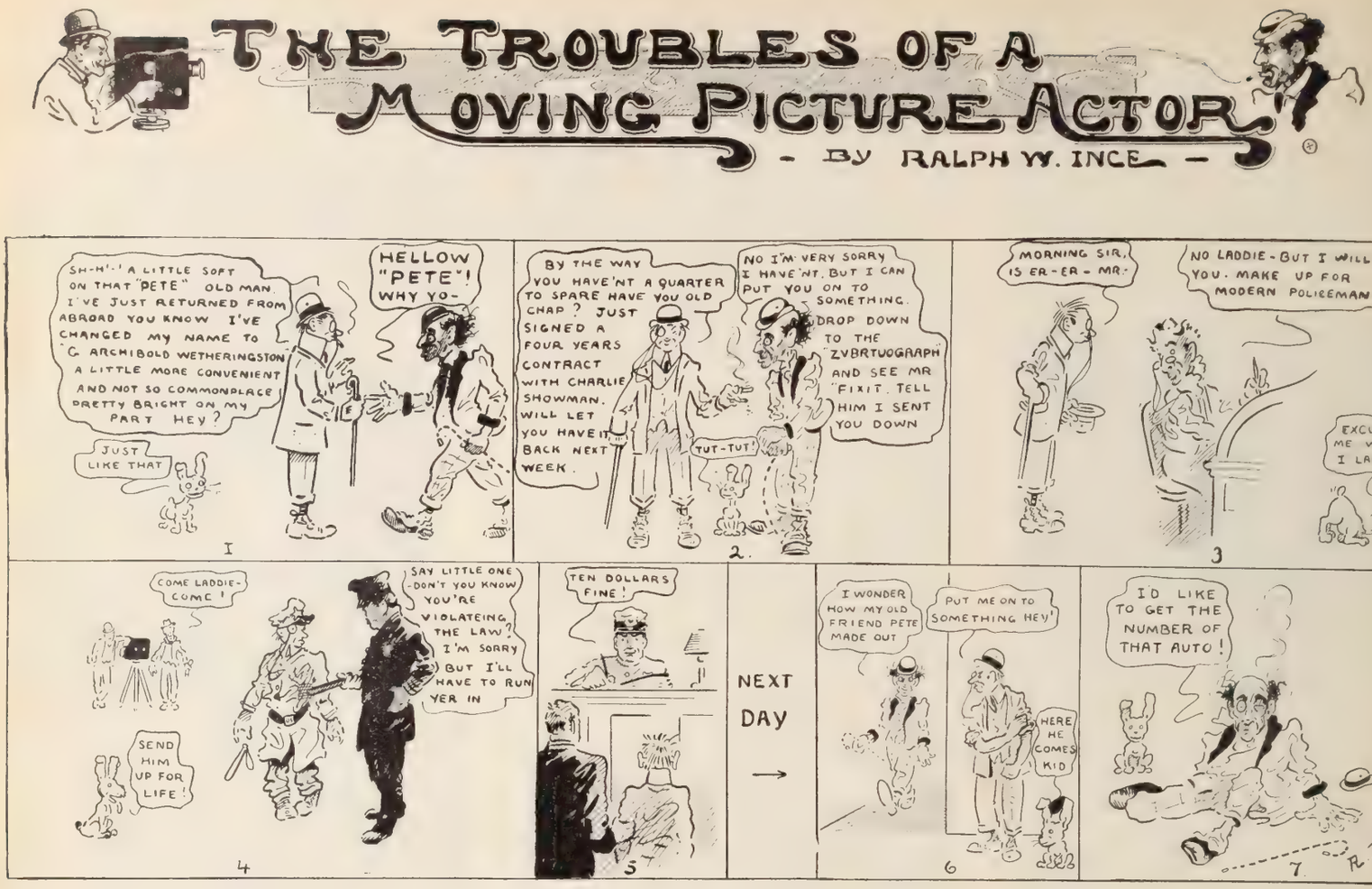
Scene 24. Interior Syke's Room.—Suicide of Sykes.

Scene 25. Exterior Sykes' Home.—Sykes hanging by the noose. Mob below reviling him.

"THE TRUE LOVER."—A struggling young artist working rather listlessly in his studio suddenly jumps up, puts on his hat and coat and goes out. He proceeds to the home of a young lady with whom he is deeply in love. She receives his proposals of marriage in an indifferent manner, finally promises to marry him when he has amassed a fortune. The young man is overjoyed, returns to his studio and is hard at work when a model, a poor but



(Continued on page 12.)



AMONG THE EXHIBITORS.

John Wallace, of New Philadelphia, Ohio, has recently opened a picture theatre in Marion, Ohio. It is said to be the finest in that city and is doing a big business.

Capt. W. H. French and wife are making many improvements in their Greenland picture theatre at Norfolk, Va.

Fred Allein will build a picture theatre at 1450 Filmore avenue, Buffalo, N. Y.

McCarthy & Albright have taken a lease of the Palace Roller Skating Rink, Lock Haven, Pa., and will turn it into a picture theatre. J. A. Dowling will be the manager.

The Vincent Amusement Company has opened a picture show with vaudeville at the Lyric Theatre, Allentown, Pa.

Fullerton & Eldredge have enlarged their picture theatre at Newburyport, Mass., to accommodate 1,200 people. It formerly seated 700.

Frank S. Morse has sold his Fairyland Theatre at Nebraska City, Neb., to Wallner & Schnitzen. Mr. Morse will continue in the employ of the new proprietors.

S. P. Baker has opened a new picture theatre at Wheeling, W. Va.

The J. D. Wheelan Film Company, of Dallas, Tex., has increased its capital stock from $50,000 to $100,000.

The Princess Theatre of Peoria, Ill., will be operated as a picture theatre during the summer.

The Edsonia Picture Theatre at Wrightsville, Pa., has been remodeled to conform to the new Pennsylvania law.

The Gaiety Amusement Company, of Raleigh, N. C., will open a picture theatre in that city June 5th. It will be known as the "Revelry."

The Standard Theatre, Pekin, Ill., will open as a picture theatre June 1st.

The new Parkola picture theatre of Iola, Kan., opened for business Monday, May 17th.

The Majestic Theatre, Des Moines, Iowa, put on pictures for the summer beginning May 15th.

Frank Gift has bought the Colonial picture theatre at Warsaw, Ind., formerly operated by W. S. Nusbaum.

L. Richards, of Chicago, has taken a lease on the old Savoy theatre, Houghton-Calumet, Mich., and will operate it as a picture theatre. He is making extensive improvements.

Berscheit & Voss, lessees of the Ottawa theatre, Ottawa, Ill., opened with a new picture equipment May 18.

Sabourin Bros. have completed their motion picture theatre at Sandy Hill, N. Y. It will be called the "Scenic Temple."

J. M. Ogden and H. Reynolds have opened a picture theatre at Little Valley, N. Y.

The new Lumberg Theatre at Niagara Falls, N. Y., will open for the summer as a picture theatre with vaudeville. It will accommodate 7,500 people.

The Genesee Theatre Company of Rochester, N. Y., has turned its big skating rink on South Avenue into a picture theatre. It will seat 1,300 people.

The Palace Electric theatre of Pekin, Ill., opened May 15.

M. Sandusky, of Rome, N. Y., has sold his interest in his fruit and newstand and will devote all his time to the Casino picture theatre.

The Lyric Picture theatre of Annapolis, Md., has been materially improved. Fans have been installed; a new stage built and everything newly painted and decorated.

Belle Paree picture theatre, Bergen avenue and 145th Street, New York, has been redecorated, fans have been installed and everything put in shape for the summer season.

S. D. Johnson will build a new picture theatre at Trenton, Mo.

NI-MO DOES IT.

Do you want something that will make the pictures stand out sharp and lifelike on your screen; that puts a delicate silken finish on the costumes and improves the flesh tints? Hennegan & Stopper's Ni-Mo screen is guaranteed to do all these things for you. Writing to The Film Index about this discovery, Mr. Hennegan says that he got the idea from his experience in printing half-tones. Mr. Hennegan was connected with the Hennegan Show Print, of Cincinnati, O., for more than 22 years, and is personally known to the editor of this paper. If his discovery will improve motion picture projection to the same degree that he was able to improve half-tone printing it will have accomplished a great deal. We do not hesitate to say that Mr. Hennegan is a man to be relied upon.

INJUNCTION GRANTED.

Court Issues Order Restraining Oklahoma Company from Making Motion Pictures.

The Motion Picture Patents Company's application for a preliminary injunction restraining the Oklahoma Natural Mutoscene Company from making motion pictures with a camera which infringes upon the patents held by the Edison Manufacturing Company, has been granted by Justice Wright of the Supreme Court of the District of Columbia.

The hearing was held before Justice Wright in Washington, D. C., on Friday, May 1, and the affidavits and arguments were presented by Melville Church, Esq., on behalf of the Motion Picture Patents Company. Last week Justice Wright granted the injunction asked, and signed an order restraining the Oklahoma Company from making, using or selling motion pictures, the product of an infringing camera.

This injunction and order will be followed by a request for a permanent injunction and an accounting for damages.

GANE GETS PHILADELPHIA HOUSE.

William J. Gane, until recently proprietor of the Manhattan Picture Theatre on Sixth Avenue, near 33d Street, New York, has taken a lease on the old Eleventh Street Opera House, Philadelphia, Pa., which has been for years the home of Dumont's Minstrels, and will turn it into a picture theatre. Mr. Gane will open the house under the new policy about June 1. Many improvements are being made. James H. Simpson is to be the manager.

PERSONAL.

A. R. Boom, of the Theatre Film Exchange, Birmingham, Ala., was in New York during the week of May 22.

E. H. Montague, Chicago representative of Pathe Freres, was in New York during the week of May 29. He made a brief call at the office of The Film Index.

S. Max Walkinshaw, general manager of Lyman H. Howe's attractions, with offices at Wilkes-Barre, Pa., sailed for Europe on the White Star liner Baltic, Saturday, May 22. He will be abroad for several weeks looking over the foreign picture situation.



A Good Rule to Follow

"If your film service is not satisfactory — get one that is."

Try ours—write us for prices.

GEO. K. SPOOR CO. (Inc.)
"RENTERS OF FILM"
62 North Clark Street
Chicago, Ill.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

WANTED TO BUY

A second hand Moving Picture Camera. Must be in good working order, have magazines large enough to hold no less than four hundred feet of film. Price must be reasonable. State price, "Make" of Camera, etc. Address, H., P. O. Box 436, Vancouver, Wash.

FOR SALE

FOR SALE.—One-half interest in one of the largest M. P. theatres in Colorado, paying 80 per cent. Price $3,000. Address: Theatre, care The Film Index.



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs** to extend over five feet high. **$150**

Released May 31st

THE LOST HEIRESS

There is great excitement when the little girl disappears and great joy when she is found again. But what troubles between that time.

Length, 585 feet

FATHER'S GLUE

The boys have lots of fun with father's glue, but not so the poor sufferers.

Length, 320 feet

Released June 3rd

ARE YOU THE MAN?

A bet causes all the trouble. He is a regular sport, but at the end he gives in and confesses that he is the man.

Length, 515 feet

My Friend, The Indian

A funny notion, a funny motion and a great deal of commotion.

Length, 345 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

PINK LABEL

ELECTRA

CARBONS

Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption

Insist on Getting the Genuine. Don't Accept Substitutes
All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

An Improvement for Increasing Receipts

The NI-MO SCREEN

A WONDERFUL PREPARATION FOR MOVING PICTURE SCREENS. SAVES ELECTRICITY. AND MAKES THE PICTURE STAND OUT REALISTICALLY LIFELIKE. PUTS A SILKEN FINISH ON COSTUMES OF SONG SLIDES AND COLORED FILMS.

Used successfully at The NI MO Theatre for the past four months, and now placed on the Market for the first time. By Express prepaid $8.00 per package. Enough for any ordinary Screen. Send the money with the order.

Manufactured and For Sale Only by

HENNEGAN & STOPPER, Ni-Mo Theatre Bldg.
Ninth and Monmouth, NEWPORT, KY.

REFERENCE:
Central Savings Bank & Trust Co., Newport, Ky.

WE CAN BE OF USE TO YOU

WE SELL—Moving Picture Machines and Supplies, Repairs for all Makes, Colors, Limes, Ozone, Ether, Etc.

WE MANUFACTURE—Oxy Hydro Gas, 20th Century Erko & Odeon Stereopticons. Slides of every Description. Advertising Slides a Specialty.

ERKER BROS. OPTICAL CO. 604 Olive St., St. Louis, Mo.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 1908



If you object to being a target for the TRUST, communicate with
MULLIN FILM SERVICE

Syracuse, N. Y. Watertown, N. Y. Scranton, Pa.
Minneapolis, Minn. Kansas City, Mo.

VITAGRAPH CO. OF AMERICA.

(Continued from page 9.)

pretty woman, enters with her little daughter. They take their position on a pedestal when suddenly the woman staggers and falls. The artist assists her to the couch, gives her a stimulant and she partially revives. She realizes, however, that she has but a short time to live and begs the artist to care for her little child. He grants the request and solemnly swears to care for the little one as the mother passes away.

Returning to the artist's sweetheart we find a wealthy elderly suitor urging her to become his wife and supplementing his protestations of love by presenting her with jewelry. She hesitates for a while, then forgetting her former promise, agrees to marry the man of wealth. She goes at once to the artist's studio to break the engagement. The young man greets her rapturously, the young lady noticing the adopted child, sees a way to break the engagement without attaching blame to herself. The artist tries to explain, but without success. He is told to choose between the young lady and the child and when he refuses to turn the orphan out, his engagement ring and freedom is given him.

A lapse of ten years has brought many changes.



The orphan has grown to a beautiful girl of 18, while fortune has been kind to the artist. We find the pair in their very handsome home as the butler enters and announces a caller. The lady, upon being ushered in, proves to be the artist's fiancee of ten years before, now a widow. He courteously but formally bids her welcome. She at once makes ardent love to the artist who plainly shows his displeasure and repulses her advances. Thereupon the widow leaves the room in anger and the young lady, entering and noticing the artist's embarrassment, asks the meaning of it and is told of the incident. Relief and joy at once beam from the girl's eyes, the artist reads in her expression her love for him, takes her in his arms and asks her to become his wife.

"THE ORIENTAL MYSTIC."—Miss Weatherby, a maiden lady of uncertain years, is interrupted in her work by the sudden entrance of Omar, a Turkish lace vender, into the room. At the same time her



niece, Gwendolin, enters and the Turk is immediately struck by her beauty. The girl becomes frightened at his queer actions, screams and a couple of policemen rush in and attempt to arrest the Turk. He dives between their legs, runs through the hallway, stops before a hall rack and disappears from view. The officers search the entire house, but find no trace of him. Shortly afterward a servant in dusting the furniture comes to the rack and is frightened at the sight of Omar issuing apparently from the mirror. The police again appear, but Omar evades them by vanishing through or into another mirror. They can see him plainly, but at the same time are unable to catch him. Leaving the house and walking down the street the Turk comes upon a woman carrying a dress-suit case. She drops it on the ground for a moment, Omar jumps inside and is carried away. By a strange coincidence the lady goes to Miss Weatherby's and opens the suit case. Omar jumps out and is surprised to find himself back to his original starting place. He turns around and round against the wall leaving a Turkish pattern in his wake and at the same time disappearing. The officers are again called, roll up the pattern and finally secure the elusive Turk. They overpower him, put hand-



cuffs on and start to drag him off when again he disappears, leaving only his clothes in their hands. The policemen are scared to death, leave the house; the clothes roll up in a ball and roll out of the room. The house maid comes out and see the rug, as she thinks it, hangs it on the clothes line and commences beating it. She is surprised and likewise frightened as she sees Omar hanging on the line a captive. She calls the officers, who take the Turk, much to his chagrin and the joy of the women.

MAYOR McCLELLAN'S JOKE ON CONEY.

One day last week Mayor McClellan sent for all the newspaper reporters and when they had gathered about his desk, he told them that he was going to close Coney on Sunday. That was great "copy" and column after column was printed regarding what the Mayor said to the newspapers; what he said to Police Commissioner Bingham; what the showmen at Coney Island said about the Mayor (unfit for publication); what Commissioner Bingham said he would do, etc., etc. All the rest of the week Mayor McClellan sat in his front office receiving delegations with court orders restraining him from closing their particular places of amusement and listening to speeches regarding the "blue laws" and the necessity of keeping the people's play ground open.

Down at Coney mass meetings were held denouncing the Mayor and the Police Commissioner and the Sunday laws. Resolutions were adopted and lawyers were hired. Some Sunday programs were modified and various devices were hatched up to prevent the treatened closing.

Fred Thompson, of Luna Park, who is one of the most resourceful of showmen, hit upon a plan to turn his park into one big educational institution. Accordingly signs, of which the following are examples, appeared on the fronts of all the shows in the park enclosure:

"DRAGON'S GORGE":
Institute for the practical demonstration of gravitation.

"BURNING OF THE PRAIRIE BELLE":
Institute of heroism. A visualized presentation of John Hay's poem dealing with Jim Bludso.

"WITCHING WAVES":
Institute for the study of wave currents.

"CHUTE THE CHUTES":
An exhibition for the practical demonstration of rapid transit as applied to elevated communities.

"SAVED BY WIRELESS":
Professor Jack Binns's college for the study of the wireless telegraph.

"INTERMINAL RAILWAY":
A common carrier—chartered under the laws of New York State.

"THE TICKLER":
Medical institute for the cure of indigestion.

"RED MILL":
A model for the study of sea level canals as applied to Panama.

"OCEAN WAVE":
Institute for seagoers. Lessons in the prevention of seasickness.

The park entrance bore the label: "Luna Park, Institute of Science."

Sunday came and the forces of Coney were on the qui vive. Doors were opened cautiously, but as the police made no effort to close them, the proprietors took heart and proceeded to do business as usual. There was a big crowd at the Island and everybody had a good time unmolested by the hated minions of the law.

Monday morning a few warrants were issued for persons who were alleged to have broken the Sunday laws. Commissioner Bingham announced that the majesty of the law had been preserved, or vindicated, or something like that: Mayor McClellan declared that the result was entirely satisfactory to him and fully in accord with his wishes and expectations, also, that a test case would be made on some one of the arrests to be made; so there's an end to it.

IN THE MEANTIME—SEE THE PICTURES.

Writing of new discoveries in words, plays and amusements, Millicent Easter, the clever dramatic critic of the Columbus, Ohio, "Press," takes notice of the motion picture in this bright and convincing manner:

Now learned men and thinking women look at us and shake their heads and say: "The country is moving picture mad—What are we coming to?"

Others take up the same theme and preach to the new generation and say over and over again with parrot-like precision: "In my day such foolishness would not have been tolerated—Moving pictures, indeed—what nonsense."

But, look and listen.

Go to any of the first class moving picture shows and you will have a surprise.

Who are the "regulars?"

The old men and the old women, who would make you believe that they go merely "to please the children" who accompany them.

They go to please themselves—and that is as it should be.

Every moving picture house—where first class pictures are shown—is an institution of learning.

The beauties of nature and the picturesque places of the four corners of the earth are brought to us for a few cents.

If the moving pictures are of a laugh-producing nature—bubbling over with good, clean fun, then the moving picture house is a health resort.

There is no denying the fact that a hearty laugh is better than a visit from the family physician.

And this brings us back to the beginning. How did the public amuse itself without the moving pictures?

"A passing fad," remarks the cynic.

Well, let the fad pass—providing, of course, that something better is discovered to fill the vacuum created by the absence of moving pictures.

And there you are.

The man who discovers the successor to the moving picture show, the successful rival to the film, will discover a fortune at the same time.

We welcome every discovery that has a tendency to amuse and educate. At present we are quite satisfied with the moving pictures as a form of innocent diversion, but, if there is something better—something undiscovered—let us have it, quickly.

But don't wait for a newer diversion, make the rounds and see the wonderful triumphs of the camera over the world-old force—motion.

HITS THE SALOON TRADE.

The Salem News, Salem, Mass., has this to say for the picture theatre: "It has been said that the number of people who frequent the saloons is not so large this year as in other years and that not so much money is being spent and one reason given for this is the counter attraction of the moving picture and vaudeville program served to the people at five and ten cent prices. It is figured that the people want a place to pass away the time and enjoy themselves a bit, and from the way that these houses are patronized and the fact that the same amount of money is not being taken in by the saloonists, it would seem to be proved that the picture houses are a counter attraction that serve to entertain quite a crowd that if the show prices were higher, would drift into the saloons."

More proof that the picture theatre is a great moral force in any community.

SUES "INDEPENDENT" EXCHANGE FOR BAD SERVICE.

Joseph Linek and R. E. Fulton, proprietors of the Columbia picture theatre, Cleveland, Ohio, have sued the Cleveland Film Exchange for $300 damages, alleging that the service given them was so bad that it drove customers away. The Cleveland Film Exchange does not give "licensed" service. Rather tough on the "independent" pictures.

HAYMAN GETTING BUSY.

A. C. Hayman, of the Moving Picture Service Company, Syracuse, N. Y., has secured from W. P. Baker, secretary of the Chamber of Commerce of that city, a list of towns within a seventy-mile radius of Syracuse, with a view of securing locations for picture theatres. Mr. Hayman says that he is out to build a theatre in every town of 1,000 and over that is within easy distance from Syracuse. Watch Hayman's smoke.

Gaumont Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Tuesday, June 8th, 1909

A MOTHER'S CHOICE

Drama . . . . . Approximate length 806 feet

Release, Saturday, June 12th, 1909

A STRONG DIET

Comedy . . . . . Approximate length 598 feet

HISTORICAL FAN

COLORING, EXTRA $7.25

Panorama . . . . Approximate length 278 feet

Urban-Eclipse Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Wednesday, June 9th, 1909

TWO HEROES

Drama . . . . . Approximate length 564 feet

THE RACE COURSE

Sporting . . . . Approximate length 436 feet

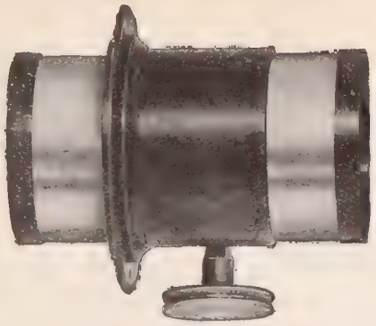
Write for Advance Film Descriptions

George Kleine

IMPORTER OF

Gaumont and Urban-Eclipse Films

52 State Street, CHICAGO, Ill.
19 East 21st Street, NEW YORK



Bausch & Lomb Projection Lens

FOR fifty years the Bausch & Lomb Optical Co. have been manufacturing lenses of all kinds and all sizes. They produce more high class optical goods than any other factory in the world. Their Projection Lenses are the accepted standard for moving picture machines and stereopticons, and are found on every high class outfit.

¶ *Every* dealer would sell *only* Bausch & Lomb Lenses if it were only a question of *quality* and not of profit.

¶ The exhibitor has a right to demand the best obtainable; if he does this and gets it, his machine will be equipped with a Bausch & Lomb Projection Lens.

¶ Send for Projection Lens Booklet.

¶ PRISM is our little lens expositor. Send for copy D, free on request.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

The Film Index

is Received and Read by More Picture Theatre Managers than any other publication that prints Motion Picture Information.

It Gets Results for Advertisers, Too.

Did you ever stop to think What

SELIG FILMS

mean?
A Show to Crowded Houses Always.

Released June 3, 1909

FIGHTING BOB

Code Word "Bob."
Length, 995 feet.

If You Want Results Get in touch with your film exchange quick and order Selig's next.

THE SELIG POLYSCOPE CO.

(INC.)
45, 47, 49 Randolph Street
Chicago, Ill., U. S. A.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, June 1

Vitagraph "High Art" Sensational Film

OLIVER TWIST

With **Miss Elita Proctor Otis** as Nancy Sykes, the role which this eminent actress has made famous throughout the world.

Length, 995 feet

Saturday, June 5

THE TRUER LOVE

A pretty love story in which a young artist is jilted for an old, but wealthy suitor. He adopts the orphan daughter of a model, gains fame and riches. 10 years later his former fiance, left a widow, endeavors to renew the old relations, is repulsed and the artist's ward becomes his bride.

Length, 575 feet

THE ORIENTAL MYSTIC

Picturing the exciting experience of Omar, a Turkish lace peddler, who by a series of clever tricks eludes the police only to be unconsciously captured by the cook.

Length, 395 feet

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Trade Mark

BIOGRAPH FILMS

Trade Mark



WHAT DRINK DID

Released June 3, 1909

ERADICATING AUNTY

A very funny comedy in which a newly married couple is enabled to rid themselves of the odious presence of Aunty and her friend, the Minister, with the assistance of a theatrical comedian friend. The situations are extremely funny, yet logical.

Length 545 feet

Released June 3, 1909

HIS DUTY

One of the strongest, short dramatic subjects yet produced, depicting the story of a young policeman whose duty it became to arrest his own brother for burglary.

Length 429 feet

Released May 31, 1909

WHAT DRINK DID

A powerful moral lesson in Biograph Pictures

This is a most interesting subject with a strong moral. It shows how easy it is for a man to fall into intemperance through the thoughtless invitation of his friends.

One drink starts him on the downward path, making a veritable brute of him. Failing to realize his loathsome, sinister condition until, during a saloon brawl, he is the cause of the death of his own child. **Length 913 feet**



ERADICATING AUNTY

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street, New York City

NOTE—The Corporate Name of the American Mutoscope and Biograph Company has been changed to BIOGRAPH COMPANY

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
June 3	What Drink Did	Drama	913
May 31	His Duty	Drama	429
May 31	Eradicating Aunty	Comedy	545
May 27	The Cricket on the Hearth	Drama	965
May 24	Eloping with Aunty	Com.	614
May 24	Two Memories	Drama	318
May 20	Resurrection	Dram.	999
May 17	The Jilt	Dram.	997
May 13	A Baby's Shoe	Drama	999
May 10	Jones and the Lady Book Agent	Com.	585
May 10	The French Duel	Com.	407

EDISON CO.

June 4	The Hold-Up Heid	Comedy	160
June 4	A Wife's Ordeal	Drama	840
June 1	The Curfew Bell	Drama	960
May 28	A Child's Prayer	Drama	660
May 28	Prof. Fix Fixed	Comedy	340
May 25	Brothers in Arms	Drama	975
May 21	The Sandman	Com.	685
May 21	Little Miss Moffitt and Simian Stone	Com.	300
May 18	A Somnambulistic Hero	Dram.	900
May 14	The Pony Express	Drama	765
May 14	See a Pin and Pick It Up	Com.	350
May 11	Lunatics in Power	Com.	945

ESSANAY CO.

June 2	The Sweeping Tonic	Com.	625
June 2	The Dog and the Sausage	Com.	350
May 26	Annie Laurie	Drama	850
May 26	Scenes from the World's Largest Pigeon Farm	Scenic	160
May 19	The Indian Trailer	Dram.	1,000
May 12	The Bachelor's Wife	Com.	550
May 12	Mr. Fly	Com.	450

GAUMONT.

June 5	Saved from Conviction	Dram	812
June 1	The Cripple's Marriage	Com.	522
June 1	The Good Omen	Com.	413
May 29	The Accusing Double	Drama	891
May 25	The Blind Man of Jerusalem	Drama	648
May 25	The Glories of Sunset	Scenic	285
May 22	Justice or Mercy	Dram.	400
May 22	A Guest's Predicament	Com.	471
May 18	The World Upset	Com.	297
May 18	The Policeman Sleeps	Com.	344
May 18	He Couldn't Lose Her	Com.	282
May 15	The Actor's Mother	Dram.	743
May 15	Free Champagne	Com.	143

KALEM CO.

June 4	A Child of the Sea	Dram.	455
June 4	The Omnibus Taxicab	Trick	250
June 4	$5,000 Reward	Com.	170
May 28	A Poor Wife's Devotion	Drama	800
May 28	A Pig in a Poke	Com.	150
May 21	The Girl Spy	Dram.	865
May 14	Good for Evil	Dram.	870

LUBIN MFG. CO.

June 3	Are You the Man?	Com.	500
June 3	My Friend the Indian	Com.	345
May 31	The Lost Heiress	Dram.	580
May 31	Father's Glue	Com.	320
May 27	A Bride Won by Bravery	Drama	835
May 24	Officer McCue	Com.	695
May 24	Mr. Inquisitive	Com.	248
May 20	The Smuggler's Daughter	Dram.	990
May 17	The Press Gang	Dram.	630
May 17	Faded Flowers	Dram.	305
May 13	The Right to Labor	Dram.	850
May 10	A Golden Lie	Dram.	950

PATHE FRERES.

June 5	Protector of Animals	Com.	236
June 5	Soldier's Dream	Dram.	489
June 5	Gambler's Honor	Dram.	259
June 4	A Bruised Heart	Dram.	492
June 4	Carnival at Nice, 1909	Scenic	499
June 2	Saved by a Waif	Dram.	712
June 2	Making Tambourines	Ind.	266
May 31	An Uninvited Guest	Dram.	417
May 31	Advantage of Aviation	Com.	522
May 29	A Visit to the London Zoological Gardens	Scenic	584
May 29	Bottled Up	Com.	371
May 28	Miss Faust	Com.	623
May 28	Alphonse Gets in Wrong	Com.	341
May 26	Profitable Marriage	Drama	502
May 26	An Obliging Friend	Com.	489
May 24	The Bondsman's Fate	Dram.	367
May 24	Cured by Gymnastics	Com.	564
May 22	Cartouche	Dram.	925
May 21	Daunted by His First Love	Dram.	548
May 21	Land of the Midnight Sun	Scenic	446
May 19	Pere Milon	Dram.	610
May 19	Blessings Sometimes Come in Disguise	Dram.	338
May 17	The Beggar's Coin	Dram.	548
May 17	Fountain of Youth	Com.	354
May 15	A Woman's Heart	Dram.	394
May 15	The Two Donkeys	Com.	298
May 15	A Distracted Man	Com.	262
May 14	Manufacturing Steel Rails	Ind.	574
May 14	A Faithful Old Horse	Dram.	394
May 12	The Hunter's Grief	Dram.	974
May 10	Mireille's Sincere Love	Dram.	528
May 10	A Striking Resemblance	Com.	384

SELIG POLYSCOPE CO.

June 3	Fighting Bob	Drama.	995
May 27	A War Time Sweetheart	Drama	1,000
May 20	Hunting Big Game in Africa	Dram.	950
May 13	In the Bad Lands	Dram.	1,000

URBAN ECLIPSE.

June 2	Tender Cords	Dram.	628
June 2	Magic Carpet	Magic	357
May 26	How Jones Paid His Debts	Com.	604
May 26	Panther Hunting on the Isle of Java	Scen	357
May 19	Objections Overcome	Dram.	430
May 19	Caught in the Cliffs	Dram.	545
May 12	A Timely Apparition	Dram.	601
May 12	Wilbur Wright and King Edward VII.	Topical	166
May 12	Bamboo Pole Equilibrist	Scenic	106

VITAGRAPH CO.

June 5	The Truer Love	Drama	575
June 5	The Oriental Mystic	Com.	395
June 1	Oliver Twist	Drama	995
May 29	The Empty Sleeve	Drama	590
May 29	He Couldn't Dance, but He Learned	Com.	400
May 25	Cigarette Making	Ind.	625
May 25	Old Sweethearts of Mine	Drama	355
May 22	Jephthah's Daughter	Biblical	605
May 22	Solomon's Judgment	Biblical	295
May 18	Teddy in Jungleland	Com.	525
May 18	Bridget on Strike	Com.	455
May 15	A False Accusation	Dram.	625
May 15	Dime Novel Dan	Com	280
May 11	For Her Country's Sake	Dram.	655
May 11	The Infernal Machine	Com.	800

PATHÉ FRÈRES FILMS

ANOTHER TRIUMPH

FILM D'ART

LA TOSCA

By VICTORIEN SARDOU

Portrayed by M. Le Bargy, M. Alexandre, Mme. Cécile Sorel of the Comedie Francaise, and M. Mosnier of the Odeon, Paris.

LENGTH 1075 **EXTRA CHARGE, $10.00**

To be Released, Wednesday, June 9, 1909

Week of May 31, 1909	Length
Uninvited Guest	417
Advantages of Aviation	522
Saved by a Waif	712
Making Tambourines	266
A Bruised Heart (Colored)	492
Carnival at Nice, 1909	499
Protector of Animals	236
Soldier's Heart	489
Gambler's Honor	259

Week of May 24, 1909	Length
The Bondsman's Fate	367
Cured by Gymnastics	564
Profitable Marriage	502
An Obliging Friend	489
Miss Faust (Colored)	623
Alphonse Gets in Wrong	341
Zoological Gardens, London	584
Bottled Up	371

New York
41 W. 25th Street

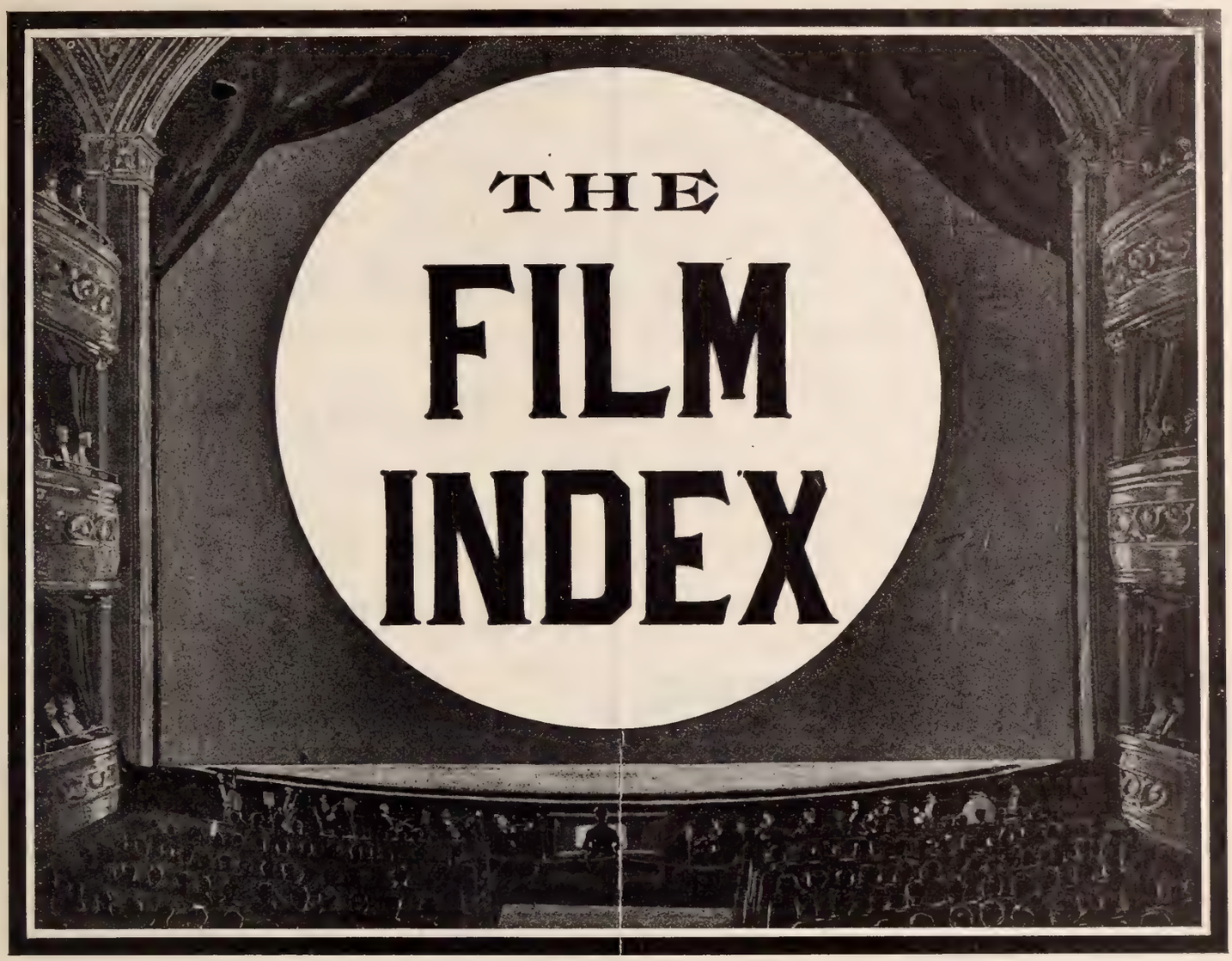
Chicago
35 Randolph Street

New Orleans
813 Union Street

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

JUNE 12, 1909
WHOLE NUMBER 164



IT'S EASY TO MAKE MONEY
with the right kind of tools

Good film subjects are your tools. A reputation for delivering the

Highest Grade of Film Service

at no higher cost to you is our principal tool

THINK IT OVER—AND BE QUICK WITH THAT INQUIRY

Pittsburg Calcium Light & Film Company

Eastern Offices :
Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.

Western Offices :
Des Moines, Iowa
Omaha, Neb.
Cincinnati, Ohio

The reason why
OUR
FILM SERVICE

cannot be compared with others is, that we purchase from one to three copies of every subject manufactured by the Licensed Manufacturers, and you can get what you want when you want it.

Write today for our SPECIAL SERVICE PROPOSITION

O. T. CRAWFORD FILM EXCHANGE CO.

Licensees of Motion Picture Pat. Co.

1401-1405 Locust St., St. Louis, Mo. 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.
231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. 311 Chauncey St., Brooklyn, N. Y.

The Edison Kinetoscope and Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

EDISON FILMS

NEW SUBJECTS

Released, June 1, 1909

No. 6465 **THE CURFEW BELL**

Code, VERLENGSEL **Approx. Length, 960 feet**

A well portrayed reproduction of the story from Cromwell's time, of the girl who saved her lover sentenced to be shot when curfew should ring one night, by swinging from the clapper of the bell in the belfry, and thereby preventing the bell from ringing, as was its nightly custom.

Released, June 4, 1909

No. 6466 **A WIFE'S ORDEAL**

Code, VERLEPPING **Approx. Length, 840 feet**

A story of a husband's unfounded jealousy, his murderous assault upon the supposed lover, the efforts of the wife to save the husband by giving false testimony, the husband's sentence to prison, his release and final discovery of his wife's innocence.

No. 6467 **THE HOLDUP HELD UP**

Code, VERLERNEN **Approx. Length, 160 feet**

"Buck" Malley, a thief, holds up Mr. Shaugnessy, a wealthy pedestrian. "Spider" Burke, another crook, forces Malley at the point of a gun to give up his spoil. Mr. Shaugnessy, however, turns the tables on both by getting possession of Burke's revolver. He gets back his money and causes the thieves to be locked up.

NEXT WEEK'S SUBJECTS

Released, June 8, 1909

No. 6468 **The Legend of Sterling Keep** **Romantic Drama**

Code, VERLES **Approx. Length, 1000 feet**

Released, June 11, 1909

No. 6469 **The Boots He Couldn't Lose** **COMEDY**

Code, VERLETSEL **Approx. Length, 600 feet**

No. 6470 **BUYING MANHATTAN** **HISTORICAL INCIDENT**

Code, VERLETZBAR **Approx. Length, 400 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**

DEALERS IN ALL PRINCIPAL CITIES

Gaumont Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Tuesday, June 15th, 1909

Hunted to the End

Drama . . . . . Approximate length 717 feet

A Paying Business

Comedy . . . . . Approximate length 285 feet

Release, Saturday, June 19th, 1909

The Cry from the Well

Drama . . . . . Approximate length 812 feet

Urban-Eclipse Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Wednesday, June 16th, 1909

The New Footman

Comedy . . . . . Approximate length 569 feet

Modern Algeria

Scenic . . . . . Approximate length 396 feet

Write for Advance Film Descriptions

George Kleine

IMPORTER OF

Gaumont and Urban-Eclipse Films

52 State Street, CHICAGO, Ill.

19 East 21st Street, NEW YORK

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 24. June 12, 1909. Whole No. 164.

Published by
THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
(Subject to discount on time contracts.)

Whole Page,	11⅛ x 9	$84.00
Half "	5⅝ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building,
Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

MURDOCK'S PHILOSOPHY.

From his series of wild proclamations against a self-created bugaboo, which he calls a "trust," Mr. Murdock has switched to philosophy or sophistry, his latest being upon the subject of "judgment." Two columns are devoted to words which lead up to the statement that the success of the "independent movement" is founded on "years of practiced judgment."

His next conclusion is that the secrets of vaudeville success was that when a manager came to talk business he meant what he said. "We tried no trickery. The tricksters were soon eliminated because we were aware that the future of the business depended upon men whose judgment was decisive and who, therefore, had awakened the confidence of their fellow men. The successful man's word is equal to his bond."

Next, Mr. Murdock points out one of the difficulties in the motion picture field. He says: "This is one of the difficulties, the obstacles, which is confronting the exchanges and exhibitors in the motion picture field. They are too readily swayed by the judgment of others—they trail in the wake of the man with the talkiest tongue."

What remarkable foresight, judgment and experience led the so-called "independents" to bring to America the dead stock of pictures which had accumulated in the studios of all Europe for the past year, and hope to create a market for them here?

There was an exhibition of some of the profound judgment of which the "independents" boast. It was the plunger's judgment, of which Mr. Murdock writes in his "timely talk." The correct term for "plunger's judgment" is "gambler's chance." That is really what Murdock and his associates took when they embarked in the film business. They estimated that there would be a certain percentage of exhibitors who would be dissatisfied with almost any proposition that was offered them; then they estimated that cut prices and similar cheap trade tricks would gain the patronage of a few more. On this much they were certain of; the gambler's chance came in on the possibility of establishing a permanent business on what a gambler would call a "shoe-string."

Fortunately for Murdock's plans the several ex-licensed exchanges which he took into his camp, were well supplied with good license film subjects. With this stock as a basis the service would be padded out with what foreign subjects which could be obtained and a fairly good front maintained for a month or two. There is a limit to the life of a film; the subjects which the exchanges had when they left the Patents Company are now about worked out. The result is that from every part of the country exhibitors are trooping back to the licensed exchanges, exclaiming "Never again."

Then there's that talk about "eliminating the tricksters." There will be nothing left to the "independents" when Murdock eliminates all the tricksters. When the Patents Company got rid of them they went over to Murdock, who received them with open arms.

Exhibitors generally are beginning to realize that they were too ready to listen to the "talky-talk" of Murdock and his crowd of "hot-air merchants."

There was Swanson and Streyckmans and Laemmle who made more fuss than a Western cyclone, and did about as much good for the business. Swanson's wind gave out some time ago. Streyckmans gave up his missionary work and is reported to have gone to Europe to discover some more pictures Laemmle's ads are still working—telling the trade about the wonderful pictures of the "independents," of which Laemmle tells the Moving Picture World: "Foreign humor is not quite understood by American audiences, and it would be a good thing if the plots and scenarios were furnished from this side of the Atlantic."

All this proves that the claims of the Murdock "independents" is, and has been from the first, just wind and noise and black-face type. There is really nothing to Murdock's talk about "judgment" but more wind. As we have said before, Murdock thought he saw a chance to get into a growing business. He calculated that if he could make sufficient showing he had a chance of being taken into the big American combination, but before this he has discovered that all those chances were long since discounted.

Murdock's long theatrical experience taught him, among other things, one of the favorite tricks of that trade: trailing. It is a favorite pastime of theatrical managers to steal the ideas of other managers, if the idea coveted is not securely nailed down and otherwise protected. Let one manager produce a play successfully and there are a dozen others ready to steal it if it is not protected by copyrights and a big bank roll. Of course there is no copyright on the film business to prevent Murdock, or any one that feels so disposed, from getting into it, but they must not steal licensed pictures; they are copyrighted.

Even the profound judgment of Murdock is sometimes at fault. It is generally known to the theatrical profession that his attempt at producing musical shows in Chicago was unsuccessful and cost him a pretty penny. He gave it up after two consecutive failures.

Then there is the vaudeville business in which he claims to have made such a phenomenal success. Negotiations have been on for the past two weeks looking toward his retirement from that field so that he may give his entire time to the "independent movement" in motion pictures. That's what he says.

It has been intimated that his partners have become dissatisfied because he has been devoting too much time to pictures and not enough to the vaudeville interest which he was selected to manage. Hence the desire to buy him out.

Again, there is a persistent rumor of an impending smash in that great vaudeville organization of which Mr. Murdock has said so much, and the inference is that he is looking for a soft spot to fall on when the explosion occurs.

After all Murdock's prating of superior virtues that fact still remains that he is trying hard to gain a foothold in the motion picture business. He lacks any particular recommendation and is trying to make up his shortcoming by criticising others. Service he has not, but by holding up the "trust" bugaboo to the exhibitors he hopes to coax some of them to him. Fortunately for those exhibitors who were first tempted by Murdock's specious promises, they are fast realizing that it's the pictures that draw the business and not the promises. As Laemmle said: "Foreign humor is not quite understood by American audiences." Neither are Murdock's promises understood by American exhibitors; they want to see the goods.

A WORN-OUT COMPLAINT.

Isn't it singular that, with the inauguration of each new form of public amusement, someone always rushes into print with the objection that this particular form of amusement "is debauching our girls." The objection has become a hackneyed phrase and is the favorite complaint against almost every form of popular amusement that has been invented. Just now it is being used against the motion picture entertainment. The term is made use of principally by clergymen who, with some few exceptions, condemn any form of amusement which they are unable to control, or which emphasize the slender influence which they exert over their respective flocks.

Preachers and teachers of the youth of the land are mistaken in their conclusions. The fault is not in the amusements of the people, but in the failure of their teachings and the lack of parental influence. The susceptibility of girls to debauching influences is not increased by the amusements of which they partake; nor is any particular form of public amusement more offensive than another in this respect. Sunday-school picnics afford as many opportunities for the debauching of young girls as do the picture shows. Any occasion that brings the young people together is equally dangerous, no matter what the auspices may be. The trouble begins with the failure of the preachers and teachers and parents to properly guide and guard the young. If the young have become more susceptible to temptation it is a serious reflection upon the ability of the instructors of our youth; it proves that they have become derelict in the performance of their duties. Their railing against results serves to attract attention to that failure.

IMPORTANCE OF THE MOTION PICTURE.

Slowly but surely is the vast importance of the motion picture becoming apparent to thoughtful men and women. The following editorial excerpt from the Washington Herald forecasts the part those pictures will play in the preservation of human records:

The possibilities of the moving picture are beginning to appeal to the educator as strongly as they have to the purveyors of amusement. This device of photographic art and mechanical ingenuity has been of rapid development, and yet it appears to be only on the threshold of its possible utilities. Its susceptibility to abuse has led to some prejudice against its indiscriminate employment; but its contribution to innocent entertainment by far outweighs objections that should be easily obviated, while its capacity to realize figments of imagination may enlarge the vision in every field of life.

History is the tale of the past, while the moving finger of light writes upon the sensitized film the tale of the present. It is for the children and the students of generations yet unborn to delight in these vivid records of the civilization of this age that thus contributes a precious heritage to the future. If time will not turn backward in its flight, the old man with the scythe may thus be forced to look over his shoulder. What a retrospect that may be one can hardly realize. If this added art preservative were ancient today, what vivid realism could enlighten the pages of the past! The sage and the youth of the present could ponder and revel in the revelations now dimly reflected in ruins, cryptic inscriptions, and battered monuments. The minarets of fallen architecture would be illumined with shafts of light. The ceremonies and the tragedies of remote ages would repass before our eyes. The mysteries of the oldest civilizations could be revealed, and no longer as through a glass, darkly, but face to face, could we observe such comparatively modern spectacles as those of a Roman holiday, while even the darkest ages of mediaeval Europe would be illuminated.

But the vision even of the present is vastly widened. The delights and revelations of travel are brought almost to the threshold of home. The contemporaneous march of the mighty present is made to pass before our very doors. The life of California moves before eyes on the Atlantic seaboard and observers may behold the panorama of the streets of foreign cities within the radius of a few steps. The magic carpet of Aladdin thus becomes a reality. When the records of the phonograph are made resonantly vocal, sound and sight will be made to annihilate both time and space.

UNFAVORABLE CUSTOMS RULING.

Importers of motion picture films are in receipt of advices to the effect that the Government has decided not to accept the recent ruling of the Board of General Appraisers regarding the classification of films as photographs, but will adhere to the original position that films are dutiable as "articles in which collodion or any compound of pyroxlin is the component of chief value." As such films are dutiable at 65 cents per pound and 25 per cent. ad valorem. As photographs they would be dutiable at 25 per cent. ad valorem. An appeal has been taken to the Court of Appeals.

PITTSBURG PICTURE THEATRES "O. K."

Pittsburg's Superintendent of Buildings has completed an inspection of nearly 200 nickelodeons in Greater Pittsburg, and announces that they are all well equipped with safe-guards against fire, and that strict regulations governing them are observed. Every nickelodeon has an asbestos drop curtain, and its scenery slides are made of sheet iron. All are constantly inspected.

"Never put off until tomorrow, what you can do today" is an aphorism of such age, that the memory of man runneth not to the contrary, and is just as applicable today as it was in the ancient period in which it originated, for people procrastinate just as much today as they did then. The successful business man soon learns this maxim by heart and has it ever in mind during his business career and that accounts for his success.

We have been offering liability insurance to the motion picture exhibitors of the United States to protect them against losses and law suits resulting from injuries to their employees or their patrons caused by panic or defects in or about the premises. The successful business man has applied for the protection and has taken out a policy and received the advantage of our extremely low rates. The procrastinator is delaying his application. Are you one? Are you waiting to lock the stable door after the horse has been stolen?

Send in your application today to Mingle & Wood, 165 Broadway, New York City.

ESSANAY'S PLANT A MODEL EQUIPMENT.

Enterprising Chicago Motion Picture Firm Moves Into Its New Quarters.

The millions of dollars expended annually by the motion picture firms in America and abroad for the betterment of the industry, the enlargement of their plants and their producing capacities, is sufficient proof of the public's approval of the motion picture as a source of amusement and that the motion picture has come to stay. The insistent clamor of the nickel theater manager and his patrons for more films, more subjects, is to be satisfied now. The manufacturers are erecting plants of colossal proportions in order to supply the demand for more and better films.

The Essanay Company of Chicago is moving into its new quarters during the week of June 5. Covering several acres of ground, the buildings, within and without, models of beautiful architecture, the new plant is a fitting home for this enterprising motion picture firm.

The INDEX'S Chicago man recently enjoyed a visit to the new plant. The genial president of the company, Mr. George K. Spoor, first showed him through the company's handsomely furnished offices. They are models of neatness and system. We next went into the studio. Here we found G. M. Anderson, youngest and one of the most prominent men engaged in America today in the manufacturing of motion pictures. "Andy," as he is familiarly known by the trade, was overseeing the week of a dozen or more carpenters who were engaged in swinging into place a large framework for the overhead lights.

"We are going to have the most up-to-date stage equipment in the country," Mr. Spoor said. "We have facilities here for staging the most stupendous productions. We have more than doubled our lighting systems, and I feel safe in making the assertion that future Essanay productions will be fully equal to the output of other manufacturers either at home or abroad."

Immediately to the south of this excellent indoor stage and studio is a daylight studio. This will be utilized at all times when the weather is suitable for outdoor work.

Taking in all, both the indoor and outdoor studios are the marvel of perfection. Every up-to-date appliance to minimize time and trouble, and to assure the best results, has been installed.

Adjoining the indoor studio is the carpenter shop and paint frame. Skilled artists were busy on the bridges above. Two or three stage carpenters were building a padded cell for a scene from a story, soon to be released, "The Curse of Cocaine." It was not the usual painted upholstery but the real thing. Indeed, the solidness of the construction of scenic effects, the care and watchfulness of detail, would surprise one who has not been "behind the scenes."

The property room is handily adjacent. We find here, if one is permitted to use the old phrase, everything "from a needle to a haystack." Here is material for any sort of a scene from a drawing room in a Fifth avenue mansion to a corner in a boiler factory.

We went next to inspect the photographic department. The spotless cleanliness of these workrooms, so indispensable to the art, was prevalent. In the dimly-lighted developing rooms a dozen or more white gowned young ladies were busy putting the thousands of feet of celluloid strips through the various baths, or chemical processes, necessary in the developing of the films. The washing and drying departments, capable of handling 20,000 feet of film an hour, we found more inviting. The process here is a simple but delicate one.

The Essanay Company, indeed, is to be congratulated. Its facilities for turning out more and better films will insure the retention of the name an approving public has given it, as the one "House of Comedy Hits."

SUCCESSFUL MEETING ASSURED.

Secretary Miles Says There Will Be a Good Attendance at Atlantic City Convention.

Secretary Herbert Miles of the Film Service Association, is still working diligently for the success of the Atlantic City convention, which is scheduled for July 16, 17 and 18. "I have received replies from about all the exchange men in the country, and the great majority of them favor the meeting and will attend," said Mr. Miles. "The boys on the Coast and other parts of the far West say that they will not be able to come so far this season, which they regret, but all the rest express themselves as pleased with the idea of a few days' outing at America's favorite summer resort. All signs point to a good meeting."

As previously announced in THE FILM INDEX, the headquarters will be at Young's Hotel, which is opposite Young's Pier on the Boardwalk. This is most convenient to the beach and the principal attractions, and affords every facility for conventions. Many of the exchange men have visited Atlantic City and are familiar with its peculiarly soothing effect upon tired and overworked humanity. To those who have not enjoyed its pleasures Secretary Miles wishes to recommend its charms. The swish and swirl of the mighty Atlantic as it spends its force upon the sands induces sleep; the bracing air, laden with ozone, whets the appetite, which only the delicious sea food which there abounds can assuage. No more brilliant spectacle is to be seen than the parade of beauty and fashion which daily throngs the Boardwalk.

His advice to all exchange men is "to come and renew your youth by a dip in the exhilarating waters of the mighty ocean."

TRENTON STOPS PICTURE FIGHT.

The city authorities at Trenton, N. J., have abandoned the fight that was being made against the Taylor opera houses, which recently put in pictures. Regarding the matter, a member of the Common Council is reported to have said: "I believe that the moving picture places in the city are all excellently managed and except for some petty jealousies among themselves the proprietors of all are doing a fair business.

AMONG THE EXHIBITORS.

A new picture theatre is being built at 910 Third avenue, Baltimore, Md., at a cost of $2,000. It will be operated with pictures by Antonio F. Kralecek.

John Doerfler and Joseph Kessel have purchased Dreamland picture theatre at Middletown, Ohio, from George Thompson.

The Dixie picture theatre at Winchester, Va., is now changing its program daily.

J. E. Tierney of Sioux City, Iowa, has closed his Unique theatre and will devote his entire time and attention to the Scenic.

J. T. Hurst has bought the motion picture outfit at Fourth street, Neodesha, Kan., formerly owned by N. H. Thompson.

V. R. Gardiner has opened a picture theatre at Montrose, Pa.

John Berscheidt has leased the Grand theatre, Aurora, Ill., for a summer picture theatre.

R. E. Haley has sold his picture theatre at Chagrin Falls, Ohio, to Mr. and Mrs. Leon Fuller.

R. W. Barber will open a new picture theatre at Chagrin Falls, Ohio.

Norman Rogers will open a picture theatre at Canton, N. D.

Isaac Thomas has purchased from Mr. Hatch the picture theatre recently opened at Easton, Pa.

The Palace roller rink at Renova, Pa., has been converted into a picture theatre.

M. J. Collins is the lessee of a new picture theatre now being constructed at 2130-32 Germantown avenue, Philadelphia, Pa.

The Majestic theatre, New York city, will be operated as a picture theatre during the summer.

Hamilton, Ohio, has four picture theatres: The Princess, the Star, the Lyric and the Jewel. It is estimated that their receipts aggregate $1,000 per week.

A smallpox scare closed the picture theatre at Chamberlain, S. D. It was owned by Jay Dundas.

W. H. Montgomery, of Chicago, Ill., has bought the picture theatre at Connersville, Ind., formerly operated by H. W. Hendricks. The house will be enlarged and generally improved.

Arthur Butt of Findlay, Ohio, has purchased the Majestic picture theatre at Fostoria, Ohio.

Lindemann Bros. have opened a new picture theatre at Albuquerque, N. M. It is known as the Gem, and will give pictures and vaudeville.

Carr & Schad, owners of the Victor picture theatre at Reading, Pa., have installed ventilating fans in their new house.

W. H. Marple, owner of the Marple and Elite picture theatres at Wichita, Kan., has sold to Lederman & Amos, of Omaha, Neb., and left for Arizona. Mr. Marple was the original picture theatre man of Wichita, opening business there in 1905.

Berry & Gerrity, proprietors of the Novelty, Wichita, Kan., have dissolved, Frank Gerrity continuing the business.

Harry E. Hartman has opened a new picture theatre at Alliance, Pa. Vaudeville will be given in conjunction with the pictures.

Henry Woodhull is building a new picture theatre at Bridgeport, Conn.

Howell, Mich., is to have a new picture theatre.

The Amusee is the name of a new picture theatre recently opened at Wooster, Ohio.

Thomas Shannon, Joseph Earll and John Grier have opened a picture theatre at Dickson, Pa.

C. E. Schwab has opened a picture theatre at Steubenville, Ohio. It is mentioned as one of the finest in Eastern Ohio.

The Franklin Amusement Co. has obtained a license to conduct a picture theatre at Nashua, N. H.

Thomas P. Murphy has asked for a dissolution of the partnership of Murphy & Woehrer, exhibitors at Elizabeth, N. J. Mr. Murphy alleges that when he left his partner in charge of the picture theatre at Elizabeth, he failed to make an accounting and removed some of the apparatus from the house.

The American Nickelodeon Co. has obtained a five years' lease on a building at 1510 Fifth avenue, Pittsburg, Pa., and will fit it up for a picture theatre

H. L. Hamilton has sold his picture theatre at Sharpsburg, Pa., to Ernest Allen and will operate the Crescent theatre, Pittsburg.

THE "LIGHT HOUSE" QUESTION.

Widespread Interest Awakened in the Subject by The Film Index—Letter from Secy. Collier.

At different times THE FILM INDEX has urged proprietors of picture theatres to light the auditoriums of their theatres, pointing out the fact that one of the chief objections to the picture theatre lay in the practice of turning off all the house lights while pictures were being shown on the screen. This objection arises from the fact that women and children become nervous in a darkened auditorium and are unnecessarily startled by unusual noises, such as the sputtering of the lamp of the projecting machine, and that mischievous boys take advantage of the darkness to create disturbances that annoy the audience.

THE FILM INDEX has noted from time to time the experiments that have been made by the Motion Picture Patents Company and the Board of Censors, demonstrating that the auditorium of a picture theatre could be lighted in a manner that would not seriously affect the clearness of the pictures thrown on the screen.

It is evident that these experiments have aroused considerable interest throughout the country, for THE FILM INDEX has received letters from all points of the compass asking for more particulars regarding the subject of light houses. Letters have also been addressed to the Board of Censors on the same subject, and John Collier, secretary of the Board, takes occasion to answer them through these columns in the following letter:

"Editor THE FILM INDEX, City.

"Dear Sir: No single cause, outside of bad pictures themselves, brings so much discredit and loss on the motion picture business, as the general practice of completely darkening the theatre while the show goes on. This is not necessary, and as we have received numerous inquiries on the subject, it seems well to answer them in print.

"It is possible to light the interior of theatres without damaging the pictures, but there is no patented device for doing it. The first thing necessary is a projecting-lantern sufficiently bright, and a good focus, so that the lines of the picture shall be sharp and not blurred and grey. The next thing necessary is a screen which will bring out the utmost contrast in the picture, and not interfere with the tinting where there is tinting. The best screen for this is simply the whitest screen, not a glazed or shiny white, but a soft white like muslin or plaster. The Censorship Board, and certain theatres, too, have experimented with a screen coated with aluminum paint, but it was not satisfactory because aluminum is grey and not white; contrast, and the effects of tinting, were alike killed by this screen.

"Now for the lighting: It should be from the side, not from the front or rear. The lights must be so shaded that they rays will not strike the screen either directly or by reflection, and will not strike the eyes of the spectators. That is, a row of lights along both sides of the theatre, shaded to throw their rays transversely across the theatre and not toward the screen or toward the eyes of the audience which may be sitting to the rear of a given light; such lights will make it possible to read with comfort in the theatre, yet will not interfere with the picture at all.

"As to the color of the lights along the sides, any exhibitor can experiment for himself. Green or rose-pink seem to be colors that do not get in the way of any coloring that may be in the picture or confuse themselves with the exit-lights. Blue is used by one or two theatres in New York. The Motion Picture Patents Company has done some experimenting along this line, and their exhibition-room is flooded with a very pleasant greenish light, enough to read by, and everyone who looks at pictures in this room testifies that the lighting does not interfere with the pictures and gives a homelike and sociable character to the room which is lacking when darkness is complete.

"The cost of lighting the interior of moving picture theatres is negligible, and ought to be equally desired by the exhibitors and demanded by the public and the licensing authorities in every town. Very truly yours,

"JOHN COLLIER, Secretary."

In its first experiments the Patents Company made use of amber lights along the side of its exhibition room, but it was thought that the color might be mistaken for the red "exit" lights, so light green was finally substituted with the effects mentioned in Mr. Collier's letter. The principal point in arranging the lights is to shade them so that the rays will not shine on the screen or directly in the eyes of the audience.

It will be observed that Mr. Collier emphasizes the necessity of having the screen "white." He notes the failure of the so-called aluminum curtain on account of its "greyness," which interferes with the tones of the picture. Exhibitors should consequently, be careful about using the numerous paints and other substances which are being advertised as "intensifiers." Nothing can improve a strong light on a pure white screen.

Maude Adams Declined

Charles Frohman's Famous Star Does Not Want to Perpetuate Her "Joan of Arc."

It may have been true that Maude Adams was offered $50,000 to perform "Joan of Arc" before a motion picture camera, or it may be that the story was manufactured by an energetic press agent, who sought some free advertising for his attraction. We have not taken the trouble to verify the report. The importance of the story does not lie so much in the offer and who made it, as in the fact that Maude dams is reported to have refused to so appear. Regarding the offer the New York Morning Telegraph, which made the announcement, had this to say:

"The offer was made in good faith, was guaranteed by a concern that is able to fulfill any obligation it undertakes, and was regarded by the men who submitted the proposition as entirely fair to everybody concerned.

Miss Adams and Charles Frohman are to produce "Joan of Arc" in the Stadium of Harvard University on the night of June 22. But a single performance will be given, and it will be notable, not only because of Miss Adams' participation, but because of the immense spectacle which is being planned.

The moving picture men foresee in the combination of Miss Adams and a production involving the maneuvers of an army of supers a most attractive offering for their patrons. The pictures of the performance would suffice for an entire evening's entertainment, and the managers of moving picture houses all over the country would be most eager to avail themselves of the films.

Miss Adams, however, is not guided to any great extent in her work by financial considerations. She declined the offer with scarcely a moment's hesitation."

Assuming that there was a bona fide offer and that Miss Adams and her manager, Charles Frohman, are not guided "to any extent by financial considerations," there remains but one conclusion: Miss Adams made the most regrettable mistake of her professional career when she refused to give a performance of "Joan of Arc" before a motion picture camera.

As stated by The Telegraph, "but a single performance" of this play is to be given and that in the Stadium of Harvard University. With Maude Adams in the title role, assisted by as strong a supporting company as Charles Frohman can assemble, it is intended that this production shall be a classic event, equivalent to similar theatric efforts in which, history tells us, the ancient Greek scholars and mimics participated.

The glory of ancient Greece was her temples and stadium dedicated to art and literature, for which she was famed throughout the then known world. But, of all the wealth of learning and skill, what remains today? Nothing but ruins. True, archaeologists have gleaned from the dust of ages a few musty tomes, sorry testaments of an age of literary attainments which is, to this day, the envy of our greatest and most erudite scholars, who lament the inestimable loss to the sum of the world's learning.

In the face of this, and with the possibilities for the preservation of such events which modern invention offers, the foremost American actress—so announced by her manager and so accepted by the American public—calmly turns down an opportunity to preserve her efforts to posterity because, forsooth, she does not need the money.

Is it that Miss Adams and her manager do not consider her efforts of sufficient merit to be worthy of perpetuation? Is it that they do not share the belief of the public that Maude Adams is a real artist? Is it contended that she is above monetary considerations, by which they would have us infer that she is striving for art's sake? But how can this be true if her art is not worth preserving? Possibly there was no particular merit attached to the presentation of "Joan of Arc" at the Harvard Stadium. At any rate, it is not to be preserved, as it might be in motion pictures, although that presentation is announced to be the only time Miss Adams will appear in the play.

By the failure of Miss Adams and her manager to grasp the opportunity, posterity, the history of the American stage and the sacred cause of art, has been robbed of a valuable legacy, unless that decision shall be reconsidered.

This raises the question: Are the present-day purveyors of the drama alive to the artistic side of dramatic effort? Do they really consider that there is such an entity as dramatic art? Is it not a fact that the dollar is the main consideration? It is quite true that Maude Adams could retire tomorrow with sufficient of this world's goods to maintain her for the remainder of her life; in that sense, she is not in need of $50,000. Likewise, she has become so well established as an actress that it is quite unlikely that she will meet with any disastrous failure in any theatrical venture she may undertake. Consequently, she will not need that little $50,000 on the side.

But, really, the $50,000 has nothing to do with the affair. The real question is a fear on the part of Miss Adams' manager that her value as a money maker might be depreciated if she were to be done in pictures. This fear is revealed in the third paragraph of the story published by The Telegraph. And it is the same fear that is frightening many another timid American dramatist and artist. Theatrical managers attribute the poor business they have done during the past two years to the growth of the motion pictures. It is true that a certain class of theatrical atractions have been driven off the boards by the pictures, but that was because the pictures were better—they were better in every sense and deserved to win out. But there has been no time in the history of motion pictures when there was the least danger of pictures competing with meritorious drama.

John Drew, himself an actor of worth whose vogue is as great as Maude Adams, has expressed the belief that the motion picture theatre is the kindergarten of the dramatic theatre. He is right; the picture theatre is educating the youth of this generation to be the patron of the drama of the next. But THE FILM INDEX fears that John Drew touched upon a subject that is too deep for his managers to fathom. There is no money in pictures for Charles Frohman.

As a matter of fact, would the reputation of Maude Adams, or, for that matter, any other actor or actress, suffer, should she or they pose for motion pictures? Would their money-making powers be in the least depreciated if they were to appear on the films in the picture theatres of the country?

It is impossible to answer those questions with any degree of finality because the experiment has not yet been tried, but there are reasonable grounds for a belief that neither their reputations or their money-making abilities, as dramatic stars, would be in the least impaired.

In this great country there are 90,000,000 of people. Not more than 2,000,000 ever have or ever will see Maude Adams, or any other individual dramatic star. There are hundreds of cities that are never visited by first-class dramatic attractions; there are hundreds of thousands of people in New York and Chicago and the other great cities, who never saw Maude Adams on the stage; there are millions of people in America who do not know that there is such a person living as Maude Adams. Would it be an injury to her reputation if these benighted millions were to first learn of her through a motion picture?

Thousands of dollars are spent and hundreds of columns of newspaper space are filled every season by Maude Adams' manager to bring her and the attraction in which she appears to the notice of the public. Every possible device known to the astute press agent is employed to popularize the star. How much more effectively this could be accomplished by motion pictures.

But these matters are aside from the question, which is: Is or is not the alleged splendid production of "Joan of Arc" to be presented by Maude Adams and company at Harvard Stadium on June 22 of sufficient merit to warrant its being preserved for the edification of future generations?

MOTION PICTURES IN SPAIN.

A correspondent of the Kinematograph and Lantern Weekly, published in London, Eng., contributes the following interesting story of a visit to a motion picture show in Malaga, Spain:

Only a few hours' trip by a "Hall Line" steamer from Gibraltar, we find Malaga, an old-time Spanish seaport with a goodly export trade in the wines of the country.

Its streets are cobbled, but the pavements are laid in marble. It possesses a fine cathedral which, although said to be the oldest but one in Spain, is still unfinished. Its buildings favor the Moorish style of architecture, and many of them have central open courts, as in Tunis and Algiers. Side by side with the ancient courtyards and edifices are such modern innovations as electric tramways and arc lamps.

We found ourselves walking through the Parque one evening in March, a fine night, the air crisp but not cold, although the gaily dressed inhabitants don their warmest clothing before emerging for their nightly promenade. We inquire as to the local places of amusement, and are told there is a very fine bull-ring (Plaza de Toros) and an Opera House; these, it seems, are only open during the summer. The "Cinema," however, is in full swing, so we make our way to "see the pictures."

The main street of Malaga leads directly inland from the quay. About midway along this thoroughfare we are greeted by the incessant ringing of an electric bell in mid-air. A stout cable is stretched between the houses on each side of the street, from the centre of which is suspended a "flare-arc" lamp, upon which is painted in bold black lettering "Cinema." It appears that the bell rings continuously during the whole time the local "Electric Theatre" is open, and the vicinity of the latter is ascertained by "following the wire." According to these directions we proceed through some side and back streets for perhaps five minutes, and then find ourselves before a flat-fronted building with a modest central doorway, where we pay our admission fee (equivalent to about 2½d.) and enter the "picture palace." The auditorium is on the ground floor; it is merely a large room without gallery, seating some 300 spectators by means of cane chairs battened together in a primitive fashion. At the further end of the structure and close to the wall is the screen—by no means an elaborate concern—but at the other end of the apartment, over the entrance, is a small bulconette on which a very substantially erected box of iron sheets, lined with asbestos, contains the kinematograph, which we are soon to discover is a machine of modern construction capable of projecting a very satisfactory 20-ft. picture.

There is no distinction of seating, and as we were somewhat late in arriving our places are a good distance from the screen. The room being liberally illuminated by electric lights, we are able to take stock of the audience. We note, with some surprise, that quite a large number of children are present in nearly all cases attended, not by their parents, but by nurses in uniform. There are several of the dark-eyed daughters of the town present wearing over their heads the coquettish lace veils which form so striking a contrast to their olive complexions. Shopkeepers, assistants and clerks are also there in plenty, smoking the eternal cigarette, and openly admiring the charms of the local belles. Conversation is general and animated; several of the patrons restlessly perambulate the space at the back of the hall, where no chairs interfere with their exercise.

Suddenly a gong sounds, there is an immediate scramble for chairs, reminding one of a game of "general post" as played at children's parties in England. A few minutes later all the lights are switched off, the front doors are closed, and we see depicted on the screen one of the exciting episodes in the adventures of "Rifle Bill." There is no music and no lecturer, and none seems wanted; the picture is watched with keen attention during the fifteen minutes while the film is displayed, and the satisfaction of the onlookers is freely expressed by many evidences of appreciative applause.

The spool being unwound the lights are again switched on, and conversation, flirtation, and promenading become general for quite twenty minutes, during which fresh patrons are admitted, and some few leave the building. No impatience whatever is expressed, and when at length the gong is once more sounded seats re-occupied and the room again darkened, we are treated to another exploit in the mythical adventures of the same renowned hero.

The program, such as it is (being presented to all comers gratuitously on entry, one cannot fairly complain of its get-up), informs us that all the films this evening are devoted to similar performances by the same "modern swashbuckler"; we, therefore, decide that we have had sufficient of so restricted a repertoire, and during the next entr'acte we take our departure, ignoring the persistent nut seller who importunes us at the exit. Crossing the road we take our seats on the "terasse" of a neighboring cafe, where we smoke a very fair cigar and quaff "Malaga vino," a deal of which can be consumed without fear of a "head" in the morning.

Reviewing the entertainment with an unbiased mind we decide that at home a town of 35,000 inhabitants is better provided with rational amusement; but as we learn that the "Cinema" is well patronized from 7 till 11 each evening in the week—including Sunday—even at the modest admission charged there must be money to be made in distant Spain by the exploitation of the kinematograph.

CHICAGO EXCHANGES GET TOGETHER.

Word comes from Chicago that the licensed rental exchanges of that city have come together for the purpose of regulating trade conditions. This time the combination will most likely succeed, as the men engaged in the rental business in Chicago today are more to be relied upon than at any time in the past. With the Laemmles, the Swansons, the Clines and the Bachmans eliminated, the others can get together and agree upon some definite policy with a certainty that the agreement will hold over night. The licensed exchanges in Chicago now are:

American Film Exchange, 186 Madison street.
Calumet Film Exchange, Masonic Temple.
C. J. Hite Company, Monadnock Building.
Kleine Optical Company, 52 State street.
George K. Spoor & Co., 62 N. Clark street.
Standard Film Exchange, 79 Dearborn street.
Theatre Film Service Co., 85 Dearborn street.

These firms are all liberal buyers of licensed subjects and are able to fill the most exacting demands upon them for service. With the cut-raters, the dupers and the swappers out of the way, their business will enjoy a steady and profitable growth. Business is reported in good condition and there is a steady return of exhibitors to the use of licensed service.

Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"THE VIOLIN MAKER OF CREMONA."—The Powerful Influence of the Greater Love.—True, unselfish love is as rare as radium and much more precious, as it is the one quality that likens the mortal to the celestial and sanctified. Men have become martyrs, sacrificing even life for that love. In this Biograph picture is shown a demonstration of it that is most touching not to say thrilling. In the little Italian City of Cremona there dwelt Taddeo Ferrari, a violin maker and student of Andrea Amati, the most famous of the craft. Ferrari's pretty daughter, Giannina, was beloved by one of his apprentices, Sandro. Filippo, a crippled youth, and the best violin maker in Cremona, also loved the girl with a pure, holy affection that is more spiritual than material, but realizing his unattractiveness through his deformity, suffers his hopelessness with resignation. Yearly there is a prize of a precious chain of gold awarded to the maker of the best violin, and all the apprentices strive to win it. On this occasion, however, the hand of Giannina is to be bestowed upon the most proficient craftsman, and this induces the young men to make extra efforts to win. Sandro fully appreciates the rare talent of Filippo and feels sure his wonderful skill will win his sweetheart from him. Crushed and despairing, he seeks out Giannina and tells her his fears, she tearfully acknowledging the strength of his reasoning. While thus occupied they are overheard by Filippo, who sees what woe his success would mean for her, and thinking only of her happiness, through his great love for her, he makes a great sacrifice. Going to his room, he takes his instrument and goes and places it in Sandro's box, taking Sandro's violin and putting it in his own. Sandro, however, thwarts the good intention of Filippo by exchanging the instruments, not knowing what Filippo had done, thereby upsetting the planned munificence of the cripple. When the instruments are placed in competition and the prizes are about to be awarded, Sandro's conscience pricks him, and calling the cripple aside, confesses his deed. Filippo bursts into taunting laughter, telling him what he himself had done, and now he spoiled it all. Judgment is passed and Filippo is, of course, the victor. The chain is placed about his neck, and the hand of Giannina placed in his. But alas, he feels she recoils, and thinking only of her happiness he crashes his violin over his knee, thereby putting himself out of the contest, and making Sandro the winner. He then places the chain about Sandro's neck, and handing the girl over to him, he rushes from the hall. We finally leave him alone in his room, crushed and dejected, yet contented in the thought that he had made her happy.

"THE LONELY VILLA."—There is something spooklike in the title of this Biograph subject, but we hasten to say that the incidents are of a decidedly material nature, and also claim the story to be most intensely thrilling, gripping the spectator from start to finish. Mr. Robert Cullison resides in a very beautiful country villa, far removed from contiguous neighbors, and about twenty miles from the city. He is expecting a visit from his mother, who is to arrive in the city from the West the next morning. The intelligence is learned by a couple of crooks, who plan to get Cullison away over night by sending him a fake letter by an apparently idiotic bumpkin which reads: "Robert—Have taken an earlier train. Will arrive in New York 10.30 p. m. Meet me with car. Mother." He gets ready, as it is now nearly eight o'clock, and while he is bidding adieu to his wife and three young children, the bumpkin is taking in the place under the pretense of dozing in the doorway. Realizing he is leaving them alone, he warns his wife to be sure to fasten the doors and windows securely, also leaving her a revolver from which the disguised bumpkin slyly extracts the cartridges. Off he goes and is not out of sight when the crooks begin their work. Bursting in the front door with a bar they alarm the folks and throw them into a dreadful panic, as they feel their abject helplessness. Out on the road we see the husband speeding farther away from them, when suddenly his machine becomes disabled, and he is obliged to halt at a roadside inn. Here an idea strikes him to telephone his wife of his possible delay, when in answer he receives the alarming cries of his terrified wife intermingled with the thumping of the burglars, who are slowly but surely breaking their way into the sitting room. He reminds her of the pistol, but, alas, it is empty and harmless. Back and forth go the wailings of the wife and the encouraging words of the husband, when suddenly all is still. The burglar has cut the wire. Rushing out of the inn he finds his auto far from available, so he calls a policeman and then enlist the services of a gypsy wagon. Up the road they go at a breakneck speed, and during all this time the burglars are working from room to room, getting closer and closer to the frightened little family, who have, as the last stand, huddled in the library. Crash goes the door, in leap the sinister dogs, but at the same time in rushes the husband with the police and friends, so the burglars will have ample time to taunt each other with "I told you so."

"A NEW TRICK."—This is one of the cleverest bids of comedy the Biograph has yet turned out, being short and snappy. A young lady while strolling through the park, drops her purse, which is picked up by a fellow walking in her wake. She accuses him, but he "beats it." At this moment a couple of Rah! Rah! boys come up, and learning of her loss, promise to get it back. By a short cut they get ahead of the miscreant, and meeting a painter, procure his pot of red paint and pallet knife. Smearing the knife with the gory paint, one lies down with it stuck under his arm. The other cries for help and then hides. The thief runs up and is horrified at what appears to be a murder. Out jumps the other boy and denounces him as the murderer. Circumstantial evidence is so strong that the thief is forced to disgorge, and the purse is returned to the fair maiden.

LUBIN MFG. CO.

"SAUCY SUE."—Sue is a mischievous kind of a country girl. She plays tricks on all with whom she comes in contact, not even forgetting "Paw" and "Maw." Receiving an invitation from the Uncle Doctor in town to come for a visit, she leaves for town. Her City Cousin is very much pleased to see



her—nit. Auntie tries to dress her in city clothes with disastrous results. When Sue butts in with the patients, the Doctor thinks it is time for her to go. He sends her home again, but his troubles do not end until the train has pulled out.

"A CORK LEG LEGACY."—The wife died and left a will in which she states that all the real etsate belongs to her daughter, while to the husband she leaves her cork leg to reward him for his loving affection.

The husband is furious. He takes the cork leg and throws it out of the window, where it is picked up by a passing tramp. Hardly has he done this when an envelope is brought to him which has just been found in his wife's writing desk. In this envelope is a note stating that the cork leg contains a check for $100,000. Immediately the husband



exits to look for the leg, but it has disappeared.

Vainly the tramp tried to offer the leg to poor sufferers. When he sees there is no value attached to it, he throws it upon the ash pile, from where it is removed by the ash man and carried to the dump.

The excited husband follows the trail of the tramp. When he finds him at last and tells him the leg contained $100,000, the poor tramp faints dead away. They return to the dump and arrive just in time to be covered with a load of ashes, but the leg has been found, so has the check.

"THROUGH JEALOUSY."—Ella Walker receives a visit from a suitor, who is coolly received, however, as her heart belongs to Tom, her father's secretary, who is secretly in love with Ella, but thinking her so far above him, does not dare to show his love.

Ella visits the office and at an opportune moment offers flowers to Tom, which he politely accepts and lays upon his desk. Ella thinks they are slighted and leaves in anger. Tom writes a letter to his mother:

"My Dear Old Sweetheart:

"I can hardly write. I shall be so glad to see you again. Enclosed find hundred dollars, part for the trip, part for your dear self. Let me know at once when I shall hold you in my arms and kiss the sweetest of all faces. With love,

"Your devoted,

"TOM."



The mother immediately sends the following answer in reply:

"My Darilng Tom:

"Just received your letter. You are the dearest boy on earth. I will be there in ten days. How I long to kiss your true eyes. In haste, with a thousand kisses,

"YOUR OLD SWEETHEART."

Tom receives the letter in his office. While he leaves his desk, Ella enters. She happens to perceive the letter and reads it. Here she thinks she found the explanation of Tom's coolness; raging with jealousy she leaves the office.

Just then her father comes in. He bought a new pistol, which he shows Tom. Going back to his desk he handles the revolver, the trigger snaps and a bullet strikes him in the head. The shot brought Ella to the scene. She just entered the door as the pistol fell from her father's hand and as Tom jumps up from his chair to aid his employer.

The ring of the shot brought some more to the scene—two policemen and some employees.

Driven by jealousy, Ella accuses Tom of having shot at her father. Tom is arrested and placed in jail.

The mother arrives and is informed that her son is in jail for attempted murder. She spurns the idea, especially after the letter she received, which she shows to Ella. Now Ella can see all. This is the sweetheart of whom she had been jealous. She confesses to the mother and both hurry to the District Attorney's office, where they explain matters.

Tom is liberated. Ella confesses her jealousy, the lovers are united and Ella promises never to be jealous again.



"PROFESSOR WEISE'S BRAIN SERUM INJECTOR."—Professor Weise discovered a new Brain Serum and immediately starts out to try it. He succeeds beyond expectations. At the end he is given a dose of his own medicine.

ESSANAY MFG. CO.

"TEN NIGHTS IN A BAR ROOM."—This story is based upon the celebrated drama of that title, a story stronger and more impressive than any temperance lecture ever delivered from rostrum or preached from pulpit.

The story is replete with the most thrilling and dramatic incidents, and for a full half century has enthralled and educated the vast multitude of the entire English-speaking world. It shows the terrible influence of alcohol and its curse upon those

who have not the power or fortitude to combat its temptation.

Joe Morgan, an honest young workman, beloved and honored by all, a respected husband, father and friend, held in the highest esteem by his employers. His character and habits were temperate and upright. He shunned the saloon as one would shun sure death.

The story tells of his terrible downfall, when upon one day he is lured by two "friends" to take his first drink. The demon Rum takes possession of him, he becomes intoxicated, and reckless, and his employer, finding him in that condition, takes him home. The wife is horrified and grief-stricken. His conscience is stirred and he resolves never again to yield to temptation. But the poison is in his nerves and the next day finds him again at the bar room. The patient wife, waiting for his return, suspects the cause of his absence and sends her little seven-year-old daughter to the saloon. Here follows a most pathetic scene. The child enters the bar as the father, in a drunken frenzy, raises a chair to strike another drunken brawler. The little one confronts him. He is sobered at once and allows the innocent little one to lead him away and take him home. More promises are made, but of course, the demon's work is not completed. He sinks lower and lower until discharged by his employer he becomes the degraded drunkard whose constant haunt is the bar room, and the wife and child are reduced to poverty and hunger. The pitiful episode of these nights in a bar room is brought to a tragic ending. The little child enters the place to coax her father home, when in the midst of a usual bar room fight the child is struck with a large beer glass and falls senseless. Morgan is sobered again, and taking the child in his arms, staggers home with her.

He is now a nervous wreck and beneath the dreadful strain is overcome by an attack of delirium tremens. Thanks to the patience and devotion of a loving wife, he and the child are nursed back to health.

Morgan has had his lesson; it has been a bitter one and has caused much suffering, but from this sorrow and evil comes much good. The drunkard is reformed, he becomes an ardent teetotaler and temperance worker. He is re-established and advanced in his position, and we see him, several years later, united with his once more happy family, an honored man and an ornament to society.

KALEM CO.

"THE LITTLE ANGEL OF ROARING SPRINGS."—Of all the beautiful pictures which we have recently presented for your enjoyment and instruction we believe there has been none which will reach your heart-strings quite so strongly as the exquisite Kalem drama which we are about to produce. It is called "The Little Angel of Roaring Springs," a good title as you will agree after seeing the picture. The scene is laid in a rough Western mining camp. No church has ever been built in Roaring Springs, and no services have ever been held. The miners are a rough and ready class of men, good-hearted and all that, but not much given to piety. One day a roving evangelist, of the type well known in the West, wanders into the camp, and finding no church there, decides that it is a good place to begin operations. He accordingly advertises an open air meeting at which a collection will be taken for a new church. The meeting is held, but the miners hoot and jeer the proposition and there is not a single response except from Rattlesnake Pete's little boy, who drops a lonesome dollar into the hat.

But just to show how great things come from small beginnings, I want to say that it was this dollar that built the church in Roaring Springs, and I will leave it to the very dramatic and pathetic pictures to tell you just how it happened. And afterward I will show you a rattling good comedy picture by way of contrast.

Scene I.—Here we are in Roaring Springs—note the high bluffs in the distance and the ramshackle dwellings of the miners. The lazy bartender of Big Mike's gin palace sees some trade approaching and with a yawn goes into the bar as a couple of thirsty miners draw near. And as they enter we see a cowboy dash up on his pony, dismount and also disappear into the saloon. And now comes a tipsy greaser looking for trouble. He goes into the bar-room, but has not been there more than a minute before the bartender boots him out—almost into the arms of a pair of miners who are coming along discussing the latest strike. They are just in the humor for a row and they advise the greaser to go in and clean out the place. So a fine old rumpus is started. And just then along comes Rattlesnake Pete with his wife and his little boy Johnnie, the pet of the whole community. Pete wants to go in and see the row and when the wife and little Johnnie appeal to him not to go, he good naturedly gives the kid a silver dollar and tells the mother that he will be out in a minute. So the patient woman sits down outside the saloon with Johnnie to wait for Pete.

But now we see a clerical-looking person approaching, a traveling evangelist. He asks politely if there is a church in the neighborhood and Mrs. Pete tells him such a thing as a church is not known in Roaring Springs. So the dominie decides to start operations right then and there, and he posts a notice on the saloon door stating that he is going to hold an open air meeting for the purpose of raising funds for a new church. But he has hardly put up his notice when—bing—the crowd comes tumbling out of the saloon and the minister is knocked flat. He rises to his feet, however, and immediately begins to harangue the crowd and to pass the hat. But the miners give him the laugh—they fire their revolvers under his nose and they nearly frighten him to death. But not one will give him a cent, and one by one they drift away. Finally only Rattlesnake Pete and his little family are left. Pete don't want anything to do with the minister either and tells the mother to take Johnnie and come along. But Johnnie has been impressed and has been nervously fingering his big dollar while the minister has been talking. Now he asks his mother if he may give the dollar to the minister for his new church. She is a good woman and remembering her childhood days back East, she says "yes." Little Johnnie timidly steps up to the minister and drops the dollar in his hat. Almost overcome by his emotion the minister draws the curly headed angel up to him and with all the tenderness in his nature invokes the blessing of God upon the little lad and on the enterprise which has been started by his one silver dollar.

Scene II.—Around Roaring Springs the cliff and crevices are very deceptive and dangerous, and where little Johnnie comes flying his kite it is particularly bad. He does not realize his danger any more than you do—But, horrors!—he has fallen over the brink and now we see the fragile body lying crushed and inanimate at the foot of the cliff. Can it be possible that he can survive such a terrible fall?

Now we are back on the brink again and we see the dominie approaching. See, he has heard the crash and the faint cry below. He calls, but there is no response. He leans away over, and then he sees the child's body on a ledge away down the cliff. It is a desperate situation. He hardly knows how to get down there, and as he creeps over, hanging on to the roots he himself has a narrow escape from a fall.

And now we see him working his way down the face of the cliff. He is not accustomed to this severe exertion and his strength is about gone. Now he has reached the ledge and finally gets down to where the child is lying. He picks up the little fellow tenderly and seeing a big gash in his forehead the minister tears his shirt sleeve off and binds up the wound. In the meantime he has been shouting for help.

And at the top again we see Johnnie's mother looking for him. She calls, but there is no response. Now she finds the minister's coat, and now she picks up Johnnie's kite and sees where the string leads over the precipice. And now she hears the minister's calls far below. She answers and when she understands the situation she flies for aid.

Back at the saloon the crowd is gathered about the Greaser who is relating for the twentieth time the funny story of how the tenderfoot parson took up his first collection in Roaring Springs. But now Johnnie's mother rushes up all excited and out of breath. She tells them of the accident and appeals to them to get ropes and hurry to the scene. Now they are off and let us hope they are not too late.

Again we are at the brink and now we see the rescuing party. A lariat is thrown down by the cowboy and it is too short. So the larger rope is produced and carefully thrown down.

And now we see the rope reaching the minister on the ledge below. He carefully adjusts the noose under the child's shoulders and signals to pull up slowly. Now we see the child being lifted up the sheer face of the cliff—and now we see him hauled over the brink and placed in the arms of his father. The little chap is not dead. He is stunned though, and badly cut about the head. But now the minister must be brought up. The rope is thrown down again and now we see the minister lifted up to safety. He is about all in, poor chap, and the miners have to support him as they make their way back to the town.

Scene III.—And so now we see the rescuing party coming back to Big Mike's saloon. Big Mike runs in for a glass of water while Rattlesnake Pete tenderly places the little lad in his mother's arms. Now they give him a sip of water. See! he revives! He is dazed, but the first man he sees is the minister, and the first thought that comes into his little bruised head is about that new church. And so, turning wearily to his father the little fellow says: "Father, here is that minister man again—now won't you give him some money for his church?" Will they? You bet they will. Big Mike goes in for a beer tray. Rattlesnake Pete holds it out and the miners and cowboys crowd close and on the tray place their offerings of greenbacks, gold coins and sacks of gold dust. There is enough and to spare. The minister calls for silence—and all attend his words. "Thank you, my friends, thank you! You have given me a generous collection—but it is not complete. Do you see this coin I take from my pocket? Yes? Well, that is the first dollar that was contributed toward the new church in Roaring Springs, and it was given to me by the little curly-headed angel before you—and now I pray God that he will complete our happiness by saving little Johnnie to his father and mother and to us all."

Of course the miners cheer—how can they help it?

"THE MAGIC SWING."—Now we shall see how Mr. and Mrs. Hen Peck went to Luna Park. How Henry succeeded in stopping the old lady and how he went up against a very mysterious swing which robbed him of his fair charmer each time he tried it, but utterly failed him when he tried it on his wife.

SELIG POLYSCOPE CO.

"THE MOONSTONE."—The idea for this beautiful picture was suggested by Wilkie Collins' novel, "The Moonstone." It is not in any sense a dramatization of the novel, the same being too complicated for use in a moving picture. The author has woven his own story around the sensational taking of the Moonstone from the head of the sacred "Moon-God."

Our first scene is laid in the Palace Gardens of the Prince, who is entertaining the English officers. The second scene occurs three months later, the Sepoy Rebellion at Serangapatam suppressed by Col. Herncastle.

Then we have the exterior of the Temple, where occurs the action that supplies the motive for this famous story.

"The Taking of the Moonstone."—This scene for artistic realism has never been surpassed. It transports the audience from the commonplace of this workday world into the mystic pagan symbolism of India.

"Six Months Later."—We travel with our characters to the great city of History and Tradition, "London," where we see the pleasure loving fiancee of Herncastle with a party of friends at a game of baccarat.

"On the Right Track."—Next we see the party of Hindoos at their suite of apartments in the Hotel Cecil.

"Tracing the Stone by Hypnotism."—A daughter of one of the faithful is put into a hypnotic sleep and while in this condition describes the present location of the Moonstone. Herncastle is seen in the act of transferring the diamond to his fiancee in a vision. Interest now centers on Herncastle's sweetheart, who places the diamond under her pillow when she retires for the night. She is a somnambulist, and the weighty responsibility of the "Moonstone's" care makes her restless, she rises in her sleep, takes the "Moonstone" from beneath her pillow, and seeks a more secure hiding place. She mounts the stairs leading to the roof and there secretes the treasure beneath a loose brick in the chimney, her maid hearing a noise, follows her. On reaching the head of the stairs and seeing her mistress in a perilous position near the edge of the roof, she screams, waking her suddenly and causing her to stagger and fall. This tragedy depicting clearly the curse of the "Moonstone!" In a room at Herncastle the master hears the awful fate of his fiancee from a club friend.

His next feeling is one of anxiety, fear for the loss of the stone. He goes to her apartment and remembering her fall from the roof, he feels certain it is there that she secreted the stone. The "Hindoo," with the same idea, is there before him, and discovers the jewel just as Herncastle reaches the roof. A struggle follows and Herncastle recovers possession of the stone, he has recognized his antagonist and rushes from the scene in a mad endeavor to escape. The scene shifts to Hampton Roads, where a balloon ascension is in preparation. The owner of one of the ballons is a friend of Herncastle's, who comes into the scene closely followed by the Hindoo. Herncastle, maddened by pursuit, jumps into the balloon, cuts the rope and rises into space; believing himself free at last, he feverishly throws out ballast to make the balloon rise more rapidly. In his excitement he has not seen the Hindoo grasp the rope and commence a daring hand over hand climb in midair, he turns, still laughing exultantly over his effectual escape, to face his fate in the form of the Hindoo just stepping into the basket.

For a second of time they look into each other's eyes, realizing it means life and freedom for only one of them, then maddened by the desperation of their perilous position, they clinch. The occult power of justice prevails, Herncastle is overcome, the Hindoo secures the Moonstone and Herncastle falls from the balloon, a victim of his own cupidity.

"Six Months Later."—In front of the "Moon-God's" sacred Temple the Prince assists a beautiful girl from the houdah of a magnificently caparisoned elephant. On the steps of the Temple awaiting the Prince and his party, we recognize the faithful followers who accompanied him in the search for the recovery of the jewel.

"Inside the Temple." From the "Moon-God's" forehead blazes the great white [illegible] the "Moonstone," and our story points [illegible] with a pagan ceremony of marriage [illegible] the Prince rewards the maiden through whose occult powers the stone was [illegible]

"A melodrama" of the higher order and so correctly staged, and so carefully thought out and acted by players of merit, that "The Selig Polyscope" again challenges criticism.

A picture that exhibitors will be asked to screen again and again by their patrons, in fact a picture destined to live.

GAUMONT

(GEO. KLEINE)

"A MOTHER'S CHOICE."—In a beautiful villa, at the Riviera, a young and attractive widow and her son make their home. Both are happy in each other's company and the deepest sympathy possible exists between the two.

Several years have passed since the husband's death and the bereavement experienced has lost its pangs. The attentions of a gentleman caller are being accepted by the young woman and when the latter proposes marriage he is looked upon with favor. The little lad, however, cannot bear to think of another taking his father's place and shows a marked lack of confidence in the gentleman. This causes the mother to weep because she loves her new acquaintance. The lad cannot bear to see her cry and so he resigns himself to the inevitable. The mother marries the man and for a time all appears to be happy. The step-father is jealous of his wife's son and makes every effort to have the boy removed. Accordingly a distant college is suggested and the little fellow taken thereto for his education. One night the boy leaves the institution to return to his home, where he arrives footsore and almost starved. The father is about to eject him when the mother appears and interposes herself. Forced to make definite choice the woman chooses her son and the man departs. Son and mother are again left to share their joy and sorrow.

Excellent action and well dramatized.

"A STRONG DIET."—Having served a sumptuous meal the hostess anounces to the guests that she has served them bull-steak. One of the guests, seeing an opportunity for some innocent amusement, appropriates a pair of mounted horns, which he attaches to his head. Consternation overcomes the party and all hasten from the room, upsetting everything in their anxiety to get out of harm's way. On the street the man creates wild excitement by his actions and the police, unable to apprehend the fellow, telegraph to Spain and a "cuadrilla," a corps of bull-fighters, is sent on to Paris. A novel feature is that the message as transmitted over the wires is in full view of the audience. The humorist makes a stubborn fight, but finally gives up.

Full of splendid action and perfect quality and detail throughout.

"HISTORICAL FAN."—A delightfully pleasing and beautifully hand-colored series of panoramic views, giving the history of the fan. A large ostrich feather fan opens and closes alternately, showing each time a different scene and the various styles of fans in use throughout ages and by many peoples. Scenes illustrated are: Adam and Eve—The Egyptians—The Greeks—Romans—Sixteenth Century—modern use.

URBAN ECLIPSE

(GEO. KLEINE)

"TWO HEROES."—This story is very beautifully rendered. The characters are well represented and the subject teems with intense interest.

The daughter of a noble earl is in love with a young man of the town, but because he does not occupy an exalted position in the army he is objectionable to the earl. This causes the brave young fellow to enlist and seek the requisite honors. In the meantime another suitor appears and this time meets the parental requirements, but is refused by the young lady. Her heart beats only for the one and because she cannot have the man of her choice, she enters a monastery.

Several years later the soldier returns and visits the monastery, but the lady now refuses him and is faithful to her vows. Later the war breaks out and after a battle the young lady in the discharge of her duties as a sister of mercy visits the battlefield, where she finds her lover wounded. As the two endeavor to pick their way from the scene of battle a shower of shot from the enemy's camp brings both down and they lie clasped in each other's arms, heroes in a noble cause.

"THE RACE COURSE."—This series of views was secured at Saurakarta, a city of the Dutch East Indies, capital of a province having a population of about 110,000 inhabitants. It is the residence of one of the Rajahs, which Holland still maintains, nominally at least, at the head of the population of the Isle of Java.

These views are very interesting and curious, especially the oxen race, a spectacle never before witnessed by the American public.

The order of views: The official grand stand—The arrival of the Rajah—The race course—The obstacle race—The race of the oxen—The winners.

VITAGRAPH CO. OF AMERICA.

"A FRIEND IN NEED IS A FRIEND INDEED."—A number of clerks are busily engaged in their duties as the manager, a grouchy individual, enters and observes that one young man is missing. Turning for a moment to the absent clerk's home, we find his wife dying. The young man is doing his best to gratify her wishes, glances at the clock at intervals, remains at home until the last possible moment, then rushes to the office. Arriving there behind his accustomed time, his fellow clerks ask the reason and are told of the trouble at home. He goes about his work listlessly, when suddenly the door opens and the maid servant enters, hands him a message to the effect that his wife is dead. The clerk shows the note to the manager, asks for a few days off, but the request is gruffly granted. His associates cast sympathetic glances as he goes, and, when one of the number proposes sending a floral



piece, all contribute save the manager, who sulkily refuses. The clerks depart, and, when alone, the manager glances at his watch, starts to leave also, then changes his mind and begins to rummage through his desk. He presently finds what he is looking for—a faded photograph. He gazes at it a few moments, then his manner softens. He takes his check book, makes out a check for $50 and sends it with a letter of apology for his gruffness and also of sympathy for the clerk in his bereavement to the home of the latter.

"MR. PHYSICAL CULTURE'S SURPRISE PARTY."—The picture opens in the home of Mr. Physical Culture, where, hanging about the room, on the floor and tables, are boxing gloves, pictures of pugilists, dumb-bells, Indian clubs, etc., showing the gentleman's athletic inclinations. His wife is reading a magazine, when he enters, tears off his sweater and starts exercising. The lady is plainly annoyed by her husband's actions, but cannot turn him from his athletic tastes. The maid enters with a letter for her lady. It is from her sister, reminding her that it is Mr. Physical Culture's birthday anniversary and that she has arranged a surprise party for him. Wifey coaxes him into the bed-chamber, takes out his full-dress suit and begs him to put it on. Not knowing of the surprise party, and failing to see why he should don the "swallow tail," the gentleman politely refuses. The lady keeps up her coaxing, and, in order to get rid of her, he finally consents. As she leaves the room he throws the dress suit contemptuously aside and puts on a track suit. While the Mrs. is down stairs straightening out her



room in anticipation of the callers, hubby is in his room doing a Marathon. The guests presently arrive, and at once inquire for the husband. The hostess makes a gesture of despair and points to the floor above, asking if they wish to see her athletic mate. They signify their desire to do so, tiptoe upstairs, peek through the keyhole and over the transom, where Mr. Physical Culture is seen going through all sorts of stunts, stopping every few moments to pose before the mirror. The noise outside attracts his attention, and, believing that burglars are in his house, he grabs his revolver in one hand, an Indian club in the other and starts down stairs. The guests hear him coming, hide themselves and, when the gentleman enters, he is roughly seized and bounced into a chair. He is mortified at being caught in such a costume, begs his wife to bring his dress suit. She returns quickly with the same, which he grabs, then retires to his room to dress suitably for the occasion.

"A ROMANCE OF OLD MEXICO."—A beautiful young Spanish girl is observed on the front porch watering the flowers. A typical gypsy woman passing by offers to tell the girl's fortune. She consents and the gypsy warns her that she will soon have a lover's quarrel. Shortly afterward her sweetheart arrives in the person of a Spanish bull-fighter. She implores him for her sake not to attend a dance at one of the concert halls of questionable reputation. He swears that he will not go, kisses her good-bye and, vowing his eternal love, departs. The following scene shows the interior of a Spanish cafe, where young couples are dancing together, singing and having a general good time as the bull fighter arrives. A capricious young girl greets him, climbs upon the table and dances a Fandango. The bull-fighter is at once infatuated, pays her all manner of attention until she in turn falls in love with him. They are discovered by the gypsy woman, who hastens to make the facts known to the young Spanish girl of our first scene. She goes to the dance hall, enters unnoticed and surprises her lover in another girl's arms. She immediately plans vengeance. Upon her way home she meets a young fellow who accosts her, suddenly recollects her sweetheart's infidelity, and encourages his advances. In proof of his devotion the young gallant promises to serenade her that evening, and after midnight we find him before the house ful-



filling his promise. The young girl appears on the balcony, then descends to thank the young fellow for the serenade. The bull-fighter has been attracted by the music, draws near to the house just as his rival is declaring his love for the girl. Seeing this the bull-fighter is about to engage in conflict when the young girl explains that he is a new admirer whom she prefers to him. The bull-fighter, downcast, returns to his apartment and attires himself in his best toreador costume for the fight in the arena. He is extremely sorrowful for his infidelity and kisses his lost sweetheart's picture as he departs. Several hours later the gypsy woman, who was one of the spectators at the bull-fight and has observed the injury to the bull-fighter, sends a message to the Spanish girl, who hastens to the arena hospital and finds her former lover badly injured. She becomes reconciled, and he promises eternal fidelity in case of recovery.

"CAUGHT AT LAST."—A gentleman is lounging in his easy chair smoking and reading the paper. His little boy Willie, brimful of mischief, is tormenting little sister until father reprimands him and makes him sit quietly to one side of the room. The little fellow picks up a paper and sees a head-line "Circumstantial Evidence." This is Greek to Wilile, and he asks father to explain. The parent immediately does so, while the child nods his head that he understands, then leaves the room bent on putting "circumstantial evidence" to a test. He goes to the kitchen, where his mother is baking cake. He asks her for some milk, is given a little in a glass, asks



for more and is refused. When mother leaves the room Willie almost drains the bottle, pours a little on the table, places the cat nearby and goes out. Outside Bridget is beating carpet. Willie pulls out a few hairs and, while papa is looking aside, puts them on his shoulder. He then hunts up mother and tells her of the hairs on his father's shoulder. A family argument takes place and Willie is satisfied.

He then goes out on the back porch, where his mother has just put some freshly-baked pies out to cool off. Wilie makes away with them, calls the dog, smears a little pie over its mouth and feet and runs away. The mother meanwhile is weeping bitterly from what she thinks unfaithfulness on the part of her husband while he is doing his best to console her. Bridget enters at this moment and angrily tells how Willie pulled out her hair. Light dawns on father and mother, and as Willie enters, he is justly blamed for all the trouble and punished accordingly.

EDISON MFG. CO.

"THE LEGEND OF STERLING KEEP."—Nothing that has recently been produced excels, and in only few instances equals, this triumph of the motion picture art. The scenes are located in England during the twelfth century, and it has the additional merit, therefore, of presenting a period new for pictorial pantomime purposes—costumes and scenery of different type from what has been seen heretofor and picturesque in eye greeting.

The story is absolutely original and a distinct departure in plot creation, a kind of story that has never as yet been offered on the screen and which is heart absorbing, strong in situations and powerful in its sustained interest.

Novel, beautiful, striking, it is a film that will be a feature wherever used and a subject of discussion and admiration in the homes of all who see it.

The story had its suggestion in the works of an eminent literary personage and around the quaint and ancient legend of the keep room in old Sterling castle in the Midland district of England, its interest revolves.

Briefly, the legend avers that whomsoever should sleep in the keep room would sleep for fifty years, or awaken in the morning to find his road clear to a kingship. Lord Plantoro, coming to wed Guinevere, daughter of Lord Sterling, hears this ancient legend chanted by minstrels at the betrothal banquet and vows to sleep in the keep. He does so, but Guinevere in the night, with the aid of friends, changes things in the room to give an appearance of great age. Disguises in the morning help carry out the joke. Planoro's mind is unhinged, however, and the Mitred Abbot, Benedict, compels Guinevere to consecrate her life to him at the altar. Years later, however, in a beautiful scene, his mind is restored in a novel manner.

This is only a bare suggestion of the story, however. Its beauty and strength can be appreciated only in the viewing of it.

"THE BOOTS HE COULDN'T LOSE."—"And the cat came back" is a phrase that could not mean more to the sufferer from chronic feline persistency than the "boots came back" to the Hon. Mr. Scruggles who sought to relieve his domicile of the presence of some annoying footgear. No human hands brought them back, that's what gave Mr. Scruggles his greatest perplexity, they brought themselves back. Their energetic soles were the very essence of animation. They chased their owner along dusty highways, they went faster than he had ever been known to make them when they were establishing fine corn patches on his pedal extremities. He harkened to the call of the country and carried them far afield, but despite his best efforts they beat him back to the house and were calmly reposing in his sitting room when he returned, out of breath and with a feeling of triumph in his bosom.

He loved his home and he certainly found it hard work to get rid of them until, in a violent rage, he ordered his butler, with a threat of losing his position if he failed, to make sure they would never return again. The butler did his best, but he would have encountered inglorious failure in his effort had it not been for the presence of a pair of opera slippers, high-heeled and coquettish, near the spot where the animated boots were thrown by the butler's hands. The opera slippers were feminine, of course, and they made such eyes, or should we say toes, at the heavy boots that they forgot their home, forgot all else but the charm of the slippers and remained to woo—Mr. Scruggles and his pleasant home sunk to oblivion in bootly thoughts.

It is an interesting picture, one of the "trick" variety, full of humor and something of a type that has never been seen before.

"BUYING MANHATAN."—It is three hundred years exactly, since Henry Hudson sailed his little craft, the Half Moon, past Manhattan Island and up the river that now bears his name. His were the first European eyes to gaze on what was afterwards to become the site of the second greatest city in the world, this narrow, rocky island held in the embrace of the river and bay. Hudson had nothing whatever to do with the settlement of New York, yet it is fitting that in this, the year marking the three hundredth anniversary of his exploit, the event should be celebrated by a film production dealing with an event to which his discovery directly led—the purchase of the Island of Manhattan from the Indians by the Dutch. It is fitting because the growth of New York is the richest fruit of Hudson's adventure.

No force of arms was employed against the peaceful Manhattan tribe which inhabited this island. The Dutch saw what they wanted and went about securing their desire in a manner typical of them, they negotiated with the Indians and in a business deal purchased the island for goods to the value of twenty-four dollars in our money. The value of New York City today runs up into the billions class, yet the Manhattans thought they had gotten the best of the Dutch in their bargain.

It is this event portrayed in the film. Leaving the Dutch settlement, Peter Minuit sailed up the island shore to a point near the Indian encampment, negotiated with the Indians around their council fire, and the trick was done. At the landing on the shore the film opens and the scenes following are beautiful, picturesque and ably developed, showing the cupidity of the Indians, their amusement over getting so much goods from the white men for so little in return and closing with a panoramic view of New York of today, demonstrating what the white man really got.

PATHÉ FRÈRES.

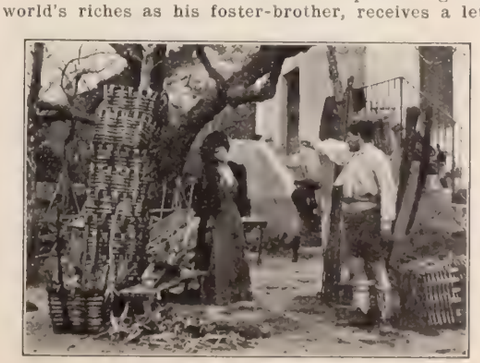
"THE BLUE LEGEND."—A devoted couple are living happily in their simple country home. The man, being a violinist, passes his leisure time playing for his loving wife, who always manifests a deep appreciation for his efforts to amuse her while she is attending to her household duties. The bright rays of happiness are soon darkened by the black clouds of sorrow, for one day, as the good wife is going through a lonesome road in the mountain, she is attacked by two robbers. The frightened woman fights hard to protect herself from her assailants, but after taking her few little trinkets of value they



leave her prostrate on the ground. A neighboring woman hears the screams of the victim, and, after recognizing her, hastens away to inform the unlucky woman's husband. The latter, upon hearing of the attack, hurries to the scene of the crime and finds his wife in a truly serious state. He carries her to their home, where she is put to bed, but the unfortunate woman is unable to survive, and while the loving husband plays her favorite tunes on the violin, she peacefully passes away.

"THE PULVERIZER."—This is one of the most interesting and clever trick pictures which we have ever been fortunate enough to present to the public. The picture opens showing the interior of a laboratory where a man has invented a powder which, when poured upon an object, causes the same to immediately pulverize. A couple of mischievous youngsters steal the can of powder, and going up to the roof, they throw the wonderful stuff down the chimney. Next we see the interior of the house where the powder has a marvelous effect upon everything on the mantelshelf over the fireplace. We see the clock, candlesticks, statues and bric-a-brac all crumble into a dust which blows up the chimney and settles down in a heap on the sidewalk below. The youngsters then gather it up and carry it in a basket back to the garret, where, after shaking some more of the magic powder upon the heap of ruins, we see them again attain their normal condition.

"A WOMAN'S INTRIGUE."—An ambitious young man who is not as fortunate in possessing the world's riches as his foster-brother, receives a letter from the latter asking him to call at his mansion and meet his new sister-in-law. The lad, in his simple manner, goes to the home of his relatives and is graciously received. The hostess, in order to facilitate a pleasant visit for her guest,



goes for a stroll with him through the magnificent estate. She, being very susceptible to the gentle manner of the youth, induces him to take a seat in a shady nook, where she attempts to manifest her true feelings for him, which is much stronger than a platonic friendship. The young man is at a loss to realize the true state of affairs, and having a little country girl for a loving sweetheart, he does not forget his devotion to her in the hour of temptation. When the woman's scheme does not work, she becomes enraged and denounces the youth for scorning her, whereupon the latter leaves the place immediately and returns to his own simple little home.

For revenge, the deceitful woman rushes toward the house and informs her husband that his brother insulted her, and the indignant man, believing his wife's story, goes to the innocent youth and denounces him. The latter denies his guilt, but his word counts for nothing against a lady's. The old caretaker becomes suspicious and follows the woman one day to the home of the youth, where she goes again to try and win his affection; but the boy will have none of her and strongly denounces her for the terrible injustice which she had done him. The old man in hiding overhears everything and hastens to the woman's husband, whom he tells of the grave deception, and when his wife returns she is confronted with the lie, and in the presence of her accuser and one whom she injured by her intrigue she is forced to admit her deception.

"SNAKE SKIN INDUSTRY."—In this interesting picture we get an idea of the magnitude of the snake industry in Java, where the serpents are captured by the natives and the skins utilized for commercial purposes, which is a very lucrative enterprise. After washing and tanning, the skins are made into all sorts of beautiful and useful little objects, which are a rarity on account of their high prices.

"SKYLIGHT THEATRE SEAT."—A funny old woman occupies a little flat next door to a theatre and her window directly overlook the skylight above the stage, affording her an excellent opportunity to enjoy all the performances from her reserved seat in the window. While going down the street one evening, she happens to meet a friend, another old woman as quaint as herself, and realizing that the latter would enjoy a treat, informs her of the great privilege she has in possessing a skylight seat at a neighboring theatre. The generous old woman invites her friend to come over, which the latter gladly consents to do. That evening she puts in her appearance, and while waiting for the performance to begin the two old creatures have a little sociable drink, after which they climb out on the roof and place their chairs over the skylight, thus having an unobstructed view of the stage. The performance begins, and soon the great audience is in an uproar of enthusiasm, while the two old women crane their necks in order to see all that is to be seen. At a very interesting part, when all are wrought up to a high pitch, the two old women become so interested that they lean too far over, and, losing their balance, they fall through the glass, landing on the stage directly in the midst of the performers, who are so surprised that they take flight, while the audience all make a bolt for the exists.

"RAPIDS AND FALLS OF TANNFOSSEN AND RISTA."—This is another of our educational pictures which is sure to meet with the approval of all who are fond of travel, for herewith we are transported into Sweden and enjoy the natural beauties of that wondrous country and see at close range the beautiful rapids and falls and many other interesting parts shown in this interesting picture.

"HIS LUCKY DAY."—This extremely droll picture shows a fellow who is always broke, but who tries nevertheless to keep in the swim and ward off his many creditors who never give him a moment's peace. One day he receives a note from his tailor saying he is coming around to collect. Hearing a noise at the door, the impecunious young man thinks the tailor has arrived, so conceals himself in a trunk. He is mistaken, for the visitor turns out to be a burglar, and just as the latter enters the room and is about to begin operations, the tailor comes in. In order, therefore, to avert suspicion the thief takes the bull, and pays it. The lucky fellow in hiding is enjoying the situation and opens the door to allow more of his creditors to enter; each time the burglar repeats his noble act in order to keep out of trouble, and finally when all are satisfied the youth comes out from his hiding place, taking his goods from the unfortunate thief, gives him a good beating and throws him out of the place.

INCORPORATIONS.

Liberty Film Exchange, Inc., Wilmington—Capital, $35,000. Incorporators: W. H. Robinson, Altoona, Pa.; E. A. Leitzell, Philadelphia, Pa.; W. H. Mair, South Fork, Pa.

ENGLISH DERBY PICTURES.

William Morris has secured the American exhibition rights for the motion pictures of the recent English Derby. The pictures will be first exhibited at the American Music Hall, New York city, on June 7.



HIGH-CLASS AMERICAN PICTURES.

An attempt has been made by certain persons of doubtful authority to belittle the efforts and results of American motion picture makers. It has been claimed that American manufacturers did not know how to take pictures. In the first place, that they did not know a good picture subject when it was offered to them; in the second place, they did not know how to stage a picture subject when, by some chance, they secured a good one.

This heresy has been sustained to a considerable degree by the senseless claims of the so-called "independents," who, being unable to obtain American subjects for their especial exploitation, have attempted to run them down.

In the face of these criticisms it is a pleasure to reprint a criticism of the Vitagraph Company's Napoleon picture published in The Kinematograph and Lantern Weekly, of London, Eng., appearing in the issue of that publication dated May 20:

"THE FINEST FILMS I'VE EVER SEEN."

To travel as I have done through the ancient Continental cities, to visit the historic dwellings and famous scenes of a notable past, to listen to the more or less truthful statements of the parrot-like guides and try and connect those who have made them famous with the story and place, has always created a void in my mind and made the empty apartments or barren gardens strike a vein of sadness and leave an undesirable something wanting.

One has not to go to the Continent, however, for this feeling. Shakespeare's birthplace, Windsor Castle, the Tower of London, and hundreds of our notable buildings when visited cause a depressive thought to arise, and memories of their inhabitants, learned of at school or by reading, flit by with a dimness that leaves a desire for further knowledge and the wish that it were possible for the characters to re-enter this mortal sphere and re-act their great achievements or famous lives.

Go to Paris and wander through the Tuilleries or the Louvre, and try and conjure up the past. Ride out to Versailles, and passing through its glorious galleries and immortal grounds, picture the gay or terrible scenes that were enacted there not so many years ago; or run over to Malmaison and see the snug and beautiful home the memories of which cannot but appeal with a touch of sadness to all who know its history. In fact, go to any of the show places in which "greatness" used to hold sway and it will be difficult to fill the empty chairs with the actors who made them so famous.

Yet the Vitagraph Company, in their latest masterpiece, have re-created the scenes and personages connected with Napoleon—the man of Destiny—in a manner which fills the gap and makes such an impression on one who has visited his homes and walked through his battlefields that must have a permanent effect on the imagination.

I am told the film was "made" in America, but this I cannot believe. The scenes, the characters, and the costumes make one think that that genius, Mr. Blackton, when in Paris, must have arranged matters with the French Government, and that having obtained the actual costumes and the help of the leading French actors, he tenanted the empty rooms and repeated the important chapters of the world-known history.

I will not refer to the incidents portrayed—they will be found below—but I will emphatically state that such a production reflects the highest credit on the Vitagraph Company. I offer my warmest congratulations. Better evidence of the films' merits could not be obtained than in the expression of one of our leading showmen, who, in reply to the question of what he thought of it, gave utterance to the words at the head of this article.

DREW THE COLOR LINE.

The Lyceum theatre at Riverhead, L. I., opened as a picture show two weeks ago and did a good business for several nights. It was patronized by a large number of colored people. The management decided that the colored patrons ought to be seated by themselves and made a place for them in the gallery. This offended them to the extent that they decided to boycott the theatre. As their patronage formed a large part of the receipts the boycott was strong enough to put the show out of business. The house is now closed awaiting a new tenant.

"TENT" PICTURE SHOWS WIN.

The bill offered in the House of Delegates of St. Louis, Mo., to give the Building Commissioner more authority over picture theatres and to forbid the giving of picture shows in tents, was defeated at a meeting of the House, May 25. The effect of the measure would have been to put the tent shows out of business.

Your Dollar

Looks just as good to a film exchange as it does to you.

Some exchanges want the Dollar—regardless.

Some desire to give you full value for it.

Our reputation and policy place us under the latter classification.

WRITE US FOR PRICES

GEO. K. SPOOR CO. (Inc.)
"RENTERS OF FILM"
62 North Clark Street
Chicago, Ill.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

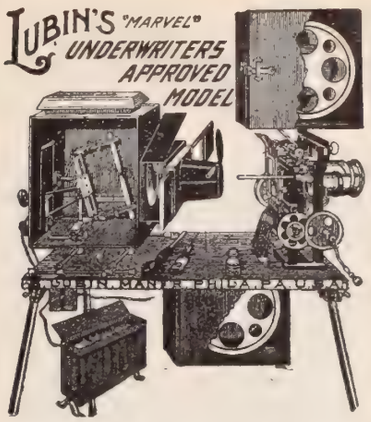
A trial order will convince you. Send for catalogue of over 300 illustrated songs.

WANTED TO BUY

A second hand Moving Picture Camera. Must be in good working order, have magazines large enough to hold no less than four hundred feet of film. Price must be reasonable. State price, "Make" of Camera, etc. Address, H., P. O. Box 436, Vancouver, Wash.

FOR SALE

FOR SALE.—One-half interest in one of the largest M. P. theatres in Colorado, paying 80 per cent. Price $3,000. Address: Theatre, care The Film Index.



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs** to extend over five feet high. **$150**

Released June 7th
SAUCY SUE
Sue is a mischievous country girl. Her parents are very much delighted when Uncle Doctor from the City invites her for a visit. Her stay in the City is of short duration and now she is back again in the Country.
Length, 620 feet

A CORK LEG LEGACY
In a cork leg was hidden a check for $100,000. The husband in his anger threw the cork leg out of the window. Now he has to chase after it.
Length, 340 feet

Released June 10th
Through Jealousy
The mother, the old sweetheart, is the innocent cause of all the trouble. It is her of whom the young lady is jealous.
Length, 690 feet

PROF. WISE'S BRAIN SERUM INJECTOR
He takes the serum from animals and injects it into human beings. The results are marvelous.
Length, 305 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

PINK LABEL
ELECTRA
TRADE MARK

CARBONS

Have no equal for producing
BRILLIANT, STEADY LIGHT
Absolutely smooth and even consumption
Insist on Getting the Genuine. Don't Accept Substitutes
All Carbons are Stamped "ELECTRA"

HUGO REISINGER 11 Broadway NEW YORK

A Better Show
A Better Chair
and 10 cents Admission



That is what the live ones are bringing about.

Throw out your old chairs and put in stronger and neater ones—not necessarily expensive.

We carry good chairs in stock for prompt shipments. Write for Booklet T-16 and prices.

American Seating Company

CHICAGO, 215 Wabash Avenue
NEW YORK, 19 West 18th Street
BOSTON, 70 Franklin Street
PHILADELPHIA, 1235 Arch Street
Branches in every principal city in the United States

MOVING PICTURE MEN

Get the Beautiful Song Slides illustrating the Pathetic Story of
"BILLY BOY," THE KIDNAPPED CHILD
Manufactured under exclusive rights from the publishers by
ROSE, The Song Slide Man - - Cleveland, O.
$5.00 per set of 18 6 Professional copies

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 1908



If you object to being a target for the TRUST, communicate with
MULLIN FILM SERVICE

Syracuse, N. Y. Watertown, N. Y. Scranton, Pa.
Minneapolis, Minn. Kansas City, Mo.

La Tosca

Pathe Freres Add Another Title to their Splendid "Film d'Art" Series.

Under the above title Pathe Freres have scored another triumph in the art of motion picture production. La Tosca, by Victorien Sardou, is one of the powerful dramas of the age. To tell the story in pictures required the skill and art of Pathe. With customary enterprise this firm secured the highest talent obtainable in France and the result is a masterpiece. The artists employed were no less than the stars of the Academie Francais, Mons. LeBargy and Alexandre, and Mme. Cecil Sorel, with M. Mosnier of l'Odeon. The engagement of artists of such excellence is at once a guarantee of superiority in the production. This, in conjunction with the wonderful photographic excellence achieved and the magnificent settings of every picture, has given to the world a splendid record, not alone of picture making, but of the talent of the actors.

The opening scene of this powerful drama reveals the interior of the dressing room of Floria Tosca, a public singer, who is in love with a young artist named Mario Cavaradossi. The happy lovers are together when Baron Scarpia, who is chief of police and a man greatly feared by all, enters and imperiously demands a private audience with Tosca. Mario reluctantly retires, and when Scarpia finds himself alone with the woman whom he intends winning, he immediately attempts to make ardent love to her. But she will have none of him, and when he tries to embrace her she calls for help, whereupon Mario eningly demands where Angelotti may be, and warns Mario that torture will conquer his reticence. All during this stormy interview Tosca clings to her lover, and Scarpia, in a jealous rage, gives orders to have the artist's head bound in a fillet of steel. With fiendish cruelty, Scarpia asks the questions, and as Mario refuses to divulge the hiding place, the torture is made more severe, until Mario falls fainting in the arms of Tosca. Unable to bear the anguish longer, the terrified woman divulges the secret, and as the officers take the prisoner from the well he falls dead at their feet from the effects of poison which he has taken.

The next picture reveals the interior of Scarpia's apartment, where he sits at his desk and writes the death sentence of Mario, thinking that, once he is out of the way, he, himself, will have some chance with Tosca. Through an open door we see the doomed man being led to be tortured, followed by his devoted and heart-broken sweetheart. As they pass Scarpia's room, Tosca enters and pleads for her lover's release. She frantically implores the hard-hearted man to save Mario, telling him in her desperation to name his price. Scarpia informs her, therefore, that he will free the condemned man if she promises to give him up and transfer her affections to himself. Unable to stand the strain any longer, she signifies her consent, but bargains that her lover be free immediately. Scarpia tells her



rushes in and strongly denounces the cowardly villain, who leaves the place, vowing vengeance.

While passing through the public square in front of the theatre, Scarpia is attracted by a great multitude of people, and, upon investigation, finds that a political demonstration is in progress and that some strong speeches are being made against the government. He, therefore, loses no time in placing Angelotti, the leader, under arrest. At this juncture Tosca and Mario come upon the scene, and, being friends of the accused man, plead with the heartless wretch to have mercy and release him. Scarpia, hungry for revenge, pays no heed to their plea, whereupon Mario denounces him as a monster and swears that he will aid the prisoner, even at the risk of his own life.

In the next picture we see the dungeon at Fort St. Ange, where Angelotti is imprisoned, awaiting the sentence of death. Mario, true to his vow, comes to the place and throws a note through the window, informing the doomed man that in the loaf of bread and supposed jug of water he will find the necessary articles to help him make his escape. The prisoner, overjoyed at the news, finds a file in the bread and a rope in the jug, and, when all is still, he files away the bars of the window and lets himself down with the rope. Mario stands waiting for him at the edge of the wall, but, just as they are about to steal away, a sentinel catches sight of the fleeing pair, and, after firing on them, rushes with the news of the escape to Baron Scarpia. The latter, realizing that the prisoner is being aided by Mario, goes direct to the home of Tosca, where the fugitive has found shelter. Upon hearing Scarpia at the gate, Mario bids the fugitive hide in a well. Scarpia then enters in a terrible rage. He accuses Mario of harboring the criminal, but the artist denies all knowledge of the fugitive's whereabouts. Scarpia threatthat he cannot release a prisoner at once, but that he will change the death sentence from hanging to a military execution, giving orders that blank cartridges shall be used. Scarpia writes out the order, but deceives Tosca, for, with a sinister glance to the waiting officer, he lets him understand that it is to be sure death. Tosca then demands a passport for herself and Mario, which is given her, and, as Scarpia comes toward her with open arms to receive his reward, he is met with a dagger which the woman sinks deep into his heart, and he falls to the floor dead. Then, lighting two candles, Tosca places them at his head, and, detaching a crucifix from the wall, places it on the breast of the corpse, and, undiscovered, she leaves the place.

The hour for the execution arrives, and Tosca assures Mario that all will be well and that he must feign death. Bravely the painter takes his place before the muskets and falls with the volley from the rifles. Tosca then rushes to her lover and bids him arise, but when he does not move she tears off the cloak, and there, to her horror, discovers that he is truly dead, and that the execution has indeed been a real one. A moment later, the officers appear and accuse her of the murder of Scarpia, whereupon she rushes to the edge of the parapet and flings herself down into the court.

The parts of the drama were cast as follows:

Scarpia	M. LeBargy
Mario	M. Alexandre
Angelotti	M. Mosnier
La Tosca	Mme. Cecile Sorel

Exhibitors will add to the interest in this picture by providing their patrons with a description of the cast. The story is difficult to understand by those not familiar with the story, but as a picture it is a wonderful and interesting production.

"TROUBLES OF AN M. P. ACTOR."

Ralph Ince's Index Cartoons Find Counterpart in Real Life—Actor Couldn't Stand for It.

Claude Albert Fellows—citizen of the world, former denizen of Broadway, State street, the Strand, the Bois de Boulogne and every other noted thoroughfare, says the Morning Telegraph, will soon be in our midst, as Joe Humphreys said when he made the welcoming speech to Roger Bresnahan the other day. Mr. Fellows writes that he is coming on to seek a job as reporter, chauffeur, private secretary, pugilist or actor. Some range of talent, yes? He makes but one specification—that he shall not be asked to work for any moving picture companies.

Some weeks ago, when Mr. Fellows was in New York, a picture firm's sign looked good to him, and he went in, demanding employment. He was at once asked if he would accept $10 a day, and, delighted, said that the stipend couldn't begin any too soon.

"Fine," said the picture man. "We will start this afternoon, over on Long Island. There is a set of films to be taken called 'The Misfortunes of the True Lover,' and you are the lover."

"Meaning me," chirped Mr. Fellows affably. "I have played the true lover in England, France, Germany, Hoboken, Seattle, Los Angeles and Twenty-second street, Chicago. Me for that job every time."

"Glad you will like it," said the picture man. "Let me explain it to you. First, you climb a rope ladder to the window of a beautiful girl. As you ascend the woman in the flat above empties a pail of garbage on you."

"Shavings and paper, of course?" said Mr. Fellows, anxiously.

"No. Real garbage. We pride ourselves on the accuracy of our films. Then, just as you are caressing the girl, her father comes and hits you on the head with a bed slat. You fall off the window into a barrel of molasses. You are a small man and can make an elegant fall."

"You begin to interest me," said Mr. Fellows. "Go on."

"Then, as you run away, a dog grabs you. You need not be afraid of the dog. We have a doctor right there to cauterize any wounds the dog may give you."

"I bein to think," said Mr. Fellows, "that I shall earn my ten. Go on."

"Then the girl's brother comes out and chases you with a revolver. To escape him, you jump in the river. Can you swim? Yes? Very fine. It is so annoying when our models drown. While you are in the river they throw rocks at you from the shore. It is a very funny effect, and will get a regular scream."

"So I should judge," assented Mr. Fellows. "Proceed."

"You swim across, and just as you reach the farther shore a farmer comes after you with a whip and hits you five or six times. To escape from the farmer you climb on a trestle bridge and run across.

"While you are on the bridge a train comes and you hang by your hands from the trestle till it has gone by. Then you finish crossing, and when you reach the other side a policeman arrests you for vagrancy. He hits you with his club, just three or four times, to make it look real. After that you are taken to jail. Just as you near the jail an automobile dashes by and knocks you over into the shrubbery. You take advantage of this accident to get away. The next scene shows you at your home washing up, and just as you get into clean clothes a telegram arrives telling you the girl has decided to marry another fellow."

"I fear," said Mr. Fellows sadly, "that I cannot accept the position. The petty accidents and adventures are but a bag-of-shells, but I cannot stand for the girl marrying another man. Would you break my heart as well as my face? Never, sir. Never. You shall not have the opportunity. Good day."

NEW THEATRE AT CLINTON, MASS.

Henry Sorel and Walter J. O'Toole, proprietors of the new Star picture theatre at Clinton, Mass., have decided not to open its doors for business until the middle of August.

The work of finishing the theatre has now so far progressed that one can get an excellent idea of what a fine little show house it is going to be. The seating capacity is 762. Of that number, 632 will be accommodated on the floor and 130 in the gallery. A sloping floor makes every seat a satisfactory place from which to view what is going on on the stage or is being shown on the screen.

The indirect method of heating is to be used, thereby insuring excellent ventilation of the theatre. To use this method cost an additional $750, it is stated, but the benefit to health of patrons and their comfort will more than repay the additional outlay.

Above the stage there is a fire chute, such as is provided in modern theatres, confining a fire which originates on the stage thereto by providing a draft carrying heat and flames upward to the roof, an asbestos drop curtain cutting off the stage from the auditorium

NEXT Lard A FILM ISSUE

ORDER QUICK OUR

DRAMATIC FEATURE SUBJECT

"Ten Nights in a Bar Room"

(Length, 992 Feet)

Ready Wed., June 9th

ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ills.

KALEM FILMS

UNSURPASSED IN PHOTOGRAPHY

Release of June 18, 1909



FATHER JOGUES' MISSION TO THE IROQUOIS

"A Priest of the Wilderness" is a great historic film, telling the story without variation of Father Jogues' famous mission to the Iroquois Indians in the Sixteenth Century. The New York Board of Censorship say of this film, "A fine subject deserving much praise." **Length 735 feet**

Also

Mardi Gras in Havana

A stunning picture of the great Cuban pageant of the present year.

Send for complete lecture—no charge

KALEM COMPANY, Inc.

EASTMAN KODAK BUILDING

235-239 W. 23d St. New York City

STEER CLEAR



OF CHEAP LOOKING SLIDES

They're all using LEVI'S PERFECTION SLIDES now. "Why don't you?" Get aboard! and send for our great, big illustrated catalog.

IT'S FREE.

LEVI COMPANY

INCORPORATED

24 Union Square East New York, U. S. A.

SONG SLIDES

DE WITT C. WHEELER.

Let's Go Into a Picture Show.
Don't Be an Old Maid, Mollie.
Dear Old Dear.
Golden Arrow.
Pansies Mean Thoughts and Thoughts Mean You.
I Want Somebody to Play With Me.
Down at the Huskin' Bee.
My Way to Heaven is Through Your Heart, Sweetheart.
Lily of the Prairie.
Brown Eyes.
I Wish I Had a Girl.
It is Hard to Kiss Your Sweetheart, When the Last Kiss Means Good-bye.
Lovey.
My Irish Maid.
My Pony Boy.
Oh, You Girl.
Did He Run?
In the Golden Long Ago.
Dixie Land, I Love You.
Sometime, Somewhere.
Moon, Mad Moon.
Longing for You, Sweetheart.

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweetheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking for a Girl Like You.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

BOSWELL MFG. CO.

My Prairie Maid.
From the Garden to the Cross Alone.
Palms.
The Holy City.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

GLOBE ILLUSTRATED BUREAU.

I Wish I Had a Girl.
Just a Little Word Called "Welcome."
Rainbow.
Ain't Alabama Good Enough for You Sue?
When Jack Comes Sailing Home.
All I Want Is One Loving Smile.
Uncle Sam and Stars and Stripes for Me.
I Want a Girl to Love Like You.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
Rosy Lips and Eyes of Sunshine.
Twilight.
If Every Girl Was a Girl Like You.
Those Good Old Happy Days.
Good-bye, Girlie Mine.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

ROSE, THE SONG SLIDE MAN, CLEVELAND, OHIO.

My Irish Home.
In Dreams I See the Homestead.
"Billy-Boy," the Kidnapped Child.

The Film Index

is Received and Read by More Picture Theatre Managers than any other publication that prints Motion Picture Information.

It Gets Results for Advertisers, Too.

"Start Right"

Half the Battle is Won If You Use

SELIG'S FILMS

Selig's Next Motion Picture will be released

JUNE 17, 1909

Everybody will be interested

In the Sultan's Power

Code Word "Power."

Length, 1000 feet.

Order from your nearest film exchange. They all rent Selig Films.

THE SELIG POLYSCOPE CO.

(INC.)

45, 47, 49 Randolph Street

Chicago, Ill., U. S. A.

PATHÉ FRÈRES FILMS

FILM D'ART

LA TOSCA

By VICTORIEN SARDOU

An artistic reproduction of the famous drama, which strikes a dominating note of supreme mastership in the motion picture industry

Portrayed by M. Le Bargy, M. Alexandre, Mme. Cecile Sorel of the Comedie Francaise, and M. Mosnier of the Odeon, Paris.

LENGTH 1075 FEET **EXTRA CHARGE $10.00**

Released June 9, 1909

Week of June 7, 1909	Length
The Blue Legend (Colored)	410
The Pulverizer	531
Skylight Theatre Seat	289
Rapids and Falls of Tannfossen and Rista, Sweden	390
His Lucky Day	295
A Woman's Intrigue	476
Snake Skin Industry	492

Week of May 31, 1909	Length
An Uninvited Guest	417
Advantages of Aviation	522
Saved by a Waif	712
A Bruised Heart (Colored)	492
Carnival at Nice	499
Protector of Animals	236
Soldier's Heart	489
Gambler's Honor	259

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

Trade Mark

BIOGRAPH FILMS

Trade Mark



THE VIOLIN MAKER OF CREMONA

Released June 7th, 1909

THE VIOLIN MAKER OF CREMONA

Powerful Influence of the Greater Love

This subject is particularly high quality as to story, acting and photographic quality, the story being intensely interesting and acted in such a convincing manner as to place the picture in a class to itself, while the photographic effects are marvelous. The scene is laid in Cremona, Italy, the home of the violin, and shows the self sacrificing love of a crippled violin maker, an expert in the art, who rather than make the girl he loves unhappy, smashes to bits the result of his handiwork, thereby yielding the hand of the girl to the one she loves. Despairing at his loss, he is contented with the thought that he had made her happy.

Length 963 Feet

Released June 10th, 1909

A NEW TRICK

This is a very funny short comedy showing how two Rah! Rah! boys regained a stolen purse for a pretty young girl, by a very clever scheme.

Length 223 Feet



THE LONELY VILLA

Released June 10th, 1909

THE LONELY VILLA

A very thrilling picture in which a band of crooks by trick get the man of the house out of the way, leaving the wife and children alone, and then proceed to depredate the home. An accident to the man's auto fortunately intercepts and apprehends the thugs, who are ocked up.

Length 750 Feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street

New York City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
June 10	The Lonely Villa	Drama	750
June 10	A New Trick	Comedy	223
June 7	The Violin Maker of Cremona	Drama	963
June 3	What Drink Did	Drama	913
May 31	His Duty	Drama	429
May 31	Eradicating Aunty	Comedy	545
May 27	The Cricket on the Hearth	Drama	965
May 24	Eloping with Aunty	Com.	614
May 24	Two Memories	Drama	318
May 20	Resurrection	Dram.	999
May 17	The Jilt	Dram.	997

EDISON CO.

June 11	Buying Manhattan	Hist.	400
June 11	The Boots He Couldn't Lose	Com.	600
June 8	The Legend of Sterling Keep	Drama	1,000
June 4	The Hold-Up Held	Comedy	160
June 4	A Wife's Ordeal	Drama	840
June 1	The Curfew Bell	Drama	960
May 28	A Child's Prayer	Drama	660
May 28	Prof. Fix Fixed	Comedy	340
May 25	Brothers in Arms	Drama	975
May 21	The Sandman	Com.	685
May 21	Little Miss Moffitt and Simian Stone	Com.	300
May 18	A Somnambulistic Hero	Dram.	900

ESSANAY CO.

June 9	Ten Nights in a Bar Room	Drama	1,000
June 2	The Sweeping Tonic	Com.	625
June 2	The Dog and the Sausage	Com.	350
May 26	Annie Laurie	Drama	850
May 26	Scenes from the World's Largest Pigeon Farm	Scenic	160
May 19	The Indian Trailer	Dram.	1,000

GAUMONT.

June 12	A Strong Diet	Comedy	598
June 12	Historical Fan	Scenic	278
June 8	A Mother's Choice	Drama	806
June 5	Saved from Conviction	Dram	812
June 1	The Cripple's Marriage	Com.	522
June 1	The Good Omen	Com.	413
May 29	The Accusing Double	Drama	891
May 25	The Blind Man of Jerusalem	Drama	648
May 25	The Glories of Sunset	Scenic	285
May 22	Justice or Mercy	Dram.	400
May 22	A Guest's Predicament	Com.	471
May 18	The World Upset	Com.	297
May 18	The Policeman Sleeps	Com.	344
May 18	He Couldn't Lose Her	Com.	282

KALEM CO.

June 11	The Little Angel of Roaring Springs	Drama	565
June 11	The Mystic Swing	Comedy	385
June 4	A Child of the Sea	Dram.	455
June 4	The Omnibus Taxicab	Trick	250
June 4	$5,000 Reward	Com.	170
May 28	A Poor Wife's Devotion	Drama	800
May 28	A Pig in a Poke	Com.	150
May 21	The Girl Spy	Dram.	865

LUBIN MFG. CO.

June 10	Through Jealousy	Drama	690
June 10	Prof. Weise's Brain Serum Injector	Com.	305
June 7	Saucy Sue	Comedy	620
June 7	A Cork Leg Legacy	Comedy	340
June 3	Are You the Man?	Com.	500
June 3	My Friend the Indian	Com.	345
May 31	The Lost Heiress	Dram.	580
May 31	Father's Glue	Com.	320
May 27	A Bride Won by Bravery	Drama	835
May 24	Officer McCue	Com.	695
May 24	Mr. Inquisitive	Com.	248
May 20	The Smuggler's Daughter	Dram.	990
May 17	The Press Gang	Dram.	630
May 17	Faded Flowers	Dram.	305

PATHE FRERES.

June 12	Skylight Theatre Seat	Com.	289
June 12	Rapids and Falls of Tannfossen, Sweden	Scenic	390
June 12	His Lucky Day	Com.	295
June 11	A Woman's Intrigue	Dram.	476
June 11	Snake Skin Industry	Edu.	492
June 9	La Tosca (Film d'Art)	Dram.	1,075
June 7	The Blue Legend	Dram.	410
June 7	The Pulverizer	Trick	531
June 5	Protector of Animals	Com.	236
June 5	Soldier's Dream	Dram.	489
June 5	Gambler's Honor	Dram.	259
June 4	A Bruised Heart	Dram.	492
June 4	Carnival at Nice, 1909	Scenic	499
June 2	Saved by a Waif	Dram.	712
June 2	Making Tambourines	Ind.	266
May 31	An Uninvited Guest	Dram.	417
May 31	Advantage of Aviation	Com.	522
May 29	A Visit to the London Zoological Gardens	Scenic	584
May 29	Bottled Up	Com.	371
May 28	Miss Faust	Com.	623
May 28	Alphonse Gets in Wrong	Com.	341
May 26	Profitable Marriage	Drama	502
May 26	An Obliging Friend	Com.	489
May 24	The Bondsman's Fate	Dram.	367
May 24	Cured by Gymnastics	Com.	564
May 22	Cartouche	Dram.	925
May 21	Daunted by His First Love	Dram.	548
May 21	Land of the Midnight Sun	Scenic	446
May 19	Pere Milon	Dram.	610
May 19	Blessings Sometimes Come in Disguise	Dram.	338
May 17	The Beggar's Coin	Dram.	548
May 17	Fountain of Youth	Com.	354

SELIG POLYSCOPE CO.

June 10	The Moonstone	Drama	1,000
June 3	Fighting Bob	Drama.	995
May 27	A War Time Sweetheart	Drama	1,000
May 20	Hunting Big Game in Africa	Dram.	950

URBAN ECLIPSE.

June 9	Two Heroes	Drama	564
June 9	The Race Course	Scenic	436
June 2	Tender Cords	Dram.	628
June 2	Magic Carpet	Magic	357
May 26	How Jones Paid His Debts	Com.	604
May 26	Panther Hunting on the Isle of Java	Scen	357
May 19	Objections Overcome	Dram.	430
May 19	Caught in the Cliffs	Dram.	545

VITAGRAPH CO.

June 12	A Romance of Old Mexico	Drama	530
June 12	Caught at Last	Comedy	440
June 8	A Friend in Need [illegible]	Drama	555
June 8	Mr. Physical Culture [illegible]	Comedy	115
June 5	The Truer Love	Drama	575
June 5	The Oriental Mystic	Com.	395
June 1	Oliver Twist [illegible]	Drama	995
May 29	The Empty Sleeve	Drama	590
May 29	He Couldn't Dance, but He Learned	Com.	400
May 25	Cigarette Making	Ind.	625
May 25	Old Sweethearts of Mine	Drama	355
May 22	Jephthah's Daughter	Biblical	605
May 22	Solomon's Judgment	Biblical	395
May 18	Teddy in Jungleland	Com.	525
May 18	Bridget on Strike	Com.	455



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, June 8

A FRIEND IN NEED IS A FRIEND INDEED

An office clerk whose wife dies is reluctantly granted a few days' leave by his manager. The hard-hearted employer is moved to generosity by tender memories of the past, sends the clerk a letter of condolence and a check for a substantial amount.

Length 555

MR. PHYSICAL CULTURE'S SURPRISE PARTY

Mr. Physical Culture is a man of decided athletic tastes. His friends plan a surprise party and his wife endeavors, without success, to get him to change his track costume for his dress suit. The visitors arrive, catch him in scanty clothes, much to his chagrin and their amusement.

A Screaming Comedy **Length 415**

Saturdav, June 12

A ROMANCE OF OLD MEXICO

A Spanish bull fighter is jilted for disregarding the wishes of his sweetheart. The following day he is injured in the arena; the girl hastens to his side, forgives him and nurses him back to health.

Length 530

Elaborately staged and costumed. Artistically acted.

CAUGHT AT LAST

Little Willie, whose father has just explained the meaning of "circumstantial evidence," starts out to put it to test. After several demonstrations, satisfactory to himself but disastrous to others, Willie is caught and justly punished. **Length 440**

Another clever comedy, fully up to the high standard of the Vitagraph.

THE VITAGRAPH COMPANY OF AMERICA { NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Saint-Cecile

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

JUNE 19, 1909
WHOLE NUMBER 165



THE RIGHT BALANCE

The Exhibitor whose discretion and foresight enable him to see the advantages in using our **PREMIER ASSOCIATION FILM SERVICE** will be sure to find the balance on the right side of his ledger at the end of the year.

LET US PROVE IT

Pittsburg Calcium Light & Film Company

Eastern Offices :
Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.

Western Offices :
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

The reason why
OUR
FILM SERVICE

cannot be compared with others is, that we purchase from one to three copies of every subject manufactured by the Licensed Manufacturers, and you can get what you want when you want it.

Write today for our SPECIAL SERVICE PROPOSITION

O. T. CRAWFORD FILM EXCHANGE CO.

Licensees of Motion Picture Pat. Co.

1401-1405 Locust St., St. Louis, Mo. 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.
231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y.**

The Edison Kinetoscope and Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

EDISON FILMS

NEW SUBJECTS

Released, June 8, 1909

THE LEGEND OF STERLING KEEP

A romantic drama of the Twelfth Century. The scenes are laid in England. The Legend of Sterling Keep avers that whoever shall sleep in the keep room, shall sleep fifty years, or awaken in the morning to find his road clear to a kingship. A bridegroom on the eve of his marriage to the daughter of Lord Sterling scorns the legend and sleeps in the keep room. His affianced bride with the aid of friends plays a practical joke upon him by changing the furniture, hangings and other features of the room so as to give him the impressoin when he awakes that fifty years have elapsed. A slab in the wall, giving the date of the death of his bride, adds to the deception. The bridegroom loses his mind because of the joke, but in later years it is restored. A striking and beautiful picture.

No. 6468 **Code, VERLES** **Approx. Length, 1000 feet**

Released, June 11, 1909

THE BOOTS HE COULDN'T LOSE

Mr. Scruggles attempts to dispose of a pair of tight boots, but like the cat that came back, they return to their owner as fast as they are thrown away. The boots return unaided and as if they had life. It is an interesting reproduction of trick photography.

No. 6469 **Code, VERLETSEL** **Approx. Length, 640 feet**

Released, June 11, 1909

BUYING MANHATTAN

A splendidly worked up picture descriptive of the incidents surrounding the purchase of Manhattan Island from the Indians by the Dutch. The island is shown as it existed when the purchase was made and by way of contrast, a panoramic view is given of New York City as it is to-day.

No. 6470 **Code, VERLETZBAR** **Approx. Length, 360 feet**

NEXT WEEK'S SUBJECTS

Released, June 15, 1909

A RURAL TRAGEDY

A DRAMA OF ACTION

No. 6471 **Code, VERLETZEST** **Approx. Length, 1000 feet**

Released, June 18, 1909

HOW THE TRAMP GOT THE LUNCH

A CHARACTER COMEDY SKETCH

No. 6472 **Code, VERLETET** **Approx. Length, 170 feet**

Released, June 18, 1909

CLOSED ON SUNDAY

A FILM OF FUN

No. 6473 **Code, VERLETZUNG** **Approx. Length, 830 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.
Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

Gaumont Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Tuesday, June 22d, 1909

A Good Hearted Policeman

Drama . . . . . Approximate length 572 feet

Troublesome Lamppost

Comedy . . . . . Approximate length 357 feet

Release, Saturday, June 26th, 1909

The Wrong Medicine

Drama . . . . . Approximate length 502 feet

Stung By A Bee

Comedy . . . . . Approximate length 377 feet

Urban-Eclipse Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Wednesday, June 23d, 1909

Winning A Princess

Drama . . . . . Approximate length 636 feet

Mrs. Simpson's Attractiveness

Comedy . . . . . Approximate length 272 feet

Write for Advance Film Descriptions

George Kleine

IMPORTER OF

Gaumont and Urban-Eclipse Films

52 State Street, CHICAGO, Ill.
19 East 21st Street, NEW YORK

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 25. June 19, 1909. Whole No. 165.

Published by
THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
(Subject to discount on time contracts.)

Whole Page,	11⅛ x 9	$84.00
Half "	5⅝ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building,
Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

INDEPENDENTS ON THE RUN.

The recent action of the Motion Picture Patents Company in warning exhibitors that action would be taken against the unauthorized use of machines manufactured under its patents had all the effects of a bursting bomb in the camp of the "independents." Exhibitors all over the country, who had been trying to get along with "independent" service, upon receipt of the warning letters quickly decided that Patents Company service was really the best and discontinued the "independent" for the licensed films. The rush to make the change was so great that the "independent" exchange men were fairly panic-stricken and at their wit's ends to invent a means to stop the ebbing tide of business that threatened to leave them high and dry.

As a "first aid to the injured," they quickly got together in Chicago and organized what they call "The Independent Film Renters' Protective Association" at the offices of W. H. Swanson. Swanson was elected chairman; Mr. Powers, secretary; Eugene Cline, treasurer; and a committee on permanent organization was appointed. Efforts were made to offset the effects of the Patents Company's action by the issuance of contradictory circulars and advertisements in the trade papers, all of which is positive evidence that the "independent" exchanges were hard hit.

It is not likely that the tactics of the "independents" will avail them much, as no exhibitor with a good business is going to be so short-sighted as to take chances with "independent" service; inferior at the best, when he is absolutely safeguarded by using the licensed service.

Murdock is out with his usual "timely talks" in The Show World. This time it is on "bugaboos," which he defines as "a bug and a noise." The word, he says, was invented by the old Italian romancers, etc., and that the "trust" bugaboos are always amusingly interesting to him.

Of course, Murdock is able to view the situation with complacency. He has comparatively little to lose. He is selling film to the "independent" renters; if they quit buying he quits importing and sends back to the manufacturers what he cannot sell. But the exhibitor has his investment in a picture theatre and must keep his house running in order to get his money back; he cannot afford to take chances lest the alleged "bugaboo" should prove to be the real thing, and he might suffer loss.

Murdock, undoubtedly, has a nice thing in his film importing business, and will continue to have, so long as he can induce the exhibitor to continue its use. His favorite method is to keep the "trust bugaboo" dangling before the exhibitor's eyes and, if possible, make him believe that there is an attempt being made to rob him of hard-earned coin. The demagogue's slogan, "down with the trust," has long been a favorite rallying cry with a certain class of cheap politicians, and Murdock has been able to turn it to his own profit in connection with his film business.

It is very important just now that Murdock should hold on to the motion picture business. Authoritative announcements have been made that he has severed his connection with the vaudeville business, which leaves him free to devote his time to importing films and trying to palm them off on the exhibitor—a mighty poor line of subjects, as Laemmle admits. Of course, any activity on the part of the Motion Picture Patents Company to protect its patents is likely to make Murdock's venture less profitable than it would be if he were permitted to proceed unmolested. This accounts for the frantic yells of pain that are heard coming from the "independent" headquarters in Chicago.

Much more will be heard from the "independents" along this line. They claim to have opened a publicity bureau with a press agent and a corps of assistants, and the mimeograph will soon begin to grind out inflammatory anti-trust dope for the newspapers. Exhibitors need not let this give them the least concern. Most of them are familiar with that sort of twaddle and know that Murdock and his crowd have nothing back of their claims but a lot of shelf-worn films gathered up here and there throughout Europe and dumped upon them by European film jobbers. Don't forget what Laemmle said about them: "Foreign humor is not quite understood by American audiences."

SUPPRESS UNCENSORED PICTURES.

A situation has arisen in New Orleans that threatens the legitimate motion picture business with great annoyance and possible loss. It has been created by the exhibition in that city of improper and, in some instances, indecent and highly immoral pictures. So flagrant has been the exhibition of objectionable pictures that the Federated Catholic Societies of New Orleans have demanded that an ordinance be adopted which will establish a local censorship over pictures in that city.

One need not look far to find the cause of this protest. There is no doubt that certain so-called "independent" film importers and rental bureaus are distributing broadcast motion pictures of a highly objectionable character. These pictures are bought in "job lots" at bargain prices from the dealers in second-hand film in European business centers. In many instances these are subjects that have previously been rejected by legitimate American importers as unfit for exhibition here.

The majority of these "job lot" importers are located in Chicago, and it is a known fact that a large percentage of their importations, when submitted to the Chicago police censors, have been condemned as unfit for exhibition in that city. As these "job lot" films are purchased outright and a high duty paid for admission to this country, the importers would be at a great loss if they were to keep them out of circulation. But the "job lot" importers never had any such intention. Instead, they have sent them for exhibition to cities where no censorship exists. The situation in New Orleans is an example of the unfortunate results produced.

Exhibitors using licensed pictures need have no fear in this respect. All licensed film is carefully and rigidly censored and will pass inspection under any condition, but the exhibitor who persists in showing the so-called "independent" pictures is simply inviting trouble and possible business ruin. Just how far the authorities of New Orleans will go in the matter of suppressing improper and immoral pictures remains to be seen, but it is safe to predict that the houses using the licensed service of the Motion Picture Patents Company will have but little trouble in convincing the New Orleans police that no blame attaches to them.

Mayor Behrman would be entirely safe in placing the official stamp of approval upon all licensed houses in his city and peremptorily closing all others, or compelling them to first submit their pictures to a rigid inspection.

SAYS MAUDE ADAMS WAS WRONG.

Commenting upon the story that Maude Adams had refused an offer of $50,000 to give a performance of "Joan of Arc" before a motion picture camera, the St. Louis Star says this:

> Maude Adams has declined an offer of $50,000 to give a performance of her Joan of Arc for a moving picture firm, to be exhibited all over the country. She does it because she thinks more of her art than of money making. Artistically, she may be right, so far as her own feelings are concerned, but so far as the general public is concerned, and particularly so far as elevating and instructive influences are concerned, she is wrong. It can safely be said that Miss Adams would do more for the education of the masses and to elevate the sum total of appreciation of clean and wholesome dramatic art by one performance before the vitascope than by a thousand on the stage. She would reach millions who would otherwise never see either her or her production. She would be contributing much of educational value to the masses.
>
> The musicians at first took the same attitude toward the phonograph and condemned it as a desecration of the divine art of music, but many of them have come to view it in a far different light, and some of the world's greatest musicians are now willing to contribute their voices and instruments to make the records that go to the ends of the earth and penetrate into the artistic wilderness where good music and the works of the world's masters were never heard before. There is coming a knowledge of, and appreciation for, the higher music of the world through the phonograph, that is bound to be felt in the general raising of the musical standards of the masses.
>
> Just so with the moving pictures. Miss Adams and others can contribute something instructive, elevating, refining and intellectually developing, or they can leave the eager millions to witness simulated train robberies and the fatal sixth round of prize fights. There is today no single educating factor in our daily life equal to the moving picture. Every child in the land sees it and drinks it in with eager intelligence. Would it lower the art of Miss Adams or be other than a glorious opportunity for her to do good work far beyond the capacity or the possibility of the great majority to contribute something good to this tremendous educating force?

There is little to add to this. The Star has covered the ground thoroughly. It is for American artists to prove that they really believe in their mission as educators of the people, or if they are not practicing or exploiting art for the money that is in it for them.

It will be news, possibly, that Miss Cecil Spooner, an actress of no mean ability in her particular line, spent the past two weeks posing under the direction of the Edison company for a picture entitled "The Prince and the Pauper." While it is not at all likely that $50,000 was offered Miss Spooner for her services (nor was that sum really offered Maude Adams), she was well paid, and the result will be gratifying to all concerned, including the public.

AN EDITOR OFF WRONG.

Evidently someone has given the wrong tip to the editor of the Sacramento (Cal.) Union. In a recent issue of his paper he comments at length upon the subject of "Improper Moving Pictures" and reaches the conclusion that "it is quite obvious that the so-called 'censors' established by the motion picture trust are not able to deal with the question of which pictures are indecent and which are not. Nor will the public be willing to think that they are the best judges of the matter. They have too much invested."

THE FILM INDEX knows of no reason why the editor of the Sacramento Union should not be fair. He is not interested on either side of the controversy. His interest is in the nature of a public trust and his office is to protect the public by exposing the source of immorality, also, to encourage the forces that are working for the general "uplift." Occupying such an important position he should be sure of his ground before he casts aspersions at others.

It is evident that he is laboring under the impression that the Board of Censors established in New York is really an adjunct of the Motion Picture Patents Company, created and fathered by them. Also that the circular from which he quotes was issued by the Patents Company, which he characterizes as "the so-called trust."

The editor of the Union is wrong in both particulars. The Board of Censors, as is quite generally known, was organized at the instance of the Association of Moving Picture Exhibitors of Greater New York in an effort to improve the character of the pictures being shown in their theatres. The Board is formed, as the editor of the Sacramento Union knowns, of several of the most prominent men and women in New York, in no way interested in either the manufacture, sale or exhibition of motion pictures. At no time has the Motion Picture Patents Company (the so-called trust) contributed to the support of, or in any manner influenced the actions and decision of the Board of Censors. On the contrary, the manufacturers of pictures deal with the Board direct and have excised objectionable scenes from pictures at the direction of the Censors at a considerable loss to themselves.

The circular from which the editor quoted was not sent out by the Patents Company, but by John Collier, secretary of the Board of Censors.

In view of these facts it is plainly the duty of the editor of the Sacramento Union to support the efforts of the Board of Censors instead of attempting to discredit them by intimating that the Board is a makeshift and the creature of the manufacturers who make the pictures; subject to their dictation and not an unbiased judge of what is good or bad.

INCORPORATIONS.

Oklahoma Film Exchange Co., of Oklahoma, Okla.; capital, $50,000. Directors: M. C. G. Fearis, W. L. Alexander, Donnolly Reid, of Oklahoma, and J. O. Oliver and W. A. McDonald of Cleburn, Tex.

Neighborhood Amusement Co., of New York,; to operate motion picture theatres; capital, $50,000. Incorporators: Marion Savage, Henry Siegel and Jacob Hellerstein of New York; Bernard Paskow of Brooklyn.

Victor Amusement & Mercantile Co., of St. Louis, Mo.; motion picture business. Capital, $7,000. Shareholders: Joseph Lange, E. C. Clostermeyer, Otto J. Kreig, Geo. J. Melloh, Gottfried Hauri, Louis Bauer, Henry Merzenwerth, Christian Schumacher.

New Orleans Demands Censored Films

A SOMEWHAT alarming situation has arisen in New Orleans. On account of the exhibition of improper subjects at some of the picture theatres in that city, the Federation of Catholic Societies have demanded that the local authorities take some action to prevent the evil. Accordingly, at this writing, an ordinance is to be prepared providing for a local board of censors to pass on all pictures intended for exhibition in New Orleans, and special permits issued to the picture theatres. Regarding the proposition the New Orleans Item of June 3 publishes the following:

At the instance of the Federation of Catholic Societies, an ordinance will be introduced at the next session of the City Council requiring all moving picture shows to show the chief of police a specimen of every picture and obtain a special permit from him for each one before it may be exhibited. No charge is to be made for this permit, but application must be made in writing, and the permit posted conspicuously near the entrance of the theatre.

A delegation consisting of Messrs. John St. Paul, Charles Denechaud, Edward Foley and Dr. Provosty, called on Mayor Behrman Wednesday morning, presented a draft of the ordinance, and urged his support.

"I approve of the purpose of the ordinance," said the Mayor to the Item later in the day, "though I can not say whether it will work out practically in the form in which it now stands. The detail can be worked out by the committee. The purpose is a good one, and I believe should be accomplished."

The ordinance is made to apply to every sort of moving picture exhibition, cinematograph, mutograph, vitascope or what not, whether admission fees are charged or not, and wherever the shows are given. The object is, of course, to stop immoral or indecent exhibitions, such as those which the police recently reported as going on at one of the larger Canal street places.

No exhibition may be given without a permit and before a permit is granted Chief O'Connor must be furnished in writing the title and description of each picture or set of pictures, and must be shown the plates, films or actual pictures. These applications must be either granted or denied within three days. In case a set of pictures already permitted is used in another theatre or a second time, no new permit is required. The penalty for violation is fixed at $25 or thirty days or both, and every exhibition is to be considered a separate offense.

When the determination of the Federation was brought to the notice of Manager Dubbs of the Shubert theatre, he offered the following opinion, published in the New Orleans States of June 4:

"I am very glad that an ordinance will be introduced in the City Council which will insure all moving pictures being wholesome and in every way fit for women and children to see," said Manager Dubbs in discussing the proposed new law which is being advocated by the Federation of Catholic societies.

"I earnestly hope the ordinance will be passed. I believe the influence of moving pictures is underestimated. When it is taken into consideration that there are more than thirty-five of these theatres in New Orleans, and that upwards of 50,000 persons visit them daily—and on Sundays the numbers run to 100,000—it can be seen that they are a force in the life of a city, and make for good or bad, according to the lesson they teach.

"All of the pictures shown in the Shubert theatre are first censored in New York by a most rigid and exacting committee. The patrons of our house will recall that we do not show murders or suicides or anything of a low or criminal nature.

"The Shubert heartily endorses the law, and will readily comply with its requirements; that is, we will continue the policy we are running under, as all of our pictures would meet the requirements of the proposed law."

This was, of coures, the proper attitude for any law-abiding citizen to take, and Manager Dubbs was entirely safe in so declaring himself, since he uses the licensed service, all of which subjects are carefully censored by a thoroughly competent Board of Censors.

Especially significant is a letter addressed to Mayor Behrman by Mr. C. W. Linn, Pathe Freres' New Orleans manager, who calls the attention of his honor to the existing censorship and points out the unnecessary features of the proposed ordinance. His letter is as follows:

"I do not question the high motives of the well-intentioned gentlemen composing the committee which called upon you yesterday in this matter to have you take action favorable to their protest.

"The object of this letter is to point out to you the fact that all of the moving pictures now sold by most of the manufacturers and importers of any consequence are passed upon and approved by a board of censorship consisting of the heads of the public-spirited organizations of New York city. This board of censorship meets at regular intervals at the office of the Motion Picture Patents Company in New York city, and every film is projected and fully approved by the body of censors before it is placed on the market.

"I further beg to point out to you that these identical pictures are shown all over the United States, each picture being released simultaneously throughout the width and breadth of the country. From this fact it follows that every picture shown at any theatre must have passed first the board of censorship of the city of New York before it can be seen anywhere.

"For this reason an additional local censorship could only confirm and approve of the work already done in New York. The practical results, therefore, of the contemplated police censorship in this city would be extremely dubious, whereas on the other side, a great deal of additional work would be put on those entrusted with this work, not to speak of the many inconveniences such a measure would entail to the manufacturer, film exchange and exhibitor.

"I beg to assure you that the manufacturers and importers of moving pictures as a body, are straining every effort to eradicate the evils commonly attributed to moving picture theatres. They have formed for that purpose a company under the title of the Moving Picture Patents Company, which, through concerted action, is endeavoring to stamp out such theatres as will not conform to the most approved principles of business.

"All theatres licensed by that company will be found to strictly avoid anything which might bring odium on a legitimate industry in which there is now a capital of over $50,000,000 invested. The manufacturers and this company are fully aware of the power and danger exercised by public opinion which in this country is the true safeguard of all agitations and controversies of this kind.

"I place myself at your disposal for any information or data which you may desire before reaching an opinion on the subject."

A similar protest was filed by J. E. Pearce of the Imported Film and Supply Co., who called on Mayor Behrman in person and explained the situation to him in detail. Among other things, Mr. Pearce said that of the 45 houses in New Orleans, 40 were using censored films, pointing out that the task of examining from 1,000 to 3,000 feet of films daily would entail a vast amount of labor on the police department and seriously interfere with the business of the exhibitors as well.

Mayor Behrman was also informed that the majority of the pictures shown in New Orleans were previously submited to the New York Board of Censors, which consisted of these well-known persons: Chas. Sprague Smith, president of the People's Institute; Rev. Walter Laidlow, of the Federation of Churches; Thos. L. McClintock, of the Society for the Prevention of Crime; Gustave Straubenmiller and Evangeline C. Whitney, of the Board of Education; Mrs. Jos. M. Price, of the Public Education Society; Miss M. Serena Townsend, of the Woman's Municipal League; Rev. Geo. Wm. Knox, of the Ethical Social League; Howard M. Bradstreet, of the Neighborhood Workers' Association; Mrs. Joseph Bedding, John Collier and Albert Shields.

Referring to the letter of Mr. Linn to Mayor Behrman the writer does not make it plain where the trouble lies. He says that "most of the manufacturers and importers" submit to censorship. As a matter of business courtesy he could say little more, and his argument loses none of its force by the omission of a very salient fact—that there are some manufacturers and importers who are not submitting their pictures to censorship.

Independent importers in both New York and Chicago are distributing films to exchanges and thence to exhibitors that have not been submitted to censorship and would not be tolerated if they were. There is every reason to believe that Chicago importers are selling and renting films that have been rejected by the Chicago police censors. These are sent to cities where there is no censoring of pictures, and the result is that, from various parts of the country complaints against indecent pictures are being made.

As the censorship established by the New York Exhibitors' Association cannot compel manufacturers and importers to submit to that judgment, it is impossible for that Board to prevent the distribution of improper pictures by the "independent" importers and exchanges. As usual, the legitimate enterprise is made to suffer for the actions of the pirates who infest it, which will be the case if the New Orleans authorities determine to enforce the demands of the Federation of Catholic Societies upon all pictures shown in that city.

No one can raise a protest against a desire to protect the youth against the evils of improper pictures and amusements; but there is one step that may be taken by the manufacturers and importers of pictures that have been properly censored: they can impress the people of New Orleans with the high character and standing of the persons who constitute the New York Board of Censors and show the authorities of that city that the pictures passed by that Board do not constitute the nuisance complained of by the Catholic Federation, and should not be subjected to another censorship.

It is not customary to declare all men guilty of a certain crime because some one man has committed that crime. Neither should all pictures be classed as indecent or improper because some are. The manufacturers and importers working under the licenses of the Motion Picture Patents Company can produce a certificate of good character for all pictures placed on the market by them. It requires no great stretch of authority to enable the Mayor of New Orleans to take cognizance of that fact and the high character of the Board of Censors who pass upon those pictures. Then, let those pictures that have not the stamp of approval, be subjected to whatever suppressive measures public policy and good morals demand.

THE FILM INDEX has not been supplied with an exact copy of the proposed ordinance. It is said to provide that, from and after August 1 of this year, it shall be unlawful for any person, firm or corporation, to show or exhibit in a public place, or in a place where the public is admitted, any picture or series of pictures of the class or kind known as moving pictures, and usually shown in mutoscopes, kinetoscopes, cinematographs and vitascopes, whether an admission fee is charged or not, without first having secured a permit therefor from the chief of police of the city. Before any such permit is granted, an application in writing must be made therefor, giving the name or subject and a brief description of the picture, or series of pictures to be exhibited; and the plates, films, rolls or other like apparatus, by or from which such pictures are exhibited, shall be shown to the chief of police, who shall inspect or cause the same to be inspected, and within three days after such inspection either grant or deny the permit. With the chief of police shall lie the authority either to grant or deny such permit, with final appeal to the Mayor, whose decision shall be final.

The permit provided shall be in addition to any license or other imposition required by law, but no fee nor tax whatsoever shall be exacted for the permit. The ordinance further requires that a seperate permit shall be obtained for each and every picture or series of pictures to be exhibited, but when a permit is once granted to an exhibitor for pictures, the same may be shown by any other exhibitor, provided that the written permit is delivered to such other exhibitor and kept posted as the law requires. The permit shall be posted at or near the entrance to the theatre, etc., where the pictures are being exhibited, and in such position that it may easily be read by any person entering while the exhibition is in progress, whether in daytime or at night. Every exhibition of a picture or series of pictures shall be a separate offense, and punishable by a fine not exceeding $25 or imprisonment not exceeding thirty days, or both, at the discretion of the court.

From the foregoing it will be seen that there will be a deal of red tape to unwind before a subject can be released for exhibition. This will cause great delay and loss to the exhibitor.

INDEPENDENT EXHIBITORS ORGANIZE.

A meeting of "independent" exhibitors of Ohio and Indiana met at Oxford, Ohio, on May 27, for the purpose of forming an organization for mutual benefit and to protest against the manufacture of objectionable pictures. Those prominent in the movement are J. G. Reynolds of Columbus; L. C. Gordon, of Middletown; Peter Blum, of Miamisburg; J. C. Norris, of Liberty, Ind.; J. E. and F. M. Wheeler, of Connersville, Ind., and E. R. Murphy, of College Corner. J. E. Wheeler was elected president, E. R. Murphy secretary, and J. C. Duerr, of Oxford, solicitor.

From the character of the pictures that "independent" exhibitors have been compelled to accept if they kept their theatres open there is no wonder that they are stirred to organize to protest against the manufacture of objectionable picures.

The strongest objection that any exhibitor can make against objectionable pictures is to drop them and use licensed service.

TO CENSOR LINCOLN, NEB., PICTURES.

Mayor Love, of Lincoln, Neb., has heard that not all the pictures shown in Lincoln are proper, and has appointed a committee to make the rounds and report to him. Upon receiving the committee's report the Mayor will tell the picture theatre men what steps he will take to insure none but proper pictures in that city. Must have been getting some "independent" junk in Lincoln lately.

THE FUTURE OF THE FILM.

By ARCHER McMACKIN.

I heard a cry lately from Mr. Knocker, the gentleman with the yellow streak, that the motion picture as a source of amusement is becoming less popular. The protest was as absurd as it was feeble. It was drowned out entirely by the hand-clapping of an approving public that crowded the capacious nickel theatre, while a throng outside stood patiently waiting their opportunity to enter. I am not a friend of Mr. Knocker's, I merely sat alongside of him in the theatre and heard the remark addressed to a friend. It was an hour and fifteen minutes since I entered, I had seen 4,000 ft. of magnificent film and I felt exceedingly guilty of having cheated the proprietor of the theatorium out of 50 cents. I paid 10 cents for the 75 minutes of enjoyment. The program started with a soul-stirring little melodrama. A couple of short comedies followed. There was an illustrated song, and following that an automobile ride up the boulevards of Paris. After that a film de art picture ended the performance.

Mr. Knocker's remarks, I must confess, worried me a little, so I decided to look into the matter. As I started out I questioned a number of nickel theatre proprietors.

"Business is good and getting better," one remarked. "I can't begin to accommodate the crowds that come and I am opening a place next door."

The interview given out by Professor Frederick Starr of Chicago regarding the motion picture as a source of amusement and instruction should be sufficient to denounce for all time the sneerer. The hearty approval of other eminent men of the country should further increase the confidence in the stability of the public's patronage of the nickel theatre. Great men have said that it is good; then it has come to stay.

The future of the film is greater than can be pictured here. Comparatively, it is the same with the film as is the simple daguerreotype to the art work of the leading photographer now. I see the day fast approaching when the film d'art theatre will take its place between the two great institutions, the art gallery and the drama. In that day we will have the story written by some G. Bernard Shaw, Tolstoi or Ibsen, in which some later day Bernhardt, Irving and Mansfield will take the principal role.

Mrs. So and So will inquire of her friend: "Have you seen Irving in Ibsen's Hedda Gabler at the Art Theatre?"

I questioned some leading moving picture men about the ultimate destiny of the photographic side of the motion picture. Among them was Mr. George K. Spoor and G. M. Anderson of the firm of Essanay.

"Will it be possible to make pictures as ideally artistic as in—well, stationary photography?" I could think of no other way of putting it.

"The limitations of the camera, especially the motion picture camera, as it is today," Mr. Spoor said, "is great, yet I thoroughly believe that what the other camera has done and will do, can be duplicated by the moving picture camera."

As an art, the motion picture film will take its place equally with the other arts and that the epigram quoted in the instance of painting can be said of motion picture photography as well: "All passes; Art alone endures."

WANTS PICTURES IN SCHOOLS.

Clem Kerr, manager of the Jewell picture theatre of Dayton, O., has submitted a proposition to the Dayton Board of Education which contemplates the introduction of motion pictures in the schools of that city. Referring to the matter, Mr. Kerr told the Dayton Herald that motion pictures had a high educational value.

"Take travel pictures for instance," said Mr. Kerr, "they are not only of interest, but of genuine instructive value. There are numerous posed pictures depicting great historical events or events in the lives of noted persons of educational value and in my opinion it would be eminently proper to permit public school children to enjoy such advantages. There are representations of plays, as well as places of interest."

So enthusiastic is Mr. Kerr over the possibilities of his plan that he has announced a willingness to supply film suitable for school use free of charge and to assist the Board in every possible manner to make the experiment a success. The result will be received with interest.

THE SHUBERT BABY CONTEST.

So much interest has been manifested in the highly successful "baby contest" held at the Shubert theatre, New Orleans, that Manager Dubbs, under whose direction it was held, has decided to answer the numerous inquiries he has received concerning it through THE FILM INDEX.

The first step, explained Mr. Dubbs, is to arrange with a local photographer to take negatives of the babies and make the slides. An enterprising photographer will be glad to do this for the advertisement he will get on the screen and the orders he will receive when the contest is over.

Second: Announce to the public that you are to have a baby contest; give the date of the same and proceed to take applications from the mothers who wish to enter their babies. Limit the age from six months to three years and, as each entry is received, give the mother an order on the photographer for a negative. Do not have negatives made from old pictures, as they do not make good slides. Each negative is numbered and the baby is known by that number only.

Third: Have blank ballots printed and give one with every ticket sold. Have a ballot box in the lobby so that your patrons can vote as they pass out. Run the "baby contest" slides after each picture, so that your patrons will have ample opportunity to make a choice. Publish the standing of the contestants by posting a list showing the number of votes for each in a conspicuous place in the lobby.

On the last day or two of the contest offer an extra number of ballots for every dollar's worth of tickets. This will encourage the enthusiastic friends of the babies' mother to buy tickets in quantities to vote for their favorites and thus increase your receipts.

Manager Dubbs followed this simple plan with the effect that his house was crowded every day during the contest. He will be pleased to give further information to anyone writing him, care of the Shubert theatre, New Orleans, La.

Mr. Dubbs has originated several very successful schemes of this kind and has promised to explain them from time to time for the benefit of the readers of THE FILM INDEX.

"INDEPENDENTS" CAN'T PROTECT.

As a last resort in an effort to stem the tide against them the "independent" film importers and renters claim that they have engaged a formidable array of legal talent and are prepared to defend any action that may be brought by the Motion Picture Patents Company against any exhibitor who is operating with unauthorized or unlicensed machines.

On the strength of this they advise exhibitors that they need not fear prosecution, as ample protection will be afforded them by the "independent" organization.

This is simply bluff and bunkum. In a contest with the patent laws of the country the "independents" haven't a ghost of a chance. Any exhibitor who places the least dependence upon "independent" promises of protection simply places his business in jeopardy—and for what? All he gets is the privilege of using the poorest line of pictures that have ever been brought to America.

The patents controlled by the Motion Picture Patents Company are valid; that is the decision of the United States Courts. The fact that the Patents Company has not pushed their claims from the first does not warrant the conclusion that there is doubt of that validity. Neither does the reluctance to institute proceedings mean that it will not prosecute, or that it is afraid to prosecute. Surely, there is nothing in the vain boasts of the "independent" importers and renters that would cause the Patents Company to desist in its determination to enforce its lawful rights.

So far as the "independents" are concerned, they are simply making a loud noise in hope that by so doing they will be able to stop exhibitors from going back to licensed service. It's a case of trying to "buffalo" the exhibitor. There is not a legal precedent for them to stand upon.

NELSON-HYLAND FIGHT PICTURES.

An interesting story is told by the Nelson-Hyland fight pictures, taken at San Francisco, May 29, which are soon to be issued by the Kalem Company. A contract was made with Bat Nelson for seventeen rounds, the camera man being instructed not to take any more unless directed to do so by Nelson. When the twenty-first was reached Nelson was on the job and tipped the camera man to get busy, as he administered a knockdown blow to Hyland. From that point on until the final knockout Nelson posed for the pictures. He made every punch count and gauged each blow so that it should come out clear and sharp on the film. It is described as being the finest exhibition of picture fighting that has ever been done and reflects great credit on the skill and ability of the young champion.

Incidentally, this bit of generalship in the squared circle should give the Kalem Company an especially fine fight picture.

"HONESTY IS THE BEST POLICY" is a precept that is as old as the hills. It is one that our parents drill into us and one that the preacher frequently tries to remind us of. Many persons when temptation confronted them forget all about this policy and come to grief. Their remorse did not relieve their situation one iota, but the "post mortem" brought home to them very forcibly that "Honesty is the Best Policy."

We believe our policy is the best policy and for sometime we have been trying to bring home to motion picture proprietors the necessity for protecting themselves against loss and law suits caused by injuries or alleged injuries to their employees or their patrons in or about their premises.

Are you going to wait until you come to grief and then hold a post mortem to learn that you need this protection, and that our policy of indemnity is the "Best Policy?" Delay is expensive.

Send in your application to-day to Mingle & Wood, 165 Broadway, New York City, or to Selig Polyscope Co., Chicago, Ill.

AMONG THE EXHIBITORS.

Frank M. Gift, manager of the Colonial Theatre, Warsaw, Ind., with the following fine talent: R. J. Goodwin's Talking Picture Company, Peggie Fahr and Mis Hope Bledsoe, singers, Miss Ruby Dunnick and Miss Mae Norton, popular pianists, is having a remarkable run of business. The Colonial is one of the finest theatres in Northern Indiana.

A new picture theatre is being built for Arthur Blackburn at 49th Street and Woodland Ave., Philadelphia, Pa. It will be 50 by 60 feet.

The Airdome Theatre Co. will build an "airdome on Jefferson Ave. and Third Street, Memphis, Tenn., to be ready the latter part of June. The walls will be of sheet iron and the stage will be roofed with tin. It will have a seating capacity of 2,000.

The Bijou Theatre of Eldora, Iowa, has discontinued the "'independent" service and will show licensed pictures hereafter.

Idle Hour Moving Picture Garden at Far Rockaway, N. Y., is now open for the season.

John B. Harte, local agent for the Prudential Insurance Co., at Bennington, Vt., has purchased the motion picture theatre formerly operated by C. G. Barkley.

A new picture theatre has been opened in the Sanriol building, Tacoma, Wash.

Albert Cowcroft, W. W. Hodkinson, H. A. Sime and Charles Zeimer, proprietors of the Orpheum Picture Theatre at Ogden, Utah, have purchased the Isis Theatre in the same city. They have also bought the Globe Theatre, which gives them practical control of the picture situation in Ogden.

The Sansone building, Keokuk, Iowa, has been leased for a picture theatre.

Frank Milton has secured a year's lease on Keefe's Hall, Cheyenne, Wyo., and will put on a combination picture and vaudeville entertainment.

Nick Webber and John Foley will open a new picture theatre in Waterloo, Iowa. Mr. Webber is interested in the Princess Theatre of Waterloo.

George L. Pardee, a well-known orchestra leader of Oneida, N. Y., has purchased an interest in the Park picture theatre of that city, associating himself with Charles LeBeef and Fred Laurie.

Harry T. Campbell, who operated a picture theature at Pulaski, N. Y., has closed his house and returned to Syracuse.

Martin Ferguson will build a one-story picture theatre at 110th Street, near Manhattan Ave., New York City. It will cost $8,000.

The Arcade theatre, of Minot, N. D., has been extensively altered and improved. A cameraphone has been installed.

At the instance of a delegation of preachers the Sunday theatres of Pontiac, Mich., have been closed by the police.

Renwick Park Theatre, at Ithaca, N. Y., has been opened by Arthur W. Colton and Joseph Fowles with pictures and vaudeville.

W. H. Smith, of Fond du Lac, Wis., has opened a picture theatre at Waupun, Wis.

The Pastime Theatre is a new picture house at Copley, Pa.

A. J. Arnold, of Port Clinton, O., has opened a picture theatre at Edgerton, O.

Gordon Bros. have opened the Taunton Theatre, Taunton, Mass., as a combination picture and vaudeville house.

Mr. Henry Park, La Grange, Ga., is moving the bowling alley into the building formerly used as a moving picture show, and will open up a first-class electric theatre in the building now occupied as a bowling alley. Mr. Park intends to give to the people of La Grange the best to be had in moving pictures, showing only the latest films.

INSTALLS PATHE MACHINE.

The Lyric Theatre of Manhattan, Kans., recently installed a Pathe projecting machine of the latest pattern. The Mercury of that city notes the fact that it "is remarkable for the steadiness with which it transmits the pictures on the screen."

GRAND RAPIDS IN PICTURES.

A. J. Gilligham, of Grand Rapids, Mich., has made arrangements to have motion pictures taken of the civic parade, which will be the big feature of Merchants' Week celebration in that city. The Selig Polyscope Company will provide the camera and operators.

VITAGRAPH'S WASHINGTON PICTURE.

The Vitagraph Company will release its big production, "Washington," for the week of July 4th. A full description will be published in these columns next week. This picture is remarkable for its realism and contains a number of novel features. It will be a great subject for the Glorious Fourth.

INCORPORATIONS.

The T. G. Thompson Co., operating the Savoy picture theatre on Warren Street, Syracuse, N. Y., has incorporated for $50,000. The directors are Thomas G. Thompson, Jr., Peter Eckel, Thomas Buckley and Ephriam J. Page, of Syracuse

Curtanyline Curtain & Producing Co., of Chicago; painting and producing motion pictures. Capital $10,000. Incorporators, Warren Johnson, August Froebel and Henry A. Fleckles, of Chicago.

Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"THE SON'S RETURN."—Poverty palls the most generous spirits; it transforms the most humane into veritable demons, and makes them dare deeds of which the mere thought would in more prosperous conditions make them quake. This Biograph subject shows to what extreme an indigent couple were driven by desperation. Will Sanderson's father kept the village inn, but Will, being deeply enamored of pretty Mary Clark, had aspirations above the plebian and rather impecunious calling of village boniface, and so decided to go to the big city and fight for fortune, having read the glowing lines of the biographers of great men, who invariably start them on their career as poor country lads. Bidding his sweetheart, Mary, a fond but tearful farewell, he then takes his leave of his dear old parents, his mother presenting him with a miniature of herself, as a memento to guide him along the path of righteousness. He is not long in the metropolis when his bright, alert manner appeals to the manager of a banking house, and he obtains employment. He had resolved not to return home until he has made a name for himself, and five years later we find him holding a position of responsibility with good salary in the concern. His appearance has somewhat changed, owing to his growing a beard, and one day, taking his mother's picture from his pocket, he decides to pay them a visit. The decision is coincident with a letter he receives later during the day. It is from his sweetheart, Mary, and tells him of his parents' dire straits, which they, through pride, have kept from him. But as they are on the eve of eviction, she asks that he help them. Back he goes with his savings, ample to relieve their difficulties, and to surprise them, enters the inn and engages a room incog. He has displayed his well-filled wallet in their presence, and their extreme desperation makes them covetous. When the boy lies down for a nap the old father cannot resist, and in securing the wallet arouses the boy, and is forced to knock him on the head. Thinking he had killed his guest, he takes his inert body out and deposits him in the field under the bushes, whence he is found later by Mary, who, calling help, assists him to her home nearby, he recovering from the blow on the way. Meanwhile, the old couple have gone back to the inn and upon opening the wallet, what a revelation —"My God, we have murdered our own boy"—they find therein the mother's picture. They are paralyzed with fear and sorrow, so in an almost maniacal condition they go to Mary's home to confess their awful deed. You may imagine their feelings when they are brought face to face with their boy, and dropping on their knees in humble contrition they thank God for the deliverance.

"HER FIRST BISCUITS."—One of the precepts in the doctrine of "how to be happy though married," is don't encourage wifey dear in her ambition to emulate mother in her culinary proficiency. Never make the resilient break that you would like to have pies such as mother used to make, for if you respect your digestive organs you will hire a cook and be content with what she serves you. Should your indiscretion get the better of you your helpmate will attend the cooking school, and woe is your lot. This Biograph subject is an object lesson along those lines, as Mrs. Jones with effusive enthusiasm felt that Eddie dear would appreciate her endeavors to prepare for him a batch of biscuits. That she followed the rules and directions set down in her text books is not questioned, but one bite from the leadlike disks was enough, and getting the dear little creature from the table by subterfuge he throws a full dozen of them through the window, pretending to have eaten them upon her return. Of course, she is delighted at his apparent appreciation, and when he has departed for the office she puts up a package of them and takes them there, placing them on his desk. Jones is not present at the time, he being in the adjoining room in the throes of indigestion. Visitors to his office, being a theatrical agent, and they hungry actors, espy the inviting-looking dough boulders and partake greedily. In a short time the assemblage is a writhing, struggling, screaming mob. Meanwhile, at the Jones domicile the iceman, a housebreaker and the cop who trailed him, all fall victims. Well, for a time it looked as if Mrs. Emma Jones was guilty of wholesale manslaughter. The trouble subsides, however, the victims convalesce and peace is restored when Mrs. J. hurls, though with reluctance, the pernicious pabulum into the street.

"THE FADED LILIES."—"Oh, death, where is thy sting? Oh, grave, where is thy victory? Especially over the experiencing a love-blighted life, for the power of love is compelling, and we become its abject slaves. Francois, a hunchback, high-strung musician, plays at a social gathering, and the fair debutante bestows upon him, in appreciation of his talents, a bouquet of lilies of the valley. This attention is misconstrued by Francois into a token of affection and he cherishes them as such. Upon awakening to the truth, the disappointment wrecks his reason, and to help him the doctor persuades the girl to pretend affection, which she does, and consents to wear a ring he gives. Later, upon finding the ring missing, he discovers the deception and slyly changing his medicine to water thwarts the doctor's skill and slowly but stubbornly makes his way towards that "blind cave of eternal night to which we all fly for relief and lay our burdens down."

EDISON MFG. CO.

"A RURAL TRAGEDY."—The roar and crackle of flames, the crash of falling timbers, the hoarse shouts of a frantic mob are mingled with the screams of a woman, caught apparently beyond hope of escape in the burning house, the eager fire licking almost at the very hem of her skirts, in the one-seen, never-to-be-forgotten climax of this powerful drama of love and hate.

There is nothing artificial about this scene, or rather, series of scenes. The house is real, the fire is real and when the last pathetic incident of the powerful story is enacted all that remains of the pretty country home is a mass of charred and smoking embers.

It is something to talk about, indeed, something to advertise heavily, for its like has never been shown in films before—an actual house, of no flimsy, but genuine construction, deliberately destroyed by fire, and the final portions of the story acted to the full amid such scenes of real danger. When the heroine and her brother are snatched from the very jaws of death by a daring rescue the danger is vividly true and not merely of stage construction; it is no mere sulphur smoke, but flames, a seething, roaring volume of fire, that eats and destroys before the very eyes of the audience the entire house of the family who suffer so much the tragedy of life.

In thrill, suspense and the element of genuine danger around the actors the fire scenes in this picture have no equal in any film that has ever been produced.

The story leading up to these wonderful scenes is full of strength. It tells the love of two brothers for the same girl, how she coquetted with one, but finally gave her heart to the other, yet it is the brother who loves and loses who plays the hero at the fire and saves his brother and sister from the flames at the cost of his own life.

Too much cannot be said about this picture; it will be a sensation to all who see it on the screen.

"HOW THE TRAMP GOT A LUNCH."—He was a very jovial tramp, but his joviality didn't win him the luncheon he so fondly coveted. He experimented with it on the workman with the fat bundle of luncheon and quantity of beer surrounded by bucket, but the workman was decidedly blind to Handsome Harry's qualities as a good fellow. He was annoyed, if truth be said, and Harry, of the battered silk hat, felt his annoyance distinctly.

Not being able to secure a share of the food and drink by fair means, he determined to secure all of it by foul, and accomplished his end. He stowed the workman, when that individual was deep in a fatal, unsuspecting moment, in a cask and literally rolled him away. The luncheon and the drink was his, but not for long. As he moved away from there, trying to perform the triple feat of eating, drinking and running at the same time, a brawny fellow-workman stopped the flight of the cask down hill, released his co-laborer from the embrace of the staves and hoops, and the tramp's enjoyment was speedily terminated. The food was spoiled, the drink spilled, but what happeed to the tramp was an excellent replica in miniature of what would have been his fate had he been caught in the very heart of a Kansas cyclone.

Handsome Harry was very glad to swiftly vanish when the workman-tornado had finished its work, and the worthy son of toil felt that he had some recompense, even though he lost his luncheon, for the troubles of a bad quarter of an hour in the barrel.

"CLOSED ON SUNDAY."—Here is one continuous volley of laughs that will make anyone who sees the film forget there is such a thing as care, that will put old Dr. Blues on the hastiest sprint he ever knew and send depression to the shelf with a bound. It's a laugh, a scream, a roar. The miser just robbed of his gold would find mirth in this film story, and the man who has been gloomy ever since Wall Street dented his purse will remember only to laugh and prove one of the merry-merry among the onlookers. If a party of relations are coming for a month's visit or the cook burned the mutton at dinner, see "Closed on Sunday" and all else but laughter will be forgotten.

Bill Stebbins, a drummer with a chronic thirst, arrives at Milgeville, a copper-riveted, iron-bound Sunday town, Sunday afternoon with a parched area in his throat and an idea that nothing but something with an alcoholic stick in it will serve to irrigate that throat properly. The landlord proffers his assistance. He introduces Bill to various expedients by which the Sunday law is dodged, and Bill is always just on the point of getting his drink, but doesn't. And the way this happens is what creates the laughs. In the end, even when Bill thinks he has the drink secured beyond all possibility of accident he loses it again, and is forced to seek assuagement of his thirst in clear spring water.

Whether one is on the "dry" or the "wet" side of the fence regarding liquor the story is full of laughs and without an iota of offense. It is a clean comedy, a chain of incidents with a laugh in every one, and a climax that will induce a scream of merriment. Ably acted and skilfully directed, it is a comedy of comedies.

ESSANAY MFG. CO.

"THE LITTLE PEACEMAKER."—Again we are going to laud our pictures, and if our praises prove untrue we will stand the criticism, but we feel assured that "The Little Peacemaker' will create interest with every audience.

The opening scene shows a young man calling upon his swetheart. He requests her to play upon the piano, and while she is rendering a favorite selection, he picks up a book and starts to read. He becomes so engrossed he does not notice she has ceased playing, and when she turns and finds him reading instead of listening to her playing, she becomes enraged, sends him away, vowing never to speak to him again.

However, the young man loves the girl, and the next morning we find him at his office very much cast down.

The office boy is a bright youngster, and quickly discovers the reason for his employer's downheartedness. He tries to persuade him to call upon the girl and ask forgiveness, but with no result.

The boy now hits upon an idea. He goes to the young lady's home and asks her to forgive his employer, but this she will not do.

He now evolves another idea. He writes two notes, one to the girl and one to his employer, telling each that he has been hit by an automobile, and wants them to come and see him. He gives the notes to a messenger boy for delivery, and, going home, gets into bed to make good his bluff.

Both the girl and the employer are very fond of the office boy and immediately upon receipt of the notes they hurry away to his home.

The closing scene is very humorous. When the sweethearts see each other, their expressions and actions show they cannot pass without the want of an embrace. The boy slides out of bed, takes the hand of the girl and puts it into the hand of her sweetheart. Reconciliation follows.

This is a humorous picture, and an interesting story.

"THE HUSTLING ADVERTISER."—Our reputation for producing comedy pictures is thoroughly established throughout the United States, and we feel sure that this subject will materially add to that reputation.

"The Hustling Advertiser" is a clean, wholesome and refreshing comedy, and will create laughter from beginning to end.

Mr. Bum, proprietor of the Bum Soap Company, advertises for a man who will place his product before the public, and as a result, he procures a very energetic young fellow.

This young man has peculiar ideas, and he starts out with the intention of making Bum Soap famous throughout the city.

The result—Bum Soap is advertised on men's backs, the sidewalks, horses, and in fact everything in his path is labeled "Bum Soap."

The picture is humorous throughout, the photography excellent, and the subject is just about the right length for one continuous laugh.

The picture must be seen to be appreciated.

GAUMONT

(GEO. KLEINE)

"HUNTED TO THE END."—On the terrace of a cafe a braggard boasts of his adventures to a number of his companions. A journalist in passing accidentally touches the central figure in the group and thus provokes a quarrel which results in a challenge to a duel.

At the home of the journalist, where otherwise everybody is blissfully happy, his dejected and troubled manner as he makes preparations for the future welfare of his family in the event of the encounter proving disastrous to him, are noticed by the devoted wife. She laments over the fact when she learns the details. The next day the seconds sorrowfully report the result of the encounter and the woman's grief knows no bounds as she learns she is a widow. A friend of the family vows vengeance and at every opportunity he confronts the slayer of his friend and ultimately causes his arrest and conviction.

"A PAYING BUSINESS."—A clean comedy with a clever criticism on the vanity of mankind.

A professional beggar, who has imposed upon the public by pretending to be blind, finds his income is decreasing to a very great degree and his plea for pity and aid seems to repel rather than attract the passersby.

In search of some plan by which to enlarge his receipts, he decides to appeal to the vanity of people rather than to their sympathy. He then returns to the miserable shelter, which he shares with another of his class and there explains his

plan to his companion, who expresses great delight with the idea and agrees to assist in the scheme.

They secure a portion of their savings and purchase an old photographic outfit which they carry to the beggar's old stand on the public square.

Here the beggar kneels in his usual attitude of asking aid, holding his hat extended for coins. His companion impersonates a photographer, places his camera in such a position as to make it appear he is taking a picture of the beggar in his sad plight.

People who would ordinarily pass with no thought of charity, seeing what they believe an opportunity of having themselves photographed in the act of giving alms, contribute very liberally.

After gathering a very considerable harvest, the accomplices leave arm in arm rejoicing. Well rendered and excellent quality.

"THE CRY FROM THE WELL."—A young carpenter falls in love with a charming gypsy girl and seeks her hand. The poor fellow has had a sad existence with his little sister, who was of melancholic disposition.

Married life, he hopes, will bring happiness to his home and also be a blessing to the unfortunate sister. Things run on smoothly for a time, but soon the wife becomes tired of the care of the little girl and conceives a desire to spirit her away. The sweet melodies of an accordion in the hands of the woman lure the girl on to the ledge of a well and the inevitable accident occurs.

Later the brother seeks, but fails to find, his sister and upon retiring he has a vision of the sad catastrophe befallen her. He forces his wife to accompany him to the well and there learns the truth of the disappearance of the poor unfortunate girl.

URBAN ECLIPSE

(GEO. KLEINE)

"THE NEW FOOTMAN."—A highly amusing and well-rendered story of winning a wife under difficulties.

The suitor for the hand of the general's daughter does not receive encouragement from the object of his love and resolves to win by strategy. Learning through an advertisement that the General is in need of a butler, preferably a negro, he has his beard cut and a coat of black applied to his white skin and with the conventional garb of a professional he applies. Together with another applicant (white) he is taken on probation. An anonymous letter to the General advises that a daring plot is to be executed to win his daughter and his suspicions immediately rest upon his new servants.

The colored servant is exceptionally good and the other so awkward as to cause much trouble and even precipitates a quarrel with the master, from which the latter is rescued by the colored servant. In the mix-up, however, the General acquires some of the servant's coloring and the entire party makes a woe-begone sight. The lover is recognized and his cleverness so appeals to his sweetheart that he is accepted.

"MODERN ALGERIA."—In the Oasis of Zibans, Algeria, a delightful series of views, bringing before the public eye one of the most beautiful spots of the eastern continent.

The scenes illustrated are: 1. The Pass of Sfa. 2. Tringad, an ancient Roman colony founded by Trajan in the year 100 B. C.—a. The Road of Triumphs. b. The Temple of the Capitol. 3. Biokra—a. The market—b. Arabian School—c. The Oasis. 4. Roman Baths—Hot Water Springs. 5 Sidi Okba. 6. Among the Palm Trees. 7. The Governor's Visit. 8. Native Jubilee.

LUBIN MFG. CO.

"THROUGH SHADOW TO SUNSHINE."—A distinguished society is present at Lord Avalon's castle. Suddenly Lord Avalon enters, stopping the music and telling his guests that speculation in



gold mines has made him penniless. At once the others remember pressing engagements and one by one leave the house under vague excuses.

Only one remains, Earl, a lad of about 23, who is in love with Dolly, the Lord's daughter. The Lord pays off his servants and then, as poor as his poorest servant, leaves for California, accompanied by Dolly and Earl.

Two months later they arrive at Rocky Camp. Blind Mike, the terror of the camp, tries to get fresh with Dolly, but he is promptly floored by Earl, who just arrives with a push-cart filled with baggage.

Three years have passed. Lord Avalon, with the assistance of Earl, has made his mines pay. Blind Mike, knowing that much gold is hidden in the cabin, hires two outlaws to strike down the Lord and rob him of his hard-earned gold. Mike's wife is an unwilling witness to the plot. Dolly had been very good to her and she did not wish to see her father harmed. She follows the outlaws and witnesses the black deed. They strike down Lord Avalon and steal important papers, beside all the gold they can find. Blind Mike then accuses Earl of having killed the old man to rob him. The enraged miners want to string him up, but Bessie, Blind Mike's wife, comes just in time to tell the truth and thus liberate Earl. The miners now go after Blind Mike and his two accomplices, and they are soon swinging from the highest tree.

Lord Avalon recuperated. He sold his mines, the young couple are married, and Bessie accompanies them as housekeeper to their old home.

"CURING A JEALOUS HUSBAND."—Mr. Newlywed is of a very jealous disposition, and thus makes his darling little wife most unhappy. He kicks the ice-man out of the house, he fights the milkman, he gets after the letter carrier and even cools his temper on the garbage collector.

In her despair the young wife invites her friend to come and help her cure her jealous husband.



The young lady arrives and the two at once lay out a plan to effect a sure cure.

A dummy of a man is made up and the same placed in the wardrobe of the sleeping room. The next morning the young wife flirts with the iceman. The husband appears and is furious. Imagine his surprise when the ice-man is a great, big fellow, and instead of punishing the ice-man, Mr. Newlywed gets a good trouncing. The same happens to him by the milkman, by the coalman and by the garbage collector. The young lady having ordered big, strong men to do the delivering on this particular day.

Not enough with these lessons, the young wife pretends to have received a male visitor. She runs up to the bed-room, stands before the wardrobe and refuses her husband to open the wardrobe. Now he is sure a man is in the house. He opens the wardrobe, the dummy falls into his arms. He now wrestles with the intruder until the dummy falls apart and he sees he has been made the target of his wife and her friend's wit. He apologizes and from all appearances he is cured forever of his jealousy.

"FLOSSIE'S NEW PEACH BASKET HAT."—Flossie ordered a new peach basket hat, and the milliner brings an enormously large box wherein is the new peach basket hat with its trimmings. While Flossie leaves the room, Bridget enters, and seeing the basket and fruit thinks the huckster left the



goods in the sitting room instead of the kitchen. She puts the trimmings in the hat, brings it in the kitchen, puts the trimmings in the ice chest and the hat for a waste basket.

Flossie's little brother makes use of the hat, so does the little sister. The father, too, gets some use out of the new hat, and it would just have been thrown out of the house when Flossie returned in time. She gathers the trimmings and what is left of the hat, takes it to her room and then does what young ladies do generally, if they do not know what to do: she lies upon the bed and cries.

In the meantime a good fairy trims the hat, and when Flossie arises, she is delighted to see before her the very latest Paris creation of a new Peach Basket Hat.

KALEM CO.

"A PRIEST OF THE WILDERNESS."—Or, Father Joques' Mission to the Iroquois.—In the splendid Kalem film about to be thrown on the screen we ask you to turn back with us to a time some two hundred and fifty years ago, when this glorious country of ours with its millions of busy inhabitants was one vast virgin forest sheltering a nation of savages.

A few small settlements of white dotted the land near the coast, the beginning of that mighty forward movement that was to sweep from coast to coast and to crush the savage Indian race into a few pitiful fragments. Foremost among the early explorers were the Jesuit priests. Fearing no hardship and their lives always at the mercy of the savage Indians, they were ever in the van, eager to push forward, not for conquest, but to carry the blessings of the Christian religion to the natives. Our story tells of the heroism of Father Joques, a Jesuit priest from Quebec. At the time of the opening of our story, in August, 1642, he has organized a small party and is setting out to establish a mission among the Iroquois Indians, the most savage of all the Indian tribes and the most bitter in their hatred of the white invaders.

Scene I.—The first scene shows us the little mission chapel the priests have established at the outskirts of the settlement of Quebec. It marks the extreme advance line of approaching civilization. Beyond lies nothing but the primeval forest given over to the savage Iroquois and kindred tribes. At the door of the chapel stands a priest. Around the corner comes Father Joques and his little band, who are about to set out to establish a mission among the Iroquois Indians. With them are some of the devoted people of the settlement, who have come to see their beloved Father Joques depart on his dangerous mission. Now all knees are bent in prayer and Father Joques says a benediction over them all. Farewells are soon said and the canoes are filled. In the first canoe are Chief Eustace of the Hurons and two other converted Huron Indians. With Father Joques in the second are his two friends, Goupil and Couture. Now the paddles dip into the water and down the stream passes the little band, while those on the shore wave them a last farewell and stand watching until they pass out of sight around a bend in the river.

Scene II.—After many days of weary travel the little band reaches a small stream that flows into Lake St. Peter. Around a bend comes the first canoe. Silently and cautiously the Indians paddle along, for they know they are in the land of the Iroquois, their life-long enemies. Here comes the second canoe. The goodly old Father is peacefully reading his book of prayers. One of the Indians tells him they are nearing their destination, and the Father looks about in admiration, of the beautiful scene before them.

Scene III.—Now the scene changes. On the bank of the little stream appears a solitary Indian warrior. Silhouetted against the background of green he stands with folded arms gazing across the water. Suddenly his keen ear detects the dip of the paddles. He turns and sees the approaching canoes. Down on all fours he drops and creeping forward he watches them a moment. Then he is off to warn his people. Up to the shore come the canoes. Out jump the three Hurons and turn to assist Father Joques to land. Stopping only for a moment to admire the beautiful scene before him, the Father asks all to kneel while he gives thanks to the Heavenly Father for having brought them safely here. While the little band are praying, up creeps the savage Indians. Not a sound betrays their approach. Forward they crawl and with a sudden yell of savage triumph they are upon the little band. A desperate struggle ensues. Couture is struck down. The two Hurons are killed and Chief Eustace is made a captive. Father Joques tries to tell the savages he has come on a peaceful errand, but he, Couture and Goupil are forced to lift the heavy canoe and accompany the Indians. Two warriors remain behind to scalp the two dead Hurons then push off to join the others.

Scene IV.—And now we see the Indians hurrying through the forest with their captives toward Lake George. They are delighted at having captured a chief of the haughty Hurons. On come two warriors waving the bloody scalp locks of the Hurons. Now Father Joques and the two troopers stagger forward with the canoe. Poor Couture is fast losing his strength from his many wounds. He staggers, makes a brave effort to go on then falls dying.

Tenderly Father Joques kneels beside him to give him absolution. But before he can do so the Indians compel him to take up the burden of the canoe. With a last heart-broken look at the dying man, Father Joques passes on.

Scene V.—This is the Iroquois village to which the savages are bringing their captives. All are waiting the return of the band of hunters. Suddenly they hear their war cry and in rush the two warriors waving the scalp locks and telling of the captives they have taken. All is excitement. Two braves drag on Chief Eustace. He is quickly bound to the stake kept ready for such captives, and several warriors are dispatched for wood with which to kindle a fire. Father Joques and Goupil having arrived with the canoe, they are now dragged forward to witness the torture. A fire is soon blazing around brave Eustace's feet. Father Joques tries to comfort the suffering Indian and holds up the cross for him to see. This angers the chief of the Iroquois. He raises his club to kill the Father and Goupil when his young squaw catches his arm and asks him to spare them.

Scene VI.—Goupil and Father Joques have had their lives spared but are now held as captives, though with considerable freedom. It is now several months after the burning of Chief Eustace at the stake. Down the lake we find a young Indian boy, the child of the chief, at play. Along the path come Goupil and Father Joques who are now allowed the run of the camp. They greet the young Indian and Goupil tries to teach him the duties of a young Christian, while the Father looks on approvingly. In his zeal Goupil dips his hands in the lake to baptize the boy. Meanwhile several warriors have seen this. Thinking Goupil is placing some curse or charm on the boy, they rush forward and tomahawk him. Father Joques, held helpless by one of the Indians, sees Goupil, his last companion, killed before his eyes. In desperation he tears himself away from the Indian and kneeling before the dying Goupil gives him absolution. The Indians standing by, watch him in silent wonder.

Scene VII.—Two years have now passed by. During this time Father Joques has remained among the Indians of the little village. Here comes a band of Iroquois warriors. An Indian wrestling match has been arranged between two rival braves of the tribe. They take their places for the contest while the warriors gather around. The bout is fast and furious, but soon one brave gains the advantage and is acclaimed the victor. Back from among the tents comes gently Father Joques. He has a kindly word of greeting for every one he meets. Mounting a stone in burning words of homely eloquence he tells them of the true God and pleads with them to accept Christianity. The braves are indifferent. Finally the Father makes an appeal to one of the squaws whom he has befriended, to allow one of her young daughters to be baptized. Slowly the squaw yields. Calling the child to him the old Father places his hands on her head in benediction, then lifts them up to heaven in thankfulness that at last his labors have been rewarded and a convert gained.

Scene VIII.—Many years have passed by. Doubtless you all recall the story of how Father Joques returned to France, because, having been mutilated by the cruel Indians, who cut off his fingers, he could no longer follow his priestly offices. He returned to France, and when his story became known he was restored to the priesthood by a special dispensation from Rome. But the work which he started among the Iroquois lived after him and all American historians agree that he is one of the foremost figures in the civilization of our country. And so we now ask you to pass by the intervening years and to look upon the Iroquois, now peaceful and friendly to the whites, under the care of a younger priest. The hour of the Angelus arrives and as the bell tolls, all kneel in prayer. And as they do so, we see the spirit of Father Joques appearing amidst them like an apparition. His mutilated hands are raised in benediction. And as the vision fades, the young Father passes among the Indians, showering blessings upon them all.

"MARDI GRAS IN HAVANA."—We now ask you to take a trip with us to Cuba, where we shall view the great Mardi Gras pageant which yearly attracts tourists from all parts of the world. It is a wonderful spectacle and I know you will all enjoy it.

PATHÉ FRÈRES.

"THE DOG DETECTIVE."—An elderly man receives a note from his lawyer requesting him to come immediately to the latter's office and receive a check for a large sum of money which has been bequeathed him. He starts for the place accompanied by his man servant, and the latter, knowing the nature of his master's errand, steals away while waiting for him, and informs a gang of thugs of the good opportunity to rob the old fellow. They come to the place and wait until the man comes out, whereupon they attack him, and, after binding him hand and foot, they put him into a carriage and drive to an isolated hut on the outskirts of the town, where they make the old fellow a prisoner. The servant, feigning fear, returns to the house where he gives the alarm to the distracted family. The victim's daughter goes to the police and informs them of the state of affairs, but is unable to throw any light on the trail of the culprits. Immediately the officers get on the job of ferreting out the hiding place of the toughs. Having a dog with keen instinct, they utilize him, and after letting the animal get the scent from the victim's coat, they put him on the trail. The intelligent dog leads them a merry chase for a long distance until finally he arrives at the hut, where he jumps in through a cellar window and finds the old man tied up. The animal tugs at the rope until the knots give way, after which he returns to the policemen, who give him a revolver which he carries in his mouth to the imprisoned man. The policemen lie in waiting and soon the robbers come along and go down to the prisoner, who, at an opportune moment, pulls the gun and holds his captors at bay, forcing them to retreat into the hands of the officers, who hurry the ruffians to the station, while the happy old man pats the noble dog and shows his deep appreciation for the services he has rendered.

"CUPID'S FOUR DARTS."—In this beautifully colored film we are presented with an interesting fairy tale and see little Cupid receiving his limited amount of darts to go forth into the world and bring happiness into the hearts of those whom he



aims at. The first one that he meets is a cruel father and when he fires one of his darts at the man, immediately he is transformed into a most loveable being and showers his affections upon every one. The same thing happens when he strikes a cruel mother; then a child, who is cruel to a little dog. Finally he exhausts his supply by piercing the heart of a cool lover who is forever quarreling with his sweetheart, but after the first shot he changes completely and is kind and loving to his fair one. An old couple are desirous of receiving the love dart, but poor little cupid is unable to aid them, as his supply is exhausted and he returns to the castle in a most dejected manner.

"THE RECKONING."—In this wonderful picture the public enjoys the privilege of witnessing one of the greatest pieces of acting ever presented on the screen.

We have been fortunate in securing the services of Mr. Krause, who is one of the foremost dramatic actors on the French stage today. (At the present time he is playing the part of Flambeau as leading man for Mme. Sarah Bernhart in L'Aiglon.) In this silent drama he plays the role of the injured husband, the central figure of the piece, and being a gifted actor and finished artist, displays great intelligence in handling the part, enthralling his spectators and holding their interest to the very last.

The opening scene of the drama reveals the interior of the beautiful home of Mr. and Mrs. Martin, who are holding a reception for their many friends. Mr. Martin, the young husband, has heart trouble and is therefore somewhat of an invalid and unable to go about to any extent with his pleasure-loving wife. The latter, nevertheless, manages to enjoy herself and does not lack admirers. One of her male acquaintances in particular has made quite an impression on the vain little woman with his many attentions and complimentary speeches, and we see him there tonight among the other guests at the Martins' home. All at once the young husband becomes indisposed, and not wishing to disturb his friends, retires to a secluded spot and endeavors to conquer his weakness. He partakes of some refreshments and tries to smoke a cigar, hoping to ward off the attack, but his efforts are in vain and he soon collapses and falls heavily to the floor. A servant passing through the room sees the master of the house as he lies there helpless and, becoming terrified, gives the alarm. Soon all the guests rush into the room and when they see the condition of affairs they hurriedly take their departure, leaving the young wife and her admirer alone with the apparently lifeless body of their host. The youth pours words of sympathy into his companion's ear and in a few minutes we see them in a tender embrace, evidently relieved that there is now no obstacle to their union. At this juncture Martin regains consciousness and takes in the situation at a glance, but is too weak to give any sign. The lovers are so taken up with each other that they have not noticed that the man has come to. Mrs. Martin now leaves the room to change her gown and her companion remains to watch. He covers the face of the still figure beside him with a handkerchief and then turning in his chair, so as to avoid the gruesome sight, settles himself to read.

Presently the sick man summons his strength and, seeing his rival seated near, he tries in vain to arise, but is unable. Convulsively he drags himself from his position and crawls like a fiend across the room to the spot where his false guest is seated, reading. Although his body is drooped with pain and shuddering with horror, the enraged man manages to stand on his feet, then, without warning, he seizes his rival around the throat with a grip of steel and strangles him to death. The deed accomplished, he throws himself exhausted into the chair which but a moment ago his victim occupied. Presently his wife enters the room, and thinking that it is her lover still seated there, she comes





toward him with open arms, but great is her horror when she discovers that it is her husband, who jumps to his feet, and seizing the terrified woman, forces her to press her lips to the distorted face of her dead lover.

"LOOKING FOR HIS UMBRELLA."—A man receives an umbrella from his wife as a birthday present, and shortly after he starts out to have a good time, but absent-mindedly he carries a cane. Going along the street in a very happy frame of mind, he stops into several shops to attend to some business and in his excitement he loses the cane. After being away for some time he returns home and immediately his wife asks him where he left the umbrella. Forgetting that it was the cane he was carrying, and realizing that he had something in his hand when he left the house, the poor man is perplexed. He returns, however, over the same course in search of the lost umbrella and every place that he goes he causes such an uproar that he is pounced upon by everyone and his clothes are nearly torn from his back. Not to be disappointed, he goes in and buys another umbrella, and very proudly returns home with the idea that he will deceive his wife, but the little scheme does not work, for in the meantime his wife has found his umbrella in the corner. When he enters the house she is about to have a good laugh at his expense when he produces the new umbrella, and realizing that he is trying to deceive her, his wife shows him the other, and in her rage, gives him a well-deserved beating.

"POOR LITTLE KIDDIES."—A little boy, the son of wealthy parents, goes down to the seashore with his governess, and while the latter stops to talk with a friend, the young rascal steals away, and, going to the waters' edge, he climbs into a small boat to have a little sport. Soon, however, the tide takes the frail craft out to sea, and the little fellow not having the strength to manage the boat, calls for aid. A couple of gypsies on the shore hear his cries and one of them dives in and swims out to the child and rows him safely to shore. The fellow who is waiting, upon seeing the fine little fellow, takes him in his arms and hurries off to the camp, although the youngster tries hard to escape from his clutches. The little fellow is stripped of his fine clothing and dressed in the conventional gypsy garb, after which he is put to work with the other children to make his living.

One day, about six months later, the boy and one of the little girls from the camp are going along the street selling baskets, when all at once the youngster catches sight of his parents driving by

in a carriage. They leave their wares and start in pursuit of the rig, and after running for a long distance the little girl becomes exhausted and falls on the road, but the boy keeps up the chase. Finally he catches up to the rig and rushes up to his overjoyed parents, who take him in their arms and after an effusive greeting he is again taken to his old home. He then informs his parents of his



little companion's plight and immediately the maid is sent out to find the child, which she soon does, and bringing the little one to the beautiful home, she is made one of the happy family, to grow up as a sister to the little boy whom she has grown attached to.

"GOOD BIRTHDAY PRESENT."—This comedy which abounds with many funny situations shows us a fellow who receives a note from the express office, stating that there is a large case in their possession which he must come and claim at once. It being his birthday, he naturally jumps at the conclusion that it is a present from some relative, so forthwith he hires a large cart and goes after the box. Starting home with his precious burden the cart bumps into another wagon, with the result that the case is accidentally transferred on to the other vehicle, which carries it away. The owner runs after the fleeing rig and after a long chase he finally overtakes it and reclaims his lost property. After many more mishaps he eventually arrives at his home, and after carefully scrutinizing the size of his present he discovers that it is too large to carry up the stairs, so he secures a block and tackle, and with the aid of some of his neighbors, pulls the box up and takes it in through the window. In trying to get it in, however, he upsets everything in the room, and as he tilts it up on end



it falls against the wall, crashing through the partitions into the next apartment, where the occupants flee in terror. Tired of his bargain, the man opens the box, and there, to his amazement, is his mother-in-law, who bobs out and informs him that she has come to stay.

"STRENUOUS SNEEZER."—A man suffering from a severe cold in his head has his own share of troubles, caused by his constant sneezing, which is of such a strenuous nature that he knocks over everything in his path. He is going along the street when he sneezes violently, and blows over a lamp post; then a man gets in his way and with a good whiff he is knocked down also, and so he continues, making life unendurable for everyone, until he finally gets back to his room. One heavy sneeze then brings the ceiling down on top of his head, and he falls in a helpless heap on the floor.

"MIXED IN HIS DINNER DATES."—This very funny picture shows a fellow who is seated in his home when suddenly he remembers that he has an engagement to take dinner with a friend. Looking at his memorandum book he is convinced that he is right, for it reads that he has this date on the ninth of the month, and it being the stated day, he hastily makes his departure and goes to the home of his friend. The latter is just having dinner with his family and apparently has forgotten all about the appointment, and when his guest is announced he becomes somewhat perplexed, but soon finds his way out of the ordeal by tearing off a leaf of the calendar and making it appear the tenth of the month. He then makes the guest sit down and enjoy a light meal with him, telling him that it is his fault that there is no preparations made, for he is a day behind. When the guest realizes that it is the tenth, he suddenly remembers that he has another appointment for that day, so grabbing his hat he makes a hasty retreat and bolts off to the home of his next host. The latter, not expecting him until the next day, is surprised upon seeing him, but invites him to partake of dinner anyhow. He has eaten so much that he feels distressed and begs to be excused, for he is getting ill from the effects of such good treatment. Returning home he realizes his mistake and just as he is suffering from the effects of an overloaded stomach, his wife walks in with a tray of food, whereupon the enraged man kicks it from her hands, scattering the victuals all over the floor, after which he settles down to rest.

"MAKING LACE."—This is an exceptionally interesting picture, inasmuch as it gives a very vivid idea of the lace industry in the country provinces of France, where the people are noted for their beautiful hand-made lace, which is such an important acquisition to feminine attire. We see the little girls who are taught the art very young and some of their specimens are indeed wonderfully artistic and beautiful.

VITAGRAPH CO. OF AMERICA.

"THE FOUNDLING."—A Dressing Room Waif.—Ruth, the daughter of John Hodgson, a merchant in a small provincial town, has been betrayed and tempted away from home. The man dies before he can make reparation for the wrong, and Ruth, left



alone with the child a few months old, writes to her father beseeching him to forgive her and take her home. She returns home with her baby, a little girl, but the old man sternly refuses to have anything to do with her and casts her out with the child to beg or to starve. Ruth wanders out into the cold and snow at a loss what to do. Presently she sees the stage door of a theatre open. Here she can at least get warmth and protection for her baby. She goes inside, leaves the baby in a dressing room and departs. John Redmond, who occupies the dressing room, finds the baby and adopts it. A few years later we are shown Redmond and the child enjoying a summer holiday. In the meantime Ruth has gone on the stage, and in the course of a few years has risen to some hank in her profession. By a strange turn of fate she joins the same company with Redmond. He falls in love with her and



wants her to marry him. Thinking of her past she refuses. Later on she meets the child, hears the strange story of its adoption and recognizes it as her own. She tells Redmond. He again asks her to be his wife and this time she consents.

"THE PLOT THAT FAILED."—An old farmer and his wife are sitting at the table. He is reading a paper in which an advertisement meets his gaze. He shows it to his wife and they at once decide to purchase the farm described. They get ready and at once leave for the agents. At about the same time two prospectors examine the same farm, find indications of rich ore, congratulate themselves upon their discovery and start immediately for the agents to secure the property. The farmer, however, reaches there first, pays over his money, gets the necessary documents and is ready to leave when the speculators enter. They are disappointed in not being able to secure the property, offer to buy



the farm at a substantial increase but are refused. A week later the two men make the farmer a visit, offer him a large amount for the property and are again refused. Coming outside, they plan to scare the old man into disposing of the farm. That night, when the old couple have retired, the two men rig themselves up as ghosts, tap on the bedroom window and succeed in frightening the new owners almost to death. The next morning the old man, in looking about the place, notices foot-prints near the window. He is convinced that somebody is playing a joke on him, goes at once to a hardware store, purchases a large bear trap and that night sets it near the window. The couple are awakened from their sleep by the taps on the window. The taps are immediately followed by terrific yells. The old farmer jumps up, grabs his gun and rushes outside, where he finds the speculator fast in the trap. The schemer begs for mercy, the farmer finally releases him and gives him a good kick as he runs away.

"A MAKER OF DIAMONDS, OR, FORTUNE OR MISFORTUNE."—In a poorly furnished room a crippled girl is seated at the table writing, her mother preparing the meal and occasionally glancing at the window as if expecting someone. Presently the father, Mr. Von Bellen, a chemist, enters, sits at the table in deep thought. Suddenly he jumps up, goes to the laboratory, closes and locks the door, then goes through the process of making diamonds, finishing by taking several from the condenser. He rushes excitedly from the laboratory

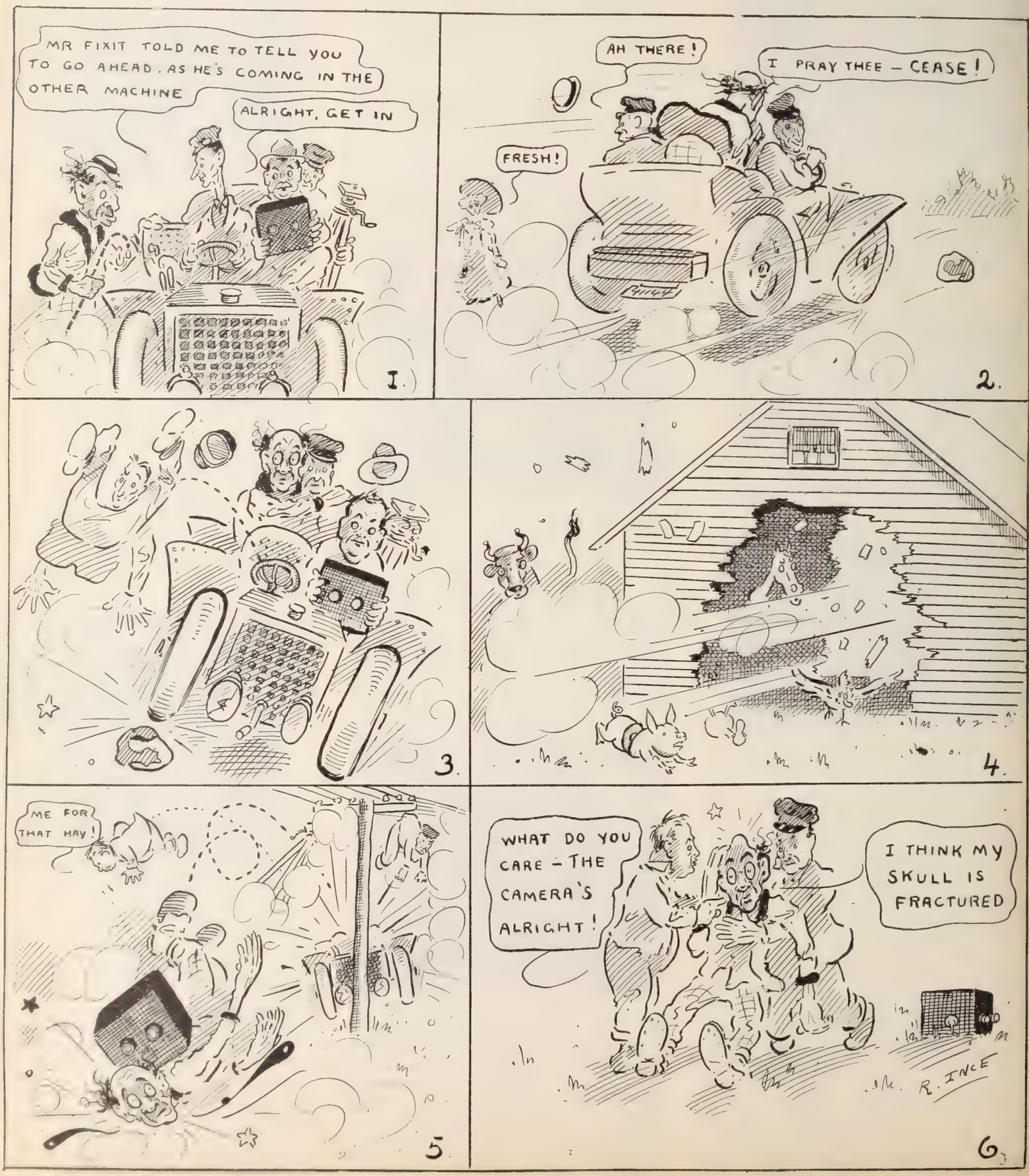


into the living room and shows the diamonds to his wife and daughter. They cannot believe them genuine, so Von Bellen takes one, gives the others to his wife and starts out to dispose of the gem. He walks down the street until he comes to the office of a diamond broker, where he enters. The dealer examines the stone, is satisfied of its genuineness and buys it. He is, however, somewhat suspicious and sends his clerk to follow the old chemist. Von Bellen returns home, gives the money to his wife, then goes to his laboratory and makes a still larger diamond. The clerk watches the process through the window, returns to his employer and reports and they determine to wreck the laboratory. While the chemist is out shopping the clerk enters through the window and smashes the different implements into pieces. When Von Bellen returns and finds his place in ruins he is almost frantic. The wife and daughter enter and console him saying that they have money and diamonds enough left to make them rich.

(Continued on page 12.)

THE TROUBLES OF A MOVING PICTURE ACTOR

- By RALPH W. INCE -



PATHÉ FRÈRES FILMS

FILM D'ART

THE RECKONING

A powerful drama in which the leading character is portrayed by Mr. Krause, one of the most celebrated actors on the French dramatic stage.

LENGTH 666 FEET **EXTRA CHARGE $5.00**

Release day, Wed., June 16, 1909

Week of June 14, 1909	Length
The Dog Detective	659
Cupid's Four Darts (Colored)	262
A Strenuous Sneezer	269
Mixed in His Dinner Dates	623
Looking for His Umbrella	361
Poor Little Kiddies (Colored)	443
Good Birthday Present	338
Making Lace	197

Week of June 7, 1909	Length
The Blue Legend (Colored)	410
The Pulverizer	531
La Tosca, Film d'Art	1075
A Woman's Intrigue (Colored)	476
Snake Skin Industry	492
Skylight Theatre Seat	289
Falls and Rapids of Tannfossen and Rista	390
His Lucky Day	295

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

Films of the Week

Continued from page 9.)

SELIG POLYSCOPE CO.

"IN THE SULTAN'S POWER."—Jack Thornton, an American traveler, while touring Europe, meets the daughter of an old French nobleman and falls in love with her. He is persistent in his suit for her hand, but outside of a seemingly cordial friendship the lady apparently does not return his affections. There is a reason for this.

Osman Bey, a Turkish nobleman, desires the hand of this charming girl. He has expressed his love for her to her father, who is an ambitious, worldly man and who aspires to obtain that social recognition which is so dear to the average man of wealth. Mons. Dupont is well aware that he is selling his daughter, and so cleverly does he arrange matters by pretending that he is facing financial ruin, that he persuades Flora into giving her consent to the marriage in order to save his credit. The dutiful girl loves her parents, and thinking that she is preserving her father's commercial honor, stifles her own feelings, and shutting out the love that had smoldered in her heart for the handsome American, she bravely pledges herself to the Turkish nobleman.

Jack Thornton had met Osman Bey on several occasions and had taken a violent dislike to the gentleman. The aversion was mutual. Consequently, when Jack arrives on the scene as the papers respecting the alliance are being drawn up and expresses his sympathy to the girl in her contemplated union to the Turk, the hatred between the two men is doubly intensified.

Flora is aware of the unpleasantness existing, and rather chagrined that Jack should learn of the sacrifice she is making, leaves the room and the two enemies together. "Monsieur is not pleased at Mademoiselle's good fortune, eh?" sneers the angry nobleman. "No greater misfortune can befall her, my dear sir, than an alliance with such as you," coolly replies the American. With a burst of rage Osman Bey rushes out of the room, while Jack, burning with anger, steps out upon the veranda to cool off.

There is no one in the room as Flora returns. She is greatly agitated and grieved to think that perhaps Jack will not understand, so sitting at the desk she hastily pens him a note in which she explains all and confesses her love for him. Calling the butler she instructs him to give the letter to Mr. Thornton. Turning to leave the room, the surprised butler bumps into the American, who has heard the lady's instructions. "A letter for you, sir," says the astonished servant, as with a look of bewilderment he hands the sealed envelope to Jack. Tearing open the letter Thornton reads the girl's confession and her reason for consenting to a marriage with the Turk. Forgetting all else but the thought that she loves him, Jack clasps the weeping girl in his arms and smothers her with kisses. "He shall not have you; you are mine," cries the impassioned lover. Struggling from his grasp the trembling girl tells him that her word is given and that her father's honor is at stake. But Jack will listen to none of that, and is about to clasp her to his breast again when Osman Bey steps into the room. Reading at a glance the meaning of the confusion between the two lovers, he withholds his anger until Flora has retired from the room, when, shaking with rage, he demands from Jack an explanation of the scene he has just witnessed. Lighting a cigar Thornton turns to the angry nobleman, and blowing the smoke in his face, walks away, leaving the enraged and baffled Turk to vent his anger on the empty air.

Several months later, whilst sightseeing in Constantinople, Jack by accident meets Flora, who is driving in a closed carriage. He is startled at the change in her appearance and indignant over the revelation of her misery and ill treatment. Almost a prisoner in the house of Osman Bey, she is denied friends and relatives. Her one great desire now is to get away from her tyrannical and brutal husband. Jack determines to aid her, and tells her that he will gain admittance to the grounds of the palace after sundown, where he may talk with her and if possible formulate a plan whereby she may gain her freedom.

True to his word, Jack is on hand at the appointed time, but is unable to pass the guards at the gate. Nothing daunted, this daring American determines to scale the massive walls, which he does after a great deal of difficulty. Making his way through the beautiful gardens, he manages to see through a lighted window Flora's face and form. Gently tapping on the pane of glass her attention is attracted, and with a caution to be careful, she summons a faithful eunuch and ventures forth to meet her knight. But a female spy, ordered by Osman Bey to keep an eye on his wife, observes the signal from the window and immediately acquaints her master with the knowledge of his wife's indiscretion. Burning with rage, the infuriated husband summons his slaves and orders them to take the American prisoner. Jack has just greeted Flora, when he is startled by a sharp word of command, and turning suddenly he is seized by the stalwart slaves of the palace and dragged away. Flora appeals to her enraged husband for Jack's release, taking all the blame on herself, but to no avail.

The prisoner is carried to an underground dungeon, where, in company with the eunuch whom Flora had ordered to accompany her, he is left to ponder over the perplexing situation in which he now finds himself.

Triumphant over the helplessness of his old-time enemy, Osman Bey determines to further whet his appetite for revenge by making away with him for good. Being an especial favorite of the Sultan's, he goes to him at once and asks for an order to execute the hated American, giving as a reason that the sanctity of his home had been imperiled. He soon obtains the much-coveted warrant, which he shows to his wife before placing it in the hands of the military. Flora pleads on her knees for the life of her friend, but is again repulsed with the information that tomorrow's sunrise will witness the end of her lover's life. Maddened by grief, the poor girl determines in her desperation to go to the Sultan and beg his clemency. Escaping from her chamber window she makes her way to the Sultan's palace, and gaining admittance is granted an audience by his majesty. Struck by her beauty and fired by the crafty thought that he might gain this helpless woman for his harem, he promises her the pardon, but instead of letting her take it he despatches one of his officers with the papers, at the same time commanding the bewildered Flora to remain at this palace.

How Jack is led out to execution and how the pardon arrives just in time to save his life, much to the chagrin of Osman Bey, is all vividly shown. Suspecting his wife's hand in the new turn of affairs, Osman Bey rushes to the Sultan's presence and there learns that she was really the cause of his majesty's change of mind. In anger he demands her return to his home, but is again dumbfounded to learn that the Sultan has denied her that privilege.

We are next shown a portion of the military camp of the young Turks. Jack has learned of Flora's detention in the Sultan's palace, and so embittered is he at this outrage that he joins the cause of the revolutionists. Greeted warmly by the commanding officer, with whom he is upon the most friendly terms, he is accepted as an ally, and out of respect for his military achievements attained through his West Point training, he is granted a commission.

The last scenes of the picture show the attack on the Sultan's palace, and the meeting of Osman Bey and Jack in a hand-to-hand conflict in which the Turk is bested, which is followed by the rescue of Flora and the capture of the despised Sultan.

"THE RECKONING"



The above scene is from Pathe Freres' latest "Film d'Art" subject, "The Reckoning." Upon the photographic excellence of this film it is needless to remark. All know the Pathe quality and the certainty that no important subject would be turned out by that celebrated house that was not its best effort.

In portraying this silent drama Pathe Freres were fortunate in securing the services of M. Krause, one of the foremost dramatic artists of the French stage of to-day. In proof of this it may be noted that he is at present the leading man with Mme. Sarah Bernhardt in "L'Aiglon," playing the part of Flambeau.

With so gifted and finished an actor as M. Krause in the important part of "The Reckoning," Pathe Freres insured the dramatic success of their effort.

It is unfortunate that the work of the leading French artists in motion pictures, as seen in the "Film d'Art" subjects of Pathe Freres cannot be brought to the attention of our American actors and actresses. The example would be an excellent one and might result in their taking a more liberal view of the motion picture question.

A complete description of "The Reckoning" appears on page 8 of this issue. The release date is June 16.

BAD JUDGMENT.

The Film Index is in receipt of a circular sent out by a Chicago "independent" rental exchange which reads like this:

SPECIAL SUMMER SERVICE OFFER.

Realizing, as we do, that you cannot pay as much for service in the summer as in winter, and that we ought to arrange our prices to suit your business, we desire to take this means of informing you that we are prepared to make a special summer service schedule of prices, lower than we would think of making during the good season. If you are interested in economical service, and want the benefit of our large stock of 3,000 reels, please write us at once. Do not miss this opportunity of getting reel at $1.00 per reel, per change.

Imagine, if you can, the sort of pictures that exchange will distribute at $1 per reel. And what will the patrons of any picture theatre think of them when they see them?

What will an exhibitor gain by using "junk service" at $1 per reel? Will it increase his patronage, or his reputation for giving good shows? Manifestly not.

Any exhibitor who is anxious to commit business suicide can find no easier way than by taking the "dollar junk service" of the Chicago " independent" exchange.

What is the use of paying good money all winter to build up a reputation of giving good exhibitions and then turn around and undo all your good work by giving poor pictures during the summer?

Every exhibitor who has experimented with cheap service knows that nothing will hurt business so much or so quickly as poor pictures. There is no economy in that policy.

If it is not profitable to keep your house open during the summer season with the best service you can get, or as good as you have been giving, then close it. Don't make the fatal mistake of ruining your reputation by palming off cheap pictures from the "junk pile" because some exchange needs the money and is willing to give you anything for a dollar.

GREAT KALEM PICTURE COMING.

The Kalem Company has on the way a magnificent and thrilling picture on the lines of the drama entitled "The Englishman's Home," but applied to this country. It is an invasion of America by the Japanese. It contains some of the best battle scenes ever put in motion pictures and has some exciting airship scenes. It is essentially realistic and certain to create comment.



If you object to being a target for the TRUST, communicate with

MULLIN FILM SERVICE

Syracuse, N. Y. Watertown, N. Y. Scranton, Pa.
Minneapolis, Minn. Kansas City, Mo.



A plain statement of facts.

We have a majority of the most desirable exhibitors in the Middle States as our customers.

Get in line.

WRITE US FOR PRICES

GEO. K. SPOOR CO. (Inc.)
"RENTERS OF FILM"
62 North Clark Street
Chicago, Ill.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

OPEN THEATRE SITE FOR RENT.

Six lots for Open Air Theatre; $600 for the season. In crowded neighborhood —Morris Avenue near 156th Street, Bronx. Can be open in ten days. Inquire 462 East 138th Street, New York City.

ENGAGEMENT WANTED.

Operator with five years' experience; 24 years old, with Powers machine, 5,000 feet of film and slides. Member I. A. T. S. E. Will travel or locate. Address HARRY G. LIHOU, 3670 Laclede Ave., St. Louis, Mo.

SONG SLIDES

DE WITT C. WHEELER.

Let's Go Into a Picture Show.
Don't Be an Old Maid, Mollie.
Dear Old Dear.
Golden Arrow.
Pansies Mean Thoughts and Thoughts Mean You.
I Want Somebody to Play With Me.
Down at the Huskin' Bee.
My Way to Heaven is Through Your Heart, Sweetheart.
Lily of the Prairie.
Brown Eyes.
I Wish I Had a Girl.
It is Hard to Kiss Your Sweetheart, When the Last Kiss Means Good-bye.
Lovey.
My Irish Maid.
My Pony Boy.
Oh, You Girl.
Did He Run?
In the Golden Long Ago.
Dixie Land, I Love You.
Sometime, Somewhere.
Moon, Mad Moon.
Longing for You, Sweetheart.

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweetheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking for a Girl Like You.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

BOSWELL MFG. CO.

My Prairie Maid.
From the Garden to the Cross Alone.
Palms.
The Holy City.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

GLOBE ILLUSTRATED BUREAU.

I Wish I Had a Girl.
Just a Little Word Called "Welcome."
Rainbow.
Ain't Alabama Good Enough for You Sue?
When Jack Comes Sailing Home.
All I Want Is One Loving Smile.
Uncle Sam and Stars and Stripes for Me.
I Want a Girl to Love Like You.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
Rosy Lips and Eyes of Sunshine.
Twilight.
If Every Girl Was a Girl Like You.
Those Good Old Happy Days.
Good-bye, Girlie Mine.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

ROSE, THE SONG SLIDE MAN, CLEVELAND, OHIO.

My Irish Home.
In Dreams I See the Homestead.
"Billy-Boy," the Kidnapped Child.

MOVING PICTURE MEN

Get the Beautiful Song Slides illustrating the Pathetic Story of

"BILLY BOY," THE KIDNAPPED CHILD

Manufactured under exclusive rights from the publishers by

ROSE, The Song Slide Man - - Cleveland, O.

$5.00 per set of 18 6 Professional copies

WE CAN BE OF USE TO YOU

WE SELL—Moving Picture Machines and Supplies, Repairs for all Makes, Colors, Limes, Ozone, Ether, Etc.

WE MANUFACTURE—Oxy Hydro Gas, 20th Century Erko & Odeon Stereopticons. Slides of every Description. Advertising Slides a Specialty.

ERKER BROS. OPTICAL CO. 604 Olive St., St. Louis, Mo.

ATTENTION-EXHIBITORS-ATTENTION

EXHIBITORS DESIRING TO SAVE MONEY in the PURCHASE of SUPPLIES, SERVICE, and ALL APPURTENANCES BELONGING to MOVING PICTURE SHOWS

Address, T. H. CROSS & CO., P. O. Box 1040, New Orleans, La.

All orders promptly attended. We buy, sell or rent all accessories pertaining to the Moving Picture business.
GET OUR PRICE ON SERVICE WE HAVE SOME GOOD LOCATIONS

LAEMMLE TO MAKE PICTURES?

In advertisement and interview Carl Laemmle, the little giant of Kenosho, announces to an expectant public that he is really going to make motion pictures. He will pay 25 Laemmle dollars for a name for the new company.

What's the use.

It's not so long ago that Laemmle declared that at last he had secured the finest pictures in the known world—made in Europe, where they knew how to make motion pictures. If that statement was true why should Laemmle want to make pictures himself. He is taking a long chance, for it may transpire that he cannot make as good pictures as they do in Europe and he would be deceiving his customers if he tried to hand them some of his home-made stuff instead of the kind they had been getting.

However, that's not to the point; the little giant is going to make 'em, and there's nothing else to it.

He wants the best talent; will pay the highest price for it. (Wonder if it was Laemmle who offered Maude Adams $50,000?)

He wants good manuscripts and will pay the highest price for all he accepts. Here's a chance for one "T. B.," who says that American picture makers don't know a good picture story when they see it. Let him try Laemmle; he knows, he KNOWS.

Laemmle is going to Europe soon to arrange for disposing of his surplus stock there. How will he be able to sell them in competition with "the best European pictures in the world?"

And, would you believe it, he says that he is incorporating under the name of "Yankee Film Company." Of course, he admits that he doesn't like the name and will pay 25 Laemmle dollars for another and will continue to be "very sincerely yours" whether he uses it or not. So get busy, get busy.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, June 15

THE FOUNDLING

A Dressing Room Waif

Ruth Hodgson leaves home to marry against her father's wishes. Left with a tiny baby girl, she appeals to her father to forgive her and take her home. He refuses and casts her out with her child to starve or beg. She wanders about aimlessly, finally leaves the baby in the dressing room of a theatre, where it is found and adopted by John Redmund, an actor. Ruth goes on the stage and some years later joins the same company with Redmund. Mother and daughter are reunited and Ruth eventually marries Redmund.

Length 1000 Feet

Saturday, June 19

THE PLOT THAT FAILED

Two speculators discover traces of rich ore on an old farm. They try to buy the land only to find that it has just been sold to an old farmer. They offer him a big price for the farm, and failing, determine to impersonate ghosts and scare the farmer into selling. He sets a bear trap, catches the men and deals out a good beating.

Length 485 Feet

A MAKER OF DIAMONDS; OR

Fortune or Misfortune

Von Bellen, an old chemist, discovers a process of making diamonds that cannot be distinguished from real gems. A broker who buys one becomes suspicious and sends his clerk to follow the old man. He finds the chemist at work and when he leaves the laboratory the clerk enters and wrecks the plant.

Length 490 Feet

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Trade Mark

BIOGRAPH FILMS

Trade Mark

Released June 14th, 1909

THE SON'S RETURN

Almost fatal result of his arriving incognito

The son of a rural Boniface leaves home to fight for fortune. Arriving in the metropolis he secures a position in a banking house. By dint of assiduity he attains in time a standing of importance and financial ease. When he left home he declared he would not return until he had made a name for himself, but in the meantime his parents have fallen into sore straights and their little inn is in danger of being sold over their heads. Pride forces them to keep this condition from the boy, and his sweetheart sends him the sad news. To surprise them he conceals his identity, having grown a beard, and when the old folks see the roll of money he has on him, their poverty makes them unconscionable, and they almost effect the murder of their own unknown son. **Length 993 Feet**



THE SON'S RETURN

Released June 17th, 1909

HER FIRST BISCUITS

This comedy depicts the woe that is wrought by the cooking schools, showing how a young wife, who is seized with an insatiable desire to emulate mother, bakes some biscuits and nearly kills the community, who are unguarded enough to partake of them. **Length 514 Feet**



HER FIRST BISCUITS

THE FADED LILIES

A very pretty short story of a highly strung musician who mistakes a floral tribute for an expression of love. Upon finding his affection unrequited he is thrown into severe illness, which proves fatal owing to his refusal to take the doctor's medicine.

Length 481 Feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
June 17	Her First Biscuits	Com.	514
June 17	Faded Lilies	Drama	481
June 16	The Son's Return	Drama	993
June 10	The Lonely Villa	Drama	750
June 10	A New Trick	Comedy	223
June 7	The Violin Maker of Cremona	Drama	963
June 3	What Drink Did	Drama	913
May 31	His Duty	Drama	429
May 31	Eradicating Aunty	Comedy	545
May 27	The Cricket on the Hearth	Drama	965
May 24	Eloping with Aunty	Com.	614
May 24	Two Memories	Drama	318

EDISON CO.

June 18	Closed On Sunday	Com.	840
June 18	How the Tramp Got the Lunch	Com.	160
June 15	A Rural Tragedy	Drama	1,000
June 11	Buying Manhattan	Hist.	400
June 11	The Boots He Couldn't Lose	Com.	600
June 8	The Legend of Sterling Keep	Drama	1,000
June 4	The Hold-Up Held	Comedy	160
June 4	A Wife's Ordeal	Drama	840
June 1	The Curfew Bell	Drama	960
May 28	A Child's Prayer	Drama	660
May 28	Prof. Fix Fixed	Comedy	340
May 25	Brothers in Arms	Drama	975

ESSANAY CO.

June 16	A Hustling Advertiser	Com.	550
June 16	The Little Peacemaker	Com.	450
June 9	Ten Nights in a Bar Room	Drama	1,000
June 2	The Sweeping Tonic	Com.	625
June 2	The Dog and the Sausage	Com.	350
May 26	Annie Laurie	Drama	850
May 26	Scenes from the World's Largest Pigeon Farm	Scenic	160

GAUMONT.

June 19	The Cry From the Well	Drama	812
June 15	Hunted to the End	Drama	717
June 15	A Paying Business	Com.	285
June 12	A Strong Diet	Comedy	598
June 12	Historical Fan	Scenic	278
June 8	A Mother's Choice	Drama	806
June 5	Saved from Conviction	Dram	812
June 1	The Cripple's Marriage	Com.	522
June 1	The Good Omen	Com.	413
May 29	The Accusing Double	Drama	891
May 25	The Blind Man of Jerusalem	Drama	648
May 25	The Glories of Sunset	Scenic	285
May 22	Justice or Mercy	Dram.	400
May 22	A Guest's Predicament	Com.	471

KALEM CO.

June 18	A Priest of the Wilderness	Hist.	735
June 18	Mardi Gras in Havana	Scenic	
June 11	The Little Angel of Roaring Springs.	Drama	565
June 11	The Mystic Swing	Comedy	385
June 4	A Child of the Sea	Dram.	455
June 4	The Omnibus Taxicab	Trick	250
June 4	$5,000 Reward	Com.	170
May 28	A Poor Wife's Devotion	Drama	800
May 28	A Pig in a Poke	Com.	150

LUBIN MFG. CO.

June 17	Flossie's New Peach Basket Hat	Com.	275
June 17	Curing a Jealous Husband	Com.	650
June 14	Through Shadow to Sunshine	Drama	885
June 10	Through Jealousy	Drama	690
June 10	Prof. Weise's Brain Serum Injector	Com.	305
June 7	Saucy Sue	Comedy	620
June 7	A Cork Leg Legacy	Comedy	340
June 3	Are You the Man?	Com.	500
June 3	My Friend the Indian	Com.	345
May 31	The Lost Heiress	Dram.	580
May 31	Father's Glue	Com.	320
May 27	A Bride Won by Bravery	Drama	835
May 24	Officer McCue	Com.	695
May 24	Mr. Inquisitive	Com.	248

PATHE FRERES.

June 19	Poor Little Kiddies	Drama	443
June 19	Good Birthday Present	Com.	338
June 19	Making Lace	Industrial	197
June 18	Mixed His Dinner Dates	Com.	623
June 18	Looking for His Umbrella	Com.	361
June 16	The Reckoning: Dramatic Film d'Art.		666
June 16	Strenuous Sneezer	Com.	269
June 14	The Dog Detective	Com.	659
June 14	Cupid's Four Darts	Novelty	262
June 12	Skylight Theatre Seat	Com.	289
June 12	Rapids and Falls of Tannfossen, Sweden.	Scenic	390
June 12	His Lucky Day	Com.	295
June 11	A Woman's Intrigue	Dram.	476
June 11	Snake Skin Industry	Edu.	492
June 9	La Tosca (Film d'Art)	Dram.	1,075
June 7	The Blue Legend	Dram.	410
June 7	The Pulverizer	Trick	531
June 5	Protector of Animals	Com.	236
June 5	Soldier's Dream	Dram.	489
June 5	Gambler's Honor	Dram.	259
June 4	A Bruised Heart	Dram.	492
June 4	Carnival at Nice, 1909	Scenic	499
June 2	Saved by a Waif	Dram.	712
June 2	Making Tambourines	Ind.	266
May 31	An Uninvited Guest	Dram.	417
May 31	Advantage of Aviation	Com.	522
May 29	A Visit to the London Zoological Gardens	Scenic	584
May 29	Bottled Up	Com.	371
May 28	Miss Faust	Com.	623
May 28	Alphonse Gets in Wrong	Com.	341
May 26	Profitable Marriage	Drama	502
May 26	An Obliging Friend	Com.	489
May 24	The Bondsman's Fate	Dram.	367
May 24	Cured by Gymnastics	Com.	564

SELIG POLYSCOPE CO.

June 17	In the Sultan's Power	Drama	1,000
June 10	The Moonstone	Drama	1,000
June 3	Fighting Bob	Drama.	995
May 27	A War Time Sweetheart	Drama	1,000

URBAN ECLIPSE.

June 16	The New Footman	Com.	569
June 16	Modern Algeria	Trav.	396
June 9	Two Heroes	Drama	564
June 9	The Race Course	Scenic	436
June 2	Tender Cords	Dram.	628
June 2	Magic Carpet	Magic	357
May 26	How Jones Paid His Debts	Com.	604
May 26	Panther Hunting on the Isle of Java.	Scen	357

VITAGRAPH CO.

June 19	The Plot That Failed	Com.	487
June 19	A Maker of Diamonds	Drama	990
June 15	The Foundling	Drama	1,000
June 12	A Romance of Old Mexico	Drama	530
June 12	Caught at Last	Comedy	440
June 8	A Friend in Need is a Friend Indeed.	Drama	555
June 8	Mr. Physical Culture's Surprise Party.	Comedy	415
June 5	The Truer Love	Drama	575
June 5	The Oriental Mystic	Com.	395
June 1	Oliver Twist	Drama	995
May 29	The Empty Sleeve	Drama	590
May 29	He Couldn't Dance, but He Learned	Com.	400
May 25	Cigarette Making	Ind.	625
May 25	Old Sweethearts of Mine	Drama	355

NEXT S and A FILM ISSUE

ORDER QUICK OUR

COMEDY SUBJECTS

"A Hustling Advertiser"
(Length, 550 Feet)

"The Little Peacemaker"
(Length, 450 Feet)

Ready Wed., June 16th

ESSANAY FILM MFG. CO.
62 N. Clark St., Chicago, Ills.

KALEM FILMS

UNSURPASSED IN PHOTOGRAPHY

Issue of June 25, 1909



OR

THE TRAPPER'S GRATITUDE

FAMINE IN THE FOREST
745 Feet

An Indian subject of a different sort, a story of real heroism and devotion, done under the direction of the Leading Indian Authority of America. Absolutely accurate in costuming and properties and superb in photography.

Never Again. 135 Feet

A screaming comedy of the most popular sort.

Complete lecture covering the reel sent to all applicants without charge,

KALEM COMPANY, Inc.
EASTMAN KODAK BUILDING
235-239 W. 23d St. New York City

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for mechanism, together with adjustable Bicycle Steel Legs to extend over five feet high. $150

Released June 14th

Through Shadow to Sunshine

Lord Avalon lost his fortune in mine speculations. Accompanied by his daughter and a friend he goes to the California mountains, where, after years of hard labor, he succeeds in making the mines pay. An interesting story of love and hatred is interwoven with this subject, making it intensely dramatic. Length, 885 feet

Released June 17th

Curing a Jealous Husband

With the aid of a lady friend the young wife cures her jealous husband. The milkman, the baker, the letter carrier and many others take part in the proceedings and help to make the Film a screamer.
Length, 605 feet

Flossie's New Peach Basket Hat

An up to date comedy full of action. Length, 275 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 1908

A CARD

As a result of the wide popularity of our PERFECTION SONG SLIDES we find ourselves embarrassed at not being able to satisfy the extraordinary demand, and request the indulgence of our many patrons for a short time until our extensive plant can again be enlarged to meet the requirements.

We also wish to take this opportunity to thank them for their liberal support.

LEVI COMPANY
INCORPORATED
24 Union Square East New York, U. S. A.

The Film Index

is Received and Read by More Picture Theatre Managers than any other publication that prints Motion Picture Information.

It Gets Results for Advertisers, Too.

"Start Right"

Half the Battle is Won If You Use

SELIG'S FILMS

Selig's Next Motion Picture will be released
JUNE 17, 1909
Everybody will be interested

In the Sultan's Power

Code Word "Power."
Length, 1000 feet.

Order from your nearest film exchange. They all rent Selig Films.

THE SELIG POLYSCOPE CO.
(INC.)
45, 47, 49 Randolph Street
Chicago, Ill., U. S. A.

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

JUNE 26, 1909
WHOLE NUMBER 166



THE RIGHT BALANCE

The Exhibitor whose discretion and foresight enable him to see the advantages in using our **PREMIER ASSOCIATION FILM SERVICE** will be sure to find the balance on the right side of his ledger at the end of the year.

LET US PROVE IT

Pittsburg Calcium Light & Film Company

Eastern Offices :
Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.

Western Offices :
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

The reason why
OUR
FILM SERVICE

cannot be compared with others is, that we purchase from one to three copies of every subject manufactured by the Licensed Manufacturers, and you can get what you want when you want it.

Write today for our SPECIAL SERVICE PROPOSITION

O. T. CRAWFORD FILM EXCHANGE CO.

Licensees of Motion Picture Pat. Co.

1401-1405 Locust St., St. Louis, Mo. 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

AT LAST! New Model Royal Reactors

$23.50 TO ALL——$23.50 TO ALL

CURRENT REDUCERS WITHIN REACH OF ALL

Best on Market Simple, Light and Compact 24 lbs. each

PAY FOR ITSELF IN A WEEK

Cost no more than a rheostat Saves from sixty to eighty per cent Write at once

HERMAN E. ROYS, 1368-1370 Broadway, N.Y.C.

The Edison Kinetoscope and Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

EDISON FILMS

NEW SUBJECTS

Released, June 15, 1909

A RURAL TRAGEDY

A DRAMA OF ACTION

A powerful drama of love and hate, in which the heroine and her brother are rescued from a burning building. The rescue is made from a real house that was deliberately destroyed by fire for the purpose of making this picture. The story leading up to the rescue is full of strength.

No. 6471 Code, VERLETZEST Approx. Length, 1000 feet

Released, June 18, 1909

HOW THE TRAMP GOT THE LUNCH

A CHARACTER COMEDY SKETCH

A humorous description of how a tramp secured the lunch of a workman. The picture also shows how the tramp was captured before he got away with the goods and what happened to him in consequence.

No. 6472 Code, VERLETZT Approx. Length, 170 feet

Released, June 18, 1909

CLOSED ON SUNDAY

A FILM OF FUN

Bill Stebbins, a drummer, arrives at a prohibition town on Sunday. The efforts he makes to get a drink and the obstacles he meets at every turn make up a story full of fun. Strangers who have been compelled to spend Sunday in dry towns will readily recognize many of the scenes in this film.

No. 6473 Code, VERLETZUNG Approx. Length, 830 feet

NEXT WEEK'S SUBJECTS

Released, June 22, 1909

THE LOST INVITATION

COMEDY

No. 6474 Code, VERLEUGREN Approx. Length, 1000 feet

Released, June 25, 1909

THE WHOLE WORLD KIN

A DRAMA OF CHILDHOOD

No. 6475 Code, VERLIEFD Approx. Length, 500 feet

Released, June 25, 1909

AN AFFAIR OF ART

A MERRY FARCE

No. 6476 Code, VERLIESS Approx. Length, 500 feet

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

Gaumont Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Tuesday, June 29th, 1909

Saved from the Flames

Drama . . . . . Approximate length 453 feet

No Appetite For Dinner

Comedy . . . . . Approximate length 430 feet

Release, Saturday, July 3d, 1909

THE HAND BELL

Comedy . . . . . Approximate length 420 feet

The Sunny South of France

Scenic . . . . . Approximate length 535 feet

Urban-Eclipse Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Wednesday, June 30th, 1909

THE PHANTOM SIRENS

Drama . . . . . Approximate length 727 feet

RULERS OF THE WORLD

Novelty . . . . . Approximate length 265 feet

Write for Advance Film Descriptions

George Kleine

IMPORTER OF

Gaumont and Urban-Eclipse Films

52 State Street **CHICAGO, Ill.**

19 East 21st Street **NEW YORK**

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 26. June 26, 1909. Whole No. 166.

Published by

THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half Page,	5¾ x 9	42.00
One-Third p.,	3¾ x 9	28.00
Quarter Page,	2⅞ x 9	21.00
Eighth Page,	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

ECONOMIC ERROR.

With commendable enterprise the editor of The Moving Picture World has appointed himself the task of promoting "an ideal film service association," toward which event he believes another step was taken when the "independent" exchanges of Chicago recently got together. With becoming modesty the editor reverts to his previous expressions on the subject, one paragraph of which reads as follows:

> We look upon the renter as the most important factor in the film situation at the present time. It is he who should control the output, regulate prices, suppress duping, prevent price cutting, eliminate undesirable theatres, limit the number, look after the legislatures in their dealings with the moving picture industry, and generally take a constant and active interest in everything affecting the progress of the moving picture industry. These matters should be left neither to an extraneous company, a few manufacturers, or to widely scattered exhibitors. They should be in the hands of strong and authoritative film service association representative of renters all over the country and officered by powerful and level-headed business men.

There is a lot more to the story, but the foregoing is sufficient to illustrate the grievous economic error into which the editor of the M. P. World has fallen. He has put the cart before the horse. It is strange, too, that he should do this, since the failure of one film service association to do the things he enumerates is still fresh in the memory of all.

It is to be regretted that the editor of the M. P. World does not have a better understanding of trade conditions and that he has not profited by the lessons of the immediate past.

It has been pointed out in these columns that the manufacturing interests, not only of the motion picture industry, but of all industries, must, from the very nature of things, be paramount. It has been definitely determined that the jobber in any trade should not control. The editor of the M. P. World has only to look about him to discover that the middle man has been eliminated from many lines of commerce and that his function in others has been narrowed down to that of a mere distributor, with no price making prerogatives or other offices affecting the output or character of the merchandise he handles.

This state of trade was brought about by the American idea of trade marking and advertising a product, and the several matters affecting that product, substantially as enumerated by the M. P. World, are matters settled entirely by the maker and the consumer. The jobber is but an interested spectator, taking his commissions as the product passes through his hands.

Under such conditions it is impossible that an organization, such as the M. P. World proposes, should ever become a powerful factor in the motion picture business.

It is a recognized trade condition that the most dependable control of a given article of merchandise is in the source of supply. That source is the manufacturer. He knows more about costs and values than the jobber possibly can know. He will regulate quality in a measure commensurate with the profits, and there is ample proof that the American manufacturer realizes that better work brings better returns.

If the manufacturer invests his capital to develop his productive capabilities it is preposterous to propose that he shall not regulate the price. It is equally ridiculous to expect that others are going to interest themselves in the protection of that product.

There are many able and honorable men engaged in the film exchange business—men who can be depended upon to respect agreements and live up to rules of trade. At the same time it is quite well known that there are others who have no regard for trade agreements and who lay awake nights devising schemes to beat them. It is doubtful if there can be found enough reputable exchange men who would be willing to attempt to keep the others straight. These problems came up in the F. S. A. and it was quickly discovered that there was a conflict of interests that prevented the administering of proper discipline in the case of offenders against the rules. The remedy was to place the control in the hands of the manufacturers.

These facts do not preclude the exchange men from organizing for the purpose of regulating conditions strictly appertaining to their business. It is within their province to define the various grades of service and to establish rental charges.

There is no hopeful sign in the organization of the "independent" exchanges. That is a defensive organization in opposition to the dominant element in the trade, formed to combat the very principles for which the M. P. World professes to stand—better films and better prices. The effect of that faction upon the business of the importers of "independent" films is the best proof of the impracticability of the M. P. World's proposition. When that movement wears itself out, as it rapidly is doing, then will be the time for the licensed exchanges to get together on a revision of rental prices. In the meantime no harm can come in reviving interest in the F. S. A., as it is proposed to do at the meeting at Atlantic City in July.

MURDOCK REPUDIATES "INDEPENDENTS."

Col. Murdock, the figurehead of the "independent" movement, announces that he will not stand for anything that parades under the fair gonfalon of the "independents." He intimates that there are sundry traitors in the camp, and that the time is near at hand when traitorous conduct will cost them dear. This is not a threat, he says, but a prediction.

The Colonel admits with becoming modesty that he was the man who gave them courage and confidence in their fight against the trust. "Had it not been that I took a firm hold of the situation a few weeks ago," continues the Colonel, "I cannot imagine what would have become of the 'independent' movement."

But under the ample banner which he spread, the Colonel finds many exchanges and exhibitors have gathered uninvited and without welcome, and they have taken advantage of the confidence which he gave them; in other words, they have turned on the hand that fed them.

Consider this beautiful figure of speech: "No ship can sail smoothly with a mass of barnacles which would impede its progress which, indeed, would suck its very timber from its keel, and while I am master of the International ship I intend that it shall sail with its splendid cargo into the harbor of greater success, unhampered by the dragging anchor chains of those who would profit at the expense of its schedule."

Beautiful word painting—figures of speech. But then, what is the "independent" movement but figures of speech?

And then:

"I have at my fingers' ends a list of these treacherous exchanges, and I am also aware that exhibitors are becoming familiar with the fact that "independent" does not mean International—that the exchange which would endeavor to foist an inferior grade of "independent" goods upon a patron . . . is doomed to early extinction."

Hurray! Lay on, Macduff!

Colonel Murdock seems to be getting wise to the fact that he tied up to a gang of picture pirates. They are the same crowd that the Motion Picture Patents Company shook off some months ago, and now Captain Murdock is excitedly pacing the quarterdeck of his barnacled craft, threatening, with tin cutlass and toy pistol, the hoard of pirates and traitors that are swarming aboard his noble old "hooker," the "International."

The real trouble with the "independent scow is that the wind has petered out. The exchanges are not buying large quantities of those lovely imported pictures, but are using their old stock instead. Why not, if the exhibitors will stand for it? If Colonel Murdock can't sell his film the grand old "independent" movement will not have very smooth sailing.

THE FILM INDEX printed last week an announcement sent out by one big Chicago "independent" exchange which offered changes for $1 per reel, with 3,000 reels on its shelves. Every independent exchange in Chicago is doing a similar business and are not taking much new stuff.

Hence the Colonel's cries of "traitors," "ingrates," "pirates," etc.

START RIGHT.

The standard of the picture theatre has been greatly improved during the past two or three years. It is noticed from the reports that come in regarding the establishment of new theatres, that the cost is considerably greater than formerly, also that more buildings are being erected for the exclusive purpose of giving picture shows. Some of these houses are reported to cost as much as $100,000. Others cost as low as $5,000.

There are still many picture shows being installed in store rooms, a practice which is bad for the future of the motion picture business.

It will be observed that whenever there is trouble with the health and fire authorities of cities, that trouble has had its origin in some "store show" that was poorly ventilated or lacked the necessary exits and other precautions against disaster which the laws of most states and cities shall be provided by places of public amusement.

Knowing these things, why is it that promoters of picture theatres continue to open and conduct such places?

The Film Index would offer this advice to those who contemplate embarking in the picture exhibition business: Don't open a "store show." Don't try to get into the business unless you can get in right. If you start wrong you will only start trouble for yourself subsequently.

The situation in the State of Pennsylvania is an example of what the exhibitor who starts wrong may, sooner or later, have to face. By recent legislative enactment hundreds of exhibitors in that State will be obliged to close their present places of business because they will not be able to comply with the requirements.

This would not have happened if the places in question had been constructed along proper lines, similar to plans commonly followed by builders of dramatic theatres.

Every turn of public opinion, every objection of public officials emphasizes the unfitness of the common store room for the uses of a picture show, and the practice of converting such rooms into picture theatres should be definitely abandoned.

GETTING TOGETHER.

Word comes from the West that licensed exchange men are getting together in cities where more than one licensed exchange is located. The effect is reported to be most satisfactory in the matter of prices and returns. In the sharp competition that has existed among exchanges it has been found difficult to compel exhibitors to pay their accounts promptly. Of course, this is not a general failing among the exhibitors, but every now and then there happens to be a black sheep in the flock who shops around and sometimes forgets to settle with the exchange with which he last did business. All this is stopped by the "get together" idea.

The notion is spreading to the East, the most important manifestation being the getting together of the licensed exchange men in New York, which event occurred during the week of June 12th. The New York men hope to effect some reforms in the trade by this means, and they believe that they have a chance to do something now that the unruly element has been eliminated.

HO, FOR ATLANTIC CITY.

Outlook for the Annual Convention of the F. S. A. Is Great—Big Meeting Assured.

Secretary Herbert Miles of the Film Service Association informs The Film Index that there is certain to be a big gathering of exchange men at the Atlantic City convention in July. Western members are now writing that they will surely attend and the delegation will, with the exception of those from the Coast, be complete.

The Executive Committee has addressed a circular to the members requesting them to send on any suggestions they may have regarding trade topics that they would like to have discussed so that provison may be made for proper consideration of the subject. There are many questions that can be profitably talked over at the coming convention and it is hoped that there will be a good response to the request.

Aside from the advisability of a convention being held at this particular time, the opportunity to have a few days' vacation at the most charming seaside resort in America should appeal to every exchange man. A convention at Atlantic City affords a happy combination of business and pleasure that will not be soon forgotten.

The Executive Committee has charge of the arrangements and will insure the best of accommodations to be had. The choice of Young's Hotel right on the Boardwalk, is excellent, as the location is central and the house a good one.

New Style Film Announced

Trade Not Satisfied with Results

The Eastman Kodak Company, of Rochester, announced last Monday, June 14, that it had at last perfected a new style of photographic film for use in the manufacture of motion pictures, commonly known as "non-inflammable." Considerable space was given to the subject by the Rochester papers which described at great length the experiments made by the Eastman people to demonstrate the superiority of the new product over the old.

It was also stated upon the authority of the Eastman Company, that it was able to make the new film in quantities equivalent to 500 miles per day and was anxious to retire the old style product. The company also claimed to have begun shipping the new film in quantities to the picture makers, but further stated that it would probably be eight or nine months before it could manufacture enough film to supply the demand in America.

While the picture makers and exhibitors will welcome the advent of the new style film, especially for the moral effect it will have upon the public, they do not share the optimism of the Eastman Company's representatives regarding its practicability; neither do they agree with the same authorities as to the dangerous qualities of the old style product. Some of the tests made by the Eastman Company for the benefit of the newspaper men, while illustrating the comparative inflammability of the two products, were misleading to the extent that they led to the conclusion that the condition of illustration existed in the actual use of the film.

Then as to the perfection and the absolute practicability of the new product the impression was given that the experimental stage had been passed and that there was nothing further to be done but to put the new film on the market. On this point the manufacturers of motion pictures do not wholly coincide with the Eastman representatives.

It is true that small quantities of the new film have been received by the manufacturers from time to time during the past nine months, but there is a wide difference of opinion as to the manner in which it works up. It may be true—we will admit that it is true, for the sake of argument, that the Eastman Company has succeeded in making a film that will not ignite as readily as the product now in use, but that fact does not prove that the new film is equally suitable for the purpose of motion pictures. The latter question is the one that is most pertinent to the discussion.

In the first place there is being some difficulty experienced in joining the new film. During the use of film it becomes necessary to cut out scenes that are not wanted; to make repairs of damaged parts and to attach one series of pictures to another. This necessitates joining the ends of the film together with cement. A special cement is necessary for this purpose, and up to the present time a perfect cement has not been made that will join the new film with absolute certainty. More damage can be done by the breaking of these joints than would probably ever occur by ignition.

Another point against the new film is its tendency to deteriorate with age. The great difficulty in making this style of film has been that it tends to crumble after the elapse of six months or a year from the time it was made. It is doubtful if the Eastman Company have entirely overcome this tendency in their new product. These are matters which vitally concern the motion picture makers and which they must satisfy themselves upon before they can agree to abandon the use of the old style film. Therefore, it will be some months before it can be definitely stated that the new Eastman film is the unqualified success that the company claims it is.

As to the effect upon the business of manufacturing and exhibiting there will be almost no appreciable difference caused by the introduction of the new product. No changes in the photographic process will be necessary. There will be no changes necessary in the projecting machines. It is doubtful if there will be any relaxation in matter of safety devices required for theatres. The danger of ignition of film is at present reduced to a minimum and the number of accidents that owe their origin to that cause are actually less than from other causes. Eminent authorities on the subject of insurance risks have testified to this fact repeatedly and the public are beginning to believe that it is true. The fact is that the danger has been magnified by unfriendly interests.

When the manufacturers have tested the new product to their satisfaction and found it up to their requirements they will gradually put it into general use. This will require some six months. In the meantime it will be necessary to continue the use of the old style film.

In this connection the description of the process of manufacture of the new film by the Eastman Company will be interesting to Index readers:

"The base of the non-inflammable film is acetate-cellulose, made by treating cotton with a mixture of acetic anhydride and acetic acid. Until within a short time the acetic anhydride has been a rare and costly chemical, and the total amount produced sold in a year would not supply the Eastman Kodak Company for a single month. The chemical can be made only in Germany at the present time, and it was necessary for the Kodak company, in order to obtain a sufficent supply, to have a factory erected in Germany, to be used exclusively in the production of acetic anhydride.

"After the acetate-cellulose has been made, it is thoroughly washed, to remove all impurities. It is first put through huge centrifugal machines that revolve at 500 revolutions per minute. From those machines it goes into great tanks that occupy two floors of one of the big buildings at Kodak Park. The washing process occupies about two weeks, after which it is placed in revolving barrels and mixed with its solvents. In 1891 the company's capacity was limited to two barrels holding about 500 pounds each, but now it has fifty barrels in operation, each one holding 4,000 pounds. These barrels are under the floor in what is known as the dissolving room, shown in one of the accompanying pictures. The openings in the floor are used in filling the barrels.

"After the acetate-cellulose has been completely dissolved it is pumped from the barrels to the filter tanks, shown in the picture of the filter room. Five of these tanks fill one of the mixers, shown under the platform in the filter room. In making the transfers from the tanks to the mixer, two traveling cranes, one having a lifting power of three tons, and one of five tons, are used. After the 'dope,' as it is called, has been made it is transferred to other departments where it is transferred into the long strips used in making moving pictures.

"The film department at Kodak Park has been greatly enlarged during the last two years, and in addition to its output of Kodak cartridge films, it has a capacity of about 500 miles of moving picture film per day."

MORE FOOD FOR THOUGHT.

We are indebted to the Moving Picture World for confirmation of repeatedly expressed belief that the "independent" movement was in desperate straits. Here it is:

> There still appears to be a lot of old junk on the film market. Exchanges are loading up exhibitors with worn-out pictures, instead of ordering new ones from the manufacturers. Some of the independent manufacturers and importers are complaining of this state of affairs. They argue that it is the duty of the exchange man to support them. They also point out that if the exchange man fails them in this respect, the business as a whole is bound to suffer. This is quite true. We are aware that the events of the past five months brought out a heap of rubbish which has been put into business. It is about time that it was called in and destroyed, so that the business may proceed on legitimate lines.

From the foregoing it is evident that the editorial staff of the M. P. World should get together and consult itself on trade matters. This is the best answer to the editors previous proposal that the exchanges should control the picture business.

To cinch the matter the M. P. World publishes in the same issue an interview with an "independent" manufacturer which we give in full:

> INDEPENDENT EXCHANGES NOT BUYING.
> Important Interview with an Independent Manufacturer.
>
> "How are films selling?" we inquired of an independent manufacturer.
>
> "Fairly well," he answered. "But nothing like they ought to."
>
> "Then the independent exchanges are not heavy buyers?"
>
> "Well, I should say not; with a few exceptions the others seem more intent on buying up second hand stuff and renovating it."
>
> "Are we to infer from this that they do not like the quality of the new American productions?"
>
> "Oh, no; they praise our work, but do not encourage us by placing orders. The independent movement will never succeed if the exchanges and exhibitors are satisfied to run any old stuff instead of encouraging the independent manufacturer and importer and fighting the trust on the lines of quality. The trust manufacturers know this and know that such half-hearted competition is not worthy of any aggressive opposition."
>
> "What do you think is the reason why the exchanges are not more liberal purchasers of new films? You ought to be selling more than ——— copies, you cannot make it pay otherwise. There are many more than ——— independent exchanges."
>
> "Yes, and I believe that just strikes at the root of the trouble. There are too many exchanges. If half of them were eliminated I believe we would sell more films. I base my belief on the fact that exchanges in sections which are not overrun with competition are the best customers we have. There are a whole lot of pikers in the film exchange business who are not making any money for themselves and spoiling the chances of others making any."
>
> "How can the conditions be altered for the better? Of course, if these fellows are not making money you cannot expect them to buy new film."
>
> "Oh, they will buy new film fast enough—but at their own price. But if new productions do not have a fixed commercial value they at least represent a fixed outlay on the part of the manufacturer and must be sold at a fixed price else he will not be reimbursed. I notice that a new Independent Film Protective Association has been formed, but in the announcement they have made they do not touch upon the real reason why their business is falling off. And no association can hold the business if it is not done by quality and the quantity and the goods is to be had."
>
> "This suggests," we remarked, "that the time is ripe for the independent manufacturers to get together and form an alliance for mutual protection and the advancement of their interests. In fact, they will have to or some of them will go to the wall. And, in view of the discouraging condition, don't you think there are too many independent manufacturers—we mean separate interests? If a number of them could be got together and form one respectably capitalized company, pool their interests and erect one well equipped factory, they would be able to produce better films at less cost."
>
> "Yes, indeed, that would be a great scheme, but who is to carry it out? Each manufacturer, no matter how small, thinks himself bigger or of more importance than the next one; besides, they would hold their plants at high valuation and I am afraid the idea is impracticable—at present."
>
> And there the conversation ended.

There you have it in a nutshell. The exchanges that are handling "independent" films are in practical control; they dictate prices to the extent that they buy only the cheapest film; they control the output to the extent that they buy as little as they can get along with; they force junk upon the exhibitor who elects to continue with them—it's that or nothing for them.

The interview tells the whole story. It proves the fallacy of the contentions of the M. P. World; also, of the utter collapse of the "independent" movement, and justifies the action of the licensed manufacturers.

"Independent" exhibitors are fast realizing that "independent" service means the ruin of their business if they try to continue using it, and are fast returning to that good old licensed service.

HAMILTON, OHIO.

The Jewel made a great hit with its patrons during the week of June 12 with Pathe's film d'art subject "La Tosca," It was probably the finest that has been seen in Hamilton in some time and created a great deal of favorable comment. There were several other good pictures on the program. The Jewel is a most cool and comfortable little theatre and is doing a fine business.

DAYTON, OHIO.

A bill of unusual excellence was presented at the Auditorium, Dayton, Ohio, during the week of June 12. The picture program consisted of dramatic, comedy and travel subjects with real talking pictures. The illustrated songs were by Fred Melin and Clara Kunz, with new and beautiful slides. Amateur night on Friday evening of each week has become a big drawing feature at the Auditorium.

ATLANTIC HIGHLANDS.

The Atlantic Highlands, N. J., amusements seem to be running to pictures this season. Harry Swartz and P. J. Cornwell have opened a new house. Another has been started by Frank Johnson, representing a Newark firm, and Kay & Cornwell's picture theatre will have double the capacity it had last season. Altogether the Highlands now has six places where pictures may be seen.

LEBANON, PA.

Messrs. R. C., J. A. and George H. Jackson, proprietors of the Theatorium picture theatre, Lebanon, Pa., have leased the Family Theatre of the same city for summer vaudeville. This new venture of the Messrs. Jackson will not interfere with their picture interests and the Theatorium will continue along the same high-class lines as before. The vaudeville program at the Family will be enlivened by four reels of pictures daily.

Board of Censors Reorganize

Exhibitors' Association Relinquishes Maintenance

A RADICAL change has taken place in the affairs of the Board of Censors. During the first three months of its existence the expenses of the Board were met by the New York Exhibitors' Association. That organization found that its finances would not permit it to continue to pay the expenses of the work, and asked to be relieved. Realizing the importance of the work, the People's Institute decided to continue the Board at its own expense and announcement was made to that effect. As several changes in the procedure of the Board are contemplated and the scope of its influence broadened, THE FILM INDEX asked the secretary, Mr. John Collier, to make a formal statement thereon, which request he complied with in the following letter:

"New York, June 16, 1909.

"Editor THE FILM INDEX."

"Sir: The Board of Censorship will continue its work under changed arrangements, financial and otherwise, of which it is important that the public should be informed.

"Heretofore, the censorship has been financially supported by the New York Association of Exhibitors and by contributions from certain public bodies. The Exhibitors' Association has not found itself in a financial position to allow it to continue the support of the work, and to meet this emergency the People's Institute has assumed the entire burden. The People's Institute is the organization which first suggested the censorship and brought together the various public bodies that make up the present governing board. For more than a year, the People's Institute has interested itself in the cause of motion pictures, along legislative and other lines, and at present the trustees of the Institute feel that censorship, considered as a national matter, is the most important work needed to be done.

"All the public opinion now behind the Censorship Board will be retained under the new arrangement. The present governing board will be enlarged and will become the executive committee on censorship under the People's Institute. An advisory board will be formed, and will have public-spirited individuals, known throughout the country, among its membership. The People's Institute will invite contributions from all trade interests, which will go into the general fund of the Institute and will be devoted to the cause of motion pictures, along censorship lines and other lines. The Censorship Board will thus be responsible only to the People's Institute on the financial side, and cannot by any possibility become obligated to one faction or another faction of the trade.

"Now what of the work? Censorship, as understood by the Censorship Board, means a good deal more than condemning an occasional picture in whole or in part.

"1. Censoring pictures should accomplish two things. It should eliminate those pictures likely to outrage public taste or sentiment, to suggest crime, to stir up the public authorities against the motion picture business. And it should react to improve the future output of pictures, so that there will be less and less to eliminate. In large measure the Censorship Board has done both these things; outrageous pictures have ceased to appear, at least in New York, and the general quality and excellence of pictures has improved notably.

"But to really affect the business profoundly, to secure better and better pictures, there should be one censorship board for the entire country. With numerous censorship boards, each with a standard of its own, each cutting away at pictures according to its own ideas, the manufacturers can never adapt their output to meet the demands of censorship. With one central board, whose standards can be relied on, the manufacturers would ask nothing better than to produce only those pictures which would meet the approval of the board. The New York Censorship Board believes emphatically that there should be one central board, censoring for the entire country. One important section of the manufacturers have already made the New York censorship national. It is to be hoped that the independent manufacturers will do the same before it is too late. At present, there is a movement all over the country for the establishment of local boards of censorship: Witness San Farncisco, Sacramento, New Orleans. These boards cannot really protect the public, but they can worry the trade to distraction. If there were really a national board at this moment—if all pictures were submitted to the New York Board, and changes made for the entire country—it would be possible to check this rising tide which threatens to drown the picture business in overmuch censorship.

"In any case, the Censorship Board is making and will make every effort to nationalize its work, and to induce other cities to recognize this fact. There are conditions local to each city which have to be regulated locally, but the supply of pictures is national and must be regulated nationally.

"2. So much for censorship, on the national side. But there is a New York local situation—exhibitors and others do not need to be told this. The Censorship Board has made itself responsible for all conditions affecting the picture business in New York; not only the pictures, but physical conditions of the shows, the vaudeville, the general conduct of the places. We have found it impossible to accomplish much because of the attitude of the city authorities, who seem to be sternly opposed to consistent regulation, though very fond of extravagant attacks and even of persecution when it comes to moving picture shows. We have tried in vain to learn from the city authorities what their regulations actually are—what standard they want the shows to conform to. They won't tell. There is at present just one ordinance referring to motion pictures in New York—the ordinance excluding children from the shows, which has been superseded by a State law. But there are "regulations," more than any man can tell. These regulations have been shaped up by the Mayor, by the License Bureau, by any and every city department, and most of the departments have had a hand. They have not been codified, they have not been published, they are not publicly known, and they are subject to change, without notice, overnight.

"With this situation the Censorship Board cannot grapple, any more than the trade can. Several months experience has proved this conclusively. So the Censorship Board will make an effort to change the situation—to change the laws.

"At present the granting of a license in New York is optional with the License Bureau. It can be revoked by the bureau practically at will—there is no appeal to the courts. It can be revoked without notice. A motion picture license may involve an investment of thousands, all the property a man has in the world, and to abolish the license may mean to abolish the property, yet the License Bureau can do this, and do it without notice to the victim.

"Under conditions like these, responsible men, responsible capital, are going to be wary about entering the motion picture field. And those who are already in the field are not going to be much interested in reform, for if they are to survive at all it must be by favor, not by righteousness. Can the situation be changed?

"The Censorship Board means to try. An ordinance will be introduced defining the procedure by which a license is to be issued, defining the requirements which must be met, and making it impossible to revoke a license without real, legal cause. The principle involved is simple and obvious: a license must be regarded as a property (which it obviously is) and not merely as a privilege (as it is now held to be). To get these results, public opinion must be stirred. The exhibitors can help enormously, if they will—they have not willed, as yet.

"I go into this detail mainly in order to show that the Censorship Board represents a community of interest between the right-minded public and the trade. As such, the importance of the Censorship Board cannot well be over-estimated. It is the keystone of the motion picture arch at this moment.

A final word should be said. Censoring pictures is a very hard task. The Censorship Board is forever between the devil and the deep blue sea: between its own convictions, which are sympathetic to the picture business and to the free play of art within that business, and that section of the public which is Puritan at heart. In the last analysis, the Censorship Board wants to express the public desire about motion pictures, and wants to learn what that public desire is. For this reason, suggestions and criticism are eagerly welcomed, whether they come in the mail or appear in the trade papers. But we insist that this criticism should be sincere, and not anonymous, for the Censorship Board refuses to be used as a club through which one rival in the business may give his oponent a black eye. If a picture is criticised, and the Censorship Board is criticised for passing it, let the picture be criticised as a picture, not as a product of Manufacturer A, which Manufacturer B or his friend did not like.

"Two secretaries will be employed by the Censorship Board in its reorganized form: one to take care of the national side of the work, and one to handle the local, semi-political side.

"Very truly yours,

"JOHN COLLIER, Secretary."

It will be realized from the foregoing that the People's Institute has mapped out a large undertaking for its Board of Censors. But THE FILM INDEX wishes to go on record as believing that the program can be carried out if everyone interested will do his or her part. The purpose of the People's Institute is good; the plan is broad and liberal in spirit and has been fair in administration. As for its influence in behalf of motion pictures there has no one or number of measures been one-tenth part so beneficial. It has placed pictures right before the public, and for that service it deserves the unqualified support of maker, renter and exhibitor without exception.

MIXING THINGS IN MONTREAL.

Up to now the proprietors of picture theatres in Montreal, Canada, have had comparatively plain sailing; but, in common with every other prosperous business, it has become the picture theatres turn to suffer from too much attention from legislatures in Canada as well as in the States.

At the recent session of the Dominion legislature a number of amendments were made to the city charter, among them one that gives the Council authority to regulate the picture theatres upon the same basis as the dramatic houses. The clause of the law in question provides for a tax not to exceed $500 per year on all amusement halls, theatres and picture theatres. It also provides that the Council may require a fireman to be stationed at each picture theatre. At present a license of $50 per year is exacted from picture theatres in Montreal. It is believed that if the Council should decide that a fireman should be present at each house the additional $500 would be assessed to pay for the man's services.

The managers of the larger houses in Montreal do not hesitate to say that the extra assessment would not cause them to close their places, but they fear it will hit the smaller places rather hard.

M. Ouimet, one of the first exhibitors in Montreal, and the proprietor of many other picture theatres in Canada, expresses the belief that firemen will not be needed at picture theatres. Others are inclined to the same view, but the question will be decided by the Council, and until then the picture men are a bit uneasy.

The Sunday show question is also hitting the Montreal exhibitors hard. Last week thirty exhibitors were arrested, charged with the violation of the Sunday law on two separate occasions. Previously twenty exhibitors had been arrested and fined $10 and costs. The limit is $100 and the prosecutor is asking that it be assessed.

NEW ORLEANS NOTES.

White City Park opened June 12. It is owned by the Philadelphia Toboggan Co., and will be managed by B. J. Megginson. Lottie Kendall, heading a first-class opera company, will be the chief attraction this season.

Daniel Meed is the star attraction at the big Baronne Street theatre this week, and his singing in costume is another novel idea of the popular manager, Mr. Joseph Dubbs, whose schemes have proved big successes in every instance. One will always find a good show at this popular theatre, and the New Orleans people know a good thing, as the attendance proves.

The Grand Theatre on Canal Street is a cosy little place where is to be found a first-run picture every day. The admission at the Grand is five cents and it is a paying proposition. This theatre, with Dreamland, Winter Garden, the Shubert, the Greenwald and the Dixie are doing the business of New Orleans.

Mr. Garvin Gilmaine, the noted lecturer, who made his debut to New Orleans people at the Shubert, has left that popular picture house and is now managing and lecturing at the Alamo. Mr. Gilmaine will make his audiences sit up and listen if given half a chance. He is especially good with a Shakespearian subject.

Mr. Arthur Kaine, superintendent of O. T. Crawford's enterprises, with headquarters in St. Louis, was in the city recently looking after the affairs of the company.

Mr. J. E. Pearce, manager of the Imported Film Exchange, has been out of the city for a few days on business.

GETTING AFTER THE FAKIRS.

The Biograph Company has commenced an action against Herbert L. Clark, manager of the Gorman Theatre, of South Framingham, Mass., for $25,000 damages, alleging the unlawful use of the word "Biograph" in advertising a motion picture theatre.

The name "Biograph" is one of the best known in the trade, and the pictures made by the Biograph Company belong to the highest class; consequently, it has become quite common for managers of picture theatres to announce to the public that they are showing "Biograph" pictures. There can be no objection to this when Biograph pictures are really shown; but when "independent" fakirs deceive the public by using the name without having the genuine article there is a serious objection, and it is proposed by the Biograph and all other licensed companies to prosecute every unauthorized use of their names.

The Biograph suit against Manager Clark is the first of these actions. The Biograph Company's position is further strengthened in the matter by the fact that the word "Biograph" is a registered trade mark, to use which without authority is a serious offense. If the allegations of the Biograph Company are proved in court, Manager Clark will find himself in an unenviable position.

Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"WAS JUSTICE SERVED?"—Showing what might result from circumstantial evidence.—While the title of this biograph subject is interrogatory, yet we feel the answer will be in the affirmative, for as Goldsmith said: "Justice may be defined that virtue which impels us to give every person what is his due." Thus justice, properly speaking, is the only virtue: and all the rest have their origin in it. Fate, that tantalizing dame, ofttimes takes cudgels against justice, but is nearly always the victor. Such is the theme of this story. George Wallace has just finished a term in prison and discarding the stripes for a civilian suit he hurries to his home to be greeted by his wife, child and old mother. The meeting is most touching, the poor wife having, during his incarceration, eked a living for them by manual labor. Wallace decides to start a new life and leaves home in search of work. Armed with a newspaper he looks up the employment offices advertised therein. During the course of his journey he brushes into a man who is returning to his pocket a well-filled wallet. The pocketbook falls to the ground and the parties pass on ignorant of the occurrence. A moment later a chap passes the spot, and grabbing up the wallet hurries from the scene taking a byway into another neighborhood. Reaching a lonely section of the street, he examines the find, takes the money and throws the wallet away. Now, by a cruel trick of fate, Wallace passes this way, picks up the purse, and is examining it when the owner, who has discovered his loss, and remembers now of being bumped into by Wallace, comes up and the evidence certainly looks verifying so Wallace is arrested. The case is brought to trial before a jury, and by a singular fortuity the finder of the money is impaneled on the jury. This would seem another subtle trick of derisive fate, for the man himself is not cognizant of the nature of the case upon which he is to sit. You may imagine his amazement when he hears the testimony and is handed with the others the incriminating wallet. To anyone with the most meager powers of discernment the case looks clearly a case of theft against Wallace. What could be more convincing—his brushing against the plaintiff while in the act of returning the money to his pocket, and then being found with the wallet in his hand; worse still is the fact of his being an ex-convict. The retiring of the jury to their room seemed but as a matter of form, so you may imagine their surprise when the ballot results in eleven to convict and one to acquit. It is easy to guess who cast the one dissenting vote—the real offender. Arguments, entreaties, threats are all in vain; he stubbornly refuses to change his opinion. Well, they at length decide to give up the hope of agreeing and are about to return to court, when the man calls them back, and under their promise of secrecy restores the money to the purse. They then file into court and to the surprise of all render a verdict of "not guilty." The wallet, with its contents is secretly returned to the owner.

"THE PEACHBASKET HAT."—There is invariably a penalty attached to being popular, whether it be animate or inanimate things. The popular man will have his host of enemies who are making trouble for him; the fragrant rose has its bothersome thorn; also the popular fad or fashion is eternally breeding trouble. No more popular fad has ever struck the feminine fancy than the Peachbasket hat. This is a creation of headgear that for size outstrips anything yet designed by the disordered mind of the modiste. As a "Skypiece" it is a "skyscraper," and in decoration, it looks like a combination horticultural and food exhibition. Nevertheless, this mammoth "lid" was seized onto by the feminine world with the avidity of a boy for his first baseball suit. It is only natural that our friend, Mrs. Jones, should experience this obsession, and what woe it preambled. The Jones family are seated at breakfast. Mr. Jones is reading the morning paper. An account of a kidnapping by gypsies engages his attention, and he is filled with horror at the anticipation of the possible abduction of his young and hopeful, a baby one year old. He tries to impress Mrs. J., but she is fascinated by the millinery "ads." The situation for Jones becomes more tense when on going outside he sees a couple of the odious gypsies with a child. Mrs. Jones takes herself off to buy a Peachbasket leaving baby in charge of the nurse, who, being of a romantic nature, enlists the services of the gypsies to tell her fortune. Mrs. Jones returns and almost catches the nursemaid, who is quite beside herself at her near-discovery. Mrs. Jones places the huge box containing the hat on the table, while the nurse, placing the baby on the floor, assists in extricating the hat from its crate. Putting on the hat, Mrs. Jones goes into the next room followed by the maid, to view the effect in the mirror. Mr. Jones now arrives and his first thought is baby; he cares naught for the Peachbasket hat. Baby is nowhere to be seen. The nurse, in her excitement, does not remember where she placed it. Through the house they rush fruitlessly; out on the road and on after the disappearing gypsies, who are overtaken only to find that the baby the woman carries is not a Jones. The clouds of despair o'ershadow the couple in their dining room, when suddenly the hat box on the floor is seen to move. There, under the hollow cube of pasteboard, is found baby Jones, the box having been blown by a gust of wind off the table over the child.

"THE MEXICAN SWEETHEARTS."—The experience of Tantalus was never so chafing as a tantalizing sweetheart. The strength of this is better understood when we realize the impetuous nature of the Latin type of person. The Senorita, to tease her sweetheart, pretends love for an American soldier, and for a while it looks as if the little detachment of soldiers would be forced to bestow the last military honors on one of their number. However, but by a clever trick Senorita rights the impending wrong; the soldier escapes without a scar, and the sweethearts are left enjoying their cigarettes. This subject, while being short, is one of the most beautiful pieces of high-class acting ever attempted, the leading character being played by a native Spaniard.

EDISON MFG. CO.

"THE LOST INVITATION."—Mrs. Weston, of the "400," arranges a fancy dress masquerade ball. A pressing invitation is sent to Judge Bent, an old chum of her husband. The Judge, reviving the memories of his youth, gladly accepts and sends a letter informing his hostess of his coming.

Judge Bent spends some delightful hours considering various characters, finally deciding on the happy idea of going as a tramp. His costume arrives and the Judge is in the "seventh heaven" of delight and feels like a boy again.

The auspicious time arrives and the Judge sets forth for the ball, but, unfortunately, drops his wallet when entering his cab.

A genuine "Weary Willie," leisurely sauntering along enjoying his after-dinner cigar (and on the lookout for another) comes upon the pocketbook and the invitation.

Having known "better days," he resolves to use the invitation with the prospect of getting something to eat and drink.

As he is already, perforce, suitably attired for the part, he hies him hence and finds no difficulty in obtaining admittance when he presents his invitation. Meanwhile, our portly friend, the Judge, has arrived at his destination in his assumed character, but, unable to pay the cabman, and losing his temper, he is hustled off to the station-house, charged with attempting to defraud a cabby.

Our friend "Weary," at the ball, is having the time of his life. His perfect make-up and true-to-life actions make a hit, despite the corns stepped upon and the ladies' trains ruined. He is the centre of attraction and affords untold amusement for the guests.

At the station-house Judge Bent succeeds in untangling the web of misfortune, but, disgusted at his boyish enthusiasm, goes home, dons a dress suit and goes to Mrs. Weston's to explain.

His arrival and explanation put an end to "Weary's" good time. "Weary" resumes his wandering career brimful of "Eats" and "Drinks" and pleasant reflections.

"THE WHOLE WORLD KIN."—A story woven around an incident of the sort that makes all hearts beat in unison and interpreted almost exclusively by children are among the chief claims to interest in "Whole World Kin." The acting of the children is clever and the manner in which these youngsters portray in pantomime the scenes and incidents of the plot, will make the picture a subject of admiration as well as pleasure with any audience.

The natural democracy of children is well understood and a never-failing source of interest among all classes of people. It is this that constitutes the basic idea in "The Whole World Kin."

A rich little girl who remains in the automobile while her mother is paying a call, observes a crowd of poor children playing in the street. She is fascinated with their game and, the chauffeur being deep in the pages of a popular novel, stealthily leaves the machine and joins the children of the tenements. Forgetful of all but her pleasure, she follows her new found playmates to a park and here one of the poor little girls accidentally falls into a pond. The other children run away screaming, but the rich girl plunges in after the drowning little one and drags her from death. Alone she helps the drenched child home and helps the "little mother" in that wretched abode in caring for the crying baby.

The wealthy mother traces her child to the tenement and finds her soothing the infant to slumber. Naturally, the family of poverty soon find their condition temporarily relieved, but to go into all the incidents of this charming tale would be to tell too much. Its simplicity is its greatest attraction and it cannot fail to be a feature wherever shown.

"AN AFFAIR OF ART."—Fussy Mr. Dobson was a persistent art collector—when the frames were sufficiently handsome and the canvas sufficiently large to make him feel that he really was getting something for his money. A bargain price and a huge painting was a combination that found in Mr. Dobson a sure customer every time.

Twenty dollars was usually his limit in price, but when he discovered a marine in Hogg's art emporium covering nearly fifteen square feet of canvas, and priced at only $22.98, he stretched his limit and bought it. It was too large a painting to pass by on account of a mere matter of $2.98.

He was certainly proud and happy when it was turned over to him; too proud to allow a wagon or a porter to transport the costly painting home. That delicate task he reserved for himself, and with what direful effects to his dignity, his clothing, and his anatomy the mirth provoking scenes in the picture well portray.

The mammoth painting was welcome nowhere on his way. With it Mr. Dobson was catapulted out of the subway by an irate guard; he was ejected from the roof of a Fifth Avenue stage with acrobatic consequences, and by cabmen, street car conductors and the immediate supervisors of various other public conveyances, was treated in similar manner. The painting was unwieldly and even when he walked he got into trouble. He reached home at last, however, but to what end.

In his condition of nervous excitement he smashed nearly everything in the apartment and, at the finish, just when the painting seemed safe on the wall, it slipped from his hands, fell on his wife's head and was broken and torn to bits. The painting was ruined, also several hundred dollars worth of furniture and bric-a-brac, as well as Mr. Dobson's best suit of clothes; his wife's temper was ruffled, and that was the end of "An Affair of Art."

ESSANAY MFG. CO.

"THE CURSE OF COCAINE."—Recent police investigations in the large cities into the indiscriminate distribution of cocaine by druggists of shady character, are resulting in most appalling revelations. The wide spreading growth of the use of this drug, especially among the poorer class, is unparalelled, and, although the police are making heroic efforts to check it, it continues to take its toll of thousands of human lives each year, despite the fight against it.

"The Curse of Cocaine" is a powerful dramatic story on this great subject, bearing a warning and a moral.

Dr. Warren Harris, a prominent city physician, performs an operation upon a patient, whose suffering he endeavors to relieve by administering cocaine. This shows the great virtue of the drug, for when administered scientifically, it kills pain without working serious injury to the nervous system. Shortly after, the patient leaves, Dr. Harris is called to the bedside of another patient. In his haste he leaves the poison in a conspicuous place on the center table, where it is found later by his wife, Katherine. The woman's curiosity tempts her to sample the drug. The peculiar exhilarating effects of the first trial tempt her to repeat the dose until she falls unconscious on the floor. This is beginning of the tragedy.

Repeated trips to the medicine case holding the vial of cocaine does the work, and a month later, when Dr. Harris again has occasion to use the drug, he finds the vial empty. Not daring to suspect his wife or the servants he leaves the mystery unsolved and goes out to buy more. During his absence his wife enters, goes to the case, but to her dismay finds the nerve soother has been exhausted. Her husband enters at this moment and the mystery of the vanishing cocaine is immediately made clear. She confesses and in despair, begs for pardon. He scolds her severely, warns her of the death's valley she is entering and makes her swear never to touch the drug again.

The great craving for the drug, however, proves more powerful than her resolution, and finding that her husband has hidden the deadly vial and its contents, she resorts to subterfuge, forges her husband's name to a prescription for cocaine and hurries to a drug store. On presenting the prescription the cocaine is given her, and she leaves the store. Later she is found in an alley, apparently intoxicated, and is taken to the police station. Dr. Harris is notified and calls for her.

The unfortunate woman is next removed to a sanitarium, locked in a padded cell, and left alone to pay the penalty of a moment's curiosity. After three days of horrible suffering the drug releases its deadly hold upon her and she is on the road to health. A month later the curse of cocaine is lifted and she is restored to her husband, a wiser and more prudent woman.

This is, perhaps, one of the strongest stories of its kind ever portrayed in motion pictures. The artistic handling of the story by clever actors, the splendid settings and scenic work, and the superior photography, makes this latest Essanay release one of high art value.

KALEM CO.

"FAMINE IN THE FOREST," or "THE TRAPPER'S GRATITUDE."—How prone we are, when we think of the Indian who formerly lived on our frontier, to consider him as a strange savage creature wholly incapable of exhibiting any of the higher feelings of the human race. In the magnificent film

about to be presented to you the folly of such ideas is shown. It is one of that beautiful series of Indian pictures issued by the Kalem Company, that have made the name Kalem on an Indian film synonymous of all that is best both in historical accuracy and pictorial setting. The scenes are laid in the wild forest of the West, near the mountains that have since yielded such tremendous mineral wealth to the world. It tells of time when famine has spread its dark pall over the Indian villages and of the heroism of an old Indian chieftain in trying to save his people from starvation.

SCENE I.—The first scene gives us a view of the wild forest. Here in a little clearing near a small stream Trapper Steve has built himself a rough cabin. This he uses as his headquarters for several months of each year. Scattered within a radius of a day's journey from it are his numerous traps for the wild denizens of the forest. Now we see him returning from making the rounds of them. He drops his gun and bag and after filling his kettle with water, lights his fire preparatory to cooking his evening meal. Then he enters his little cabin to store away his precious furs. No sooner has he disappeared than around the corner of the cabin comes an Indian. Cautiously he glances about. Hark! Steve is returning. Like a flash the Indian is gone. Steve comes down to the fire. Worn out with his long tramp he stretches his tired body prone on the ground and in a few seconds is fast asleep. Back creeps the Indian with the remainder of his marauding band. Like a snake intent upon the capture of some feathered inhabitant of the forest they crawl toward the sleeping man. A sudden rush and he is overpowered. A savage blow with a tomahawk lays him senseless. Part of the band rush into the cabin to plunder it. Two seize brands from the fire and soon the little cabin is ablaze. Around the senseless man the savages dance in fiendish joy. Slowly Steve recovered from the effect of the tomahawk blow. Seizing the half conscious man and almost carrying him they hurry away with their captive.

SCENE II.—After a day's journey through the deep forest the Indians arrive with their captive at the bank of a small river. The sight of the water put a fiendish idea into the head of the chief. He ordered his band to stop. Four stakes are driven into the earth. Thongs are bound around the wrists and ankles of the helpless trapper and he is fastened to the four stakes, with his head only a few inches from the sparkling water that his parched lips crave but cannot reach. With infinite care the savages make the thongs doubly secure so that by no chance can the trapper escape. Now their cruel work is ended and with a few grunts of satisfaction they go on their way, leaving the poor trapper to die a slow death of torture almost within touch of the cooling waters.

SCENE III.—A day and night of infinite length have passed over poor Steve's head. Worn out with his useless struggles, he lies limp on the sands. Along the path come Wanda, a young Indian maid, and her old father, Tall Eagle, the chief of his tribe. Wanda sees Steve. Her heart is touched by his sufferings. She appeals to her father. Tall Eagle touches Steve disdainfully with his foot and starts to pass on. But Wanda is insistent and pleads with him to release the trapper. To gratify her Tall Eagle consents. Drawing his hunting knife he quickly cuts the thongs that bind Steve's wrists. Wanda in the meantime has released his ankles. Steve staggers to his feet. Stiff and sore from lying so long in one position his first act is to thrust his head into the river and quaff deep draughts of the delicious sparkling water. Tall Eagle stands watching him stoically. Now Steve tries to thank Tall Eagle for having saved him. But Tall Eagle tells him it is Wanda he should thank for his release. With a nod to Wanda to follow Tall Eagle stalked majestically away. But Wanda finds herself strangely interested in the tall trapper. She cannot tear herself away. Steve drops to his knees before her. But Wanda now hears her father call and like a dutiful daughter goes on but not without a reluctant look back. Steve left alone drops to his knees for another drink of the water that has rippled so tantalizingly before his parched lips during his hours of torture.

SCENE IV.—It is now the early spring of the next year after Trapper Steve was rescued by Tall Eagle and Wanda. The winter has been one of bitter coldness and severity. The provisions of the tribe have long ago been exhausted and grim famine now stalks in their midst. The medicine men of the tribe are busy trying to drive away the evil spirits of sickness and famine. One by one the braves return from their unsuccessful search for food. Here is Wanda supporting her stricken mother. Now Tall Eagle appears. All stretch out their hands to him in pleading. He tells his people that he, too, has been unsuccessful in the search for food. Now he sees his stricken wife, the sight is too much for him. Throwing aside his blanket and headgear, he tells the suffering tribe he will make the effort to reach the white settlement miles away across the mountains and bring aid to them. One last appeal to his God for strength and success and he is away.

SCENE V.—Tall Eagle has finally, after almost superhuman effort, succeeded in crossing the ridge of the mountain, and we see him slowly making his way down the side. Not a mouthful of food has he had for days. Slowly he drags himself forward. Now he stops to lean against a projecting rock. His strength is almost gone. He staggers for a second, then with a mighty effort pulls himself together and starts on.

SCENE VI.—Back at the Indian village grim famine is still reaping its harvest of suffering souls. But few of the tribe remain alive. The medicine men continue their useless incantations. Wanda's mother is slowly sinking. From the time food first became scarce she has denied herself in order that Wanda might have more. Now Wanda drags herself feebly towards her mother. She has searched the surrounding woods for food and is returning with a few green leaves, all she could find. Lifting up her mother's head she forces them into her mouth. But it is too late. The old squaw's agony is over. Wanda realizing her mother is dead, falls weeping across the lifeless body.

SCENE VII.—At the foot of the mountain is a small settlement of prospectors and miners. Here Roaring Mike has set up a rough saloon. Four prospectors are gathered around a rude table and are indulging in a game of cards. Drinks being ordered Roaring Mike serves them, taking care that he himself is included in the order. On the rock above appears Tall Eagle. He has at last reached the end of his journey. He attempts to call to them, then struggling down the rock falls almost at their feet. The prospectors have suffered many petty annoyances from marauding Indians and conclude here is an opportunity for them to revenge themselves. Drawing their guns they soon have Tall Eagle doing a war dance for them. Now Trapper Steve comes in. He sees the Indian is suffering. Up goes his long hunting rifle and the prospectors are told to stop their torture. Tall Eagle turns to see who his new friend is and recognized Steve. He crawls to him for protection. Steve now recognized his liberator. In a few broken words Tall Eagle tells of his tribe's suffering. Steve orders Mike to bring bread for the starving man. The big hearted prospectors hearing Tall Eagle's story from Steve are now as eager to help Tall Eagle as they were to worry him a few moments ago.

SCENE VIII.—Down the path leading from the settlement comes Tall Eagle and Steve. Mounted on Steve's horse and with a bag of provisions behind them, they are hurrying to save the Indians ere it is too late. Tall Eagle is so exhausted he can scarcely sit on the pony, yet in his eagerness to reach his tribe he urges him forward. Now they have reached the level country. Steve is holding Tall Eagle up while the brave old Indian with the last strength of his feeble arms urges the pony on.

SCENE IX.—Back in the Indian village the end of the long struggle is in sight. Only a few of the strongest remain alive. They come in slowly from their unsuccessful search for food, and dropping on the ground give up the hopeless struggle against death. Poor Wanda is trying to move the body of her dead mother to the shelter of their tent, but her strength is not sufficient for the task. At last help is here. Steve and Tall Eagle arrive. But alas! Too late to save his people. The old warrior makes his way to the side of his dead squaw and falls beside her in silent grief. Slowly raising himself he thanks Steve for having tried to save them and leaves Wanda in his care. The old chieftain has brought aid but at the cost of his life. Enfeebled by privation and broken hearted with grief he falls lifeless across the body of his dead squaw. Only Wanda remains of the once prosperous tribe. Steve remembering how she saved his life, draws her to him and resolves by loving care to blot out the sad remembrance of the tragic end of her parents and people.

"NEVER AGAIN."—Being firm believers in the old adage that a little nonsense now and then is relished by the best of men we now offer for your edification a short comedy film telling of an adventure that befell Mr. Gayboy, a giddy old flirt, and of how he was beautifully "stung" at its conclusion.

GAUMONT

(GEO. KLEINE)

"A GOOD-HEARTED POLICEMAN."—"It never rains, but it pours," is illustrated very forcibly in this series of cinematographic views.

Out of work and sickness in the family is not an unusual condition, but the measure of sorrow would certainly appear to be full when in order to have the prescription filled the mother borrows money from a relative and when she is about to pay for the medicine finds herself arrested for passing counterfeit money. An investigation reveals the destitute condition of the family, whereupon the officer is so moved to compassion that he substitutes a perfect coin for the false one and thus causes the vindication of the woman.

A pathetic situation, well dramatized and of perfect photographic quality.

"THE TROUBLESOME LAMPPOST." This is unquestionably the greatest spectacular comedy hit. One scene excels the other in production of action and effect.

A lamp-post on the back of an inebriate citizen is accidentally ignited and produces most remarkable effects in pyrotechnic display. Numerous conflagrations ensue and the fire department is given ample opportunity to display its skill.

"THE WRONG MEDICINE."—The servant of a chemist, wishing to avenge himself for an imaginary wrong, fills a number of empty bottles with water and places them with other bottles on the counter. Shortly after the chemist prepares a prescription and mistakes the bottles, using of their contents, but when later he finds on the bottles a poison label he becomes gravely concerned as he fears that the patient will be poisoned. He gives chase in every possible manner and reaches his destination shortly after a dose of the medicine is taken. An antidote is administered and every measure to avert a catastrophe adopted. When later the concoction is analyzed it develops to be water and all are happy to be relieved of the anxiety. Exciting and well rendered.

"STUNG BY A BEE."—Spending a week-end holiday in the country the city chap fails to observe that he is preparing for a nap in close proximity to a bee-hive. He soon discovers the fact to his sorrow. His nose swells and directly acquires enormous proportions, causing a very ludicrous appearance. All possible means to remove the unsightly appendage proving unavailing, a miner is finally induced to try his handiwork. He places a charge and sets off a fuse which results in the removal of the troublesome nose.

URBAN ECLIPSE

(GEO. KLEINE)

"WINNING A PRINCESS."—The King of Corconia promises to give the hand of his daughter to whoever will kill the evil spirit, a monster haunting the mountains adjacent to his country. Two men declare themselves as aspirants to the honors—one a warrior and the other a poet. The latter, however, is much in favor with the princess. The poet befriends a sorcerer and is rewarded with a magic arrow to enable him to accomplish his aim. In the conquest that follows the warrior is worsted, but the poet succeeds. On the return to the castle the poet is attacked while sleeping and the warrior makes claim to the reward. The sorcerer finds the young poet and gives him succor, which brings about his recovery, whereupon he returns to the castle and exposes the warrior who is cast into prison while the poet receives all honors and the coveted reward—the hand of the Princess. Excellent dramatization and photographic quality.

"MRS. SIMPSON'S ATTRACTIVENESS."—Mrs. Simpson has a nervous contraction of the face that makes her smile to every man she meets. Aside from being very annoying to the lady it leads into serious complications, giving rise to considerable merriment. Her husband finally succeeds in making explanations which appease the anger of the litigants.

LUBIN MFG. CO.

"THE STORY OF TWO LIVES."—In a plain little room of a tenement house lives a young lady with her sick mother, whom she supports. She is blessed with a beautiful voice, which is greatly admired by mother and friends. In the room below lives a young composer, who is writing an opera with which he hopes to achieve fame and fortune. Suddenly he stops. He hears a fall in the room above him. Now his door is thrown open and the young lady from above calls excitedly for his assistance. He accompanies her to the room where he finds the mother prostrated upon the floor. A doctor is called in, but he pronounces the mother dead.

A month has passed. The girl is out of work and despondent. Her last hope lies in a bottle of poison which she bought with the intention of ending all her earthly troubles. Just then comes a knock at the door. She hides the bottle in the table drawer and opens the door. The young composer enters telling her that he feels lonely in his cold room and asking permission to share his meal with her in her room. She meekly consented. He at once brings an armful of eatables, which she spreads upon the table. Tired and weak, the poor girl falls asleep. The young composer quietly slips some money in the table drawer. There he sees the poison. He is startled, he takes the bottle and leaves the room. Awakening the girl finds the poison gone and at once recognizes the truth.

The next morning the girl goes out, her guitar in her hand to earn some money by singing along the highways. Her unusually fine voice as well as her appearance attracts attention and money is showered upon her. An old lady in an electric brougham stops in astonishment and, after speaking to her, invites her to call. She then drives away. The young lady is so overjoyed that she does not hear the calls of passersby, nor see the swiftly approaching bicycle. The next minute she is run down. The card is found in her possession and as the people think this to be her address they carry her in the old lady's home where she is well taken care of.

Ten years have passed. The young lady has become a famous opera singer, while the composer is on the verge of despair. His opera has been turned down by all the managers. He has no money to buy food and is turned out of his room by the heartless landlord. At this time the famous opera singer reads in the paper that although the composition of our young composer has received the highest re-

ward, his opera will not be presented, but another one will be the feature of the next operatic season. The name electrifies the opera singer. She well remembers that it is he who saved her life many years ago. She quickly calls up the manager of the opera house and tells him that she will not sing except it be the leading part of the young composer's opera. She receives the promise of the opera being produced and quickly hurries away to bring the glad tidings to the young composer, for whom she searched in vain for many years. He in despair had stuffed up the crevices of doors and windows and turned on the gas to do its deadly work. She calls for assistance. The door is broken in and the composer found nearly lifeless. He is quickly revived and explanations follow, and arm in arm the two leave the room. He saved her life years ago, and she was glad to be able to do the same for him. From the love light in her eyes it may be seen that she will make his opera a great success.

"SAVED BY HIS SWEETHEART."—A rejected lover, so as to revenge himself on his more fortunate rival, hires two crooks in company with whom he waylays the young man.

When at night he is leaving his sweetheart's home they strike him down, and, thinking they have



killed him, they throw him down an embankment into the river.

In her dream, the sweetheart sees the outrage committed. She quickly rises, dresses and alarms the police, who she induces to search for her lover. They find him drowning in the water, but he is saved in the nick of time.

Now they go after the villain whom they capture after many exciting incidents. He is identified by the convalescent and sent to jail.

"THE HYPNOTIC CURE."—Grandpa suffers very much from rheumatism. Incidently he reads in the paper that Professor Hipp discovered a new hypnotic cure, by which to cure rheumatism. He at once visits the professor who applies hypnotic treatment.

Just then the professor is interrupted and called away. The hypnotism works and Grandpa begins to



run when the professor notices that his patient has gone. He chases after him, and then 'though he enlists the aid of numerous people they are not able to catch Grandpa.

After the funniest chase ever seen in moving pictures Grandpa reaches his home. He is cured of his rheumatism, but, Oh! what a time he had.

SELIG POLYSCOPE CO.

"A COUNTRY GIRL'S PERIL."—Tom Hooper, a village blacksmith, had for some time been courting the daughter of old John Burton, a well-to-do farmer living a couple of miles from the village of Grey Oak. The opening scene shows Tom spending the evening at the Burton's. Patiently waiting until the old man and his wife are sleepy and have gone to bed, Tom in fear and trembling, pops the question to Eliza, and receives that pretty young lady's promise to become his wife. He is so elated over his good fortune that he cannot refrain from shouting, which brings old John rushing down the stairs to learn the cause of the racket. When Tom stammers out the cause of his sudden burst of joy, the old man gives his consent to the engagement of his only daughter to the sturdy blacksmith, and returns once more to his bed after informing Tom that it was getting late and time all honest folks were "to hum."

With a parting hug and a resounding kiss, the prospective bridegroom starts for the village. His path lies along the country road, and striding along, whistling a familiar hymn, he stumbles onto an automobile party whose machine has broken down, leaving them afoot in the country twenty-five miles from their city home.

Young James Lawrence, the son of a wealthy manufacturer, is the owner of the car, and the party consists of his invited guests. Anxiously inquiring of Tom whether or not accommodations could be found for the night for his party, he receives the reply that there is not a regular hotel within five miles of that spot, but that perhaps his friend, Mr. Burton could take care of them until morning. Positive that the car could not be repaired for several hours, the stranded party are only too willing to follow the blacksmith to the farm house, where after rousing the household Tom asks for shelter for the belated wayfarers. Old Burton shies at the ladies, but finally agrees to stow them all away.

While they are discussing the problem of accommodating so large a party, James' eyes fall on the graceful form and beauty of Eliza, who blushing at the handsome city chap's gaze, drops her eyes in maidenly modesty, and in her simplicity presents so charming a picture to the blase young roue that he secretly makes up his mind to possess her—the most beautiful country girl he has ever seen.

The stay of the city folks is only for a few hours, but in that time the damage has been done. Eliza, dazzled by the dress and manners of the ladies of the party, and fascinated by the smooth and polished manner of the young club man, forgets the honest love of poor Tom and gives herself up to dreams of wealth and splendor that to her simple mind seem the only road to complete happiness.

Before bidding her good-bye, James presses her hand and sets her heart to fluttering when he whispers in her ear the admiration he feels for her grace and beauty. "I shall return before long, my little country flower," says James. "In the meantime think of me as one who has at last found the woman to whom he could devote his whole life." Springing into the auto he is driven away, leaving a maiden so bewildered by what he has said that she is utterly unconscious of her surroundings until a sharp voice of her mother calls her to her household duties.

It is not long before Tom notices the changed manner of his sweetheart, but in his frank, honest nature he has no suspicion of anything out of the way, until one day, while the Burton's are at the village, James Lawrence rolls up in his auto, and seeing the blushing Eliza, springs from the car, and all but clasps her in his arms. Tom notices, with rapidly growing jealously, the look of supreme happiness on the girl's face, and after James has gone on to the hotel, promising to call for Eliza that evening and take her for a ride, he questions her concerning her extraordinary interest in the handsome stranger. Excited by the events of the last few minutes, the foolish girl turns on the blacksmith and tells him that he has no right to question her actions, that she is her own mistress and will not be accountable to him or any one else. Turning on her heel, she rushes away, leaving the poor fellow dumbfounded and utterly at a loss to understand her meaning.

True to his promise, the auto rolls up in front of the Burton home at the appointed time, and James, lifting the blushing girl into the car, orders the chauffeur to drive back towards the village. On the road they pass the blacksmith, who is hastening to the Burton's after his day's work is done, to try, if possible, to fathom the mystery of Eliza's treatment of him. Recognizing her in the whirling car, the realization of his sweetheart's danger comes to him, and for a moment staggers him. "I'll save her. God help her. I'll save her yet," moans the heartbroken blacksmith as he hurries on to the farmer's home.

Now, Eliza, knowing that Tom saw her, becomes frightened, and asks to be taken home. James realizes that he must act quick, so in his most persuasive manner, he soon, by promise of marriage and wealth, induces the bewildered girl to consent to an immediate elopement. Leaving her, with instructions to meet him at nine o'clock that evening on the country road near the farm, he rides away to his hotel, elated over so easy a victory.

As Eliza steps inside the gate she is met by the pale, but determined blacksmith, who demands to know the truth concerning herself and the city chap who had come like a thief in the night to destroy his happiness. Again he receives a rebuff that staggers him and leaves him powerless.

That night, in coming into the house after doing the chores about the farm, old man Burton finds a letter on the sitting room table addressed to himself. Opening it, he slowly reads:

"Dear Daddy: I am to be married to Mr. Lawrence. He loves me and can make me happy. Tom never could. Good-bye, and forgive your "Eliza."

Scarely able to believe his eyes, the old farmer summons his son Ike, and, giving him the note, bids him run with all speed to Tom's house and warn him of Eliza's danger. Saddling his horse, Tom starts, by a short cut, to head off the couple before they can reach the city.

In the meantime, Eliza has stolen away from the farm and made her way to the waiting lover, who, jubilant over his conquest, has been imbibing too freely of liquor. Seizing the shrinking girl roughly in his arms, he laughs loud and boisterously, at the same time ordering her a drink from a flask of whiskey he is holding in his hand. Now Eliza had been brought up in a strictly temperate community, and had always looked upon a drinking man as something to be shunned above all else. Using all her strength, she pushes the intoxicated roue from her, and the realization of his true character almost overcomes her. She staggers, and would fall, but the unscrupulous libertine, determined not to be cheated of his prey, seizes her around the waist, and lifting her into the car, orders the chauffeur to go ahead with all speed.

Riding desperately through the night, Tom comes out into the main road just in time to see the approach of the rushing car. Springing forward with the agility of a panther, the powerful blacksmith grasps the brass railing on the rear of the swiftly passing auto, and drawing himself up over the back, hurls his whole weight upon the astonished but now thoroughly frightened villain. "You dog," thunders the mighty smith, as his fingers close about the throat of the cringing James. Choking his adversary into insensibility, he orders the chauffeur to stop, which he promptly does. Lifting the unconscious form of the clubman, he drags him to the road, then tells the scared chauffeur to return at once to the Burton home, if he values his life. He supports the fainting form of Eliza in his arms, and upon the arrival of the car at the old farm house, Tom carries his precious burden into the house, where, recovering from the shock of her experience, she begs forgiveness for the mistake of her life, and rewards the faithful fellow who had rescued her by declaring that she would hereafter devote her life in making him a true and loyal wife.

The chauffeur quickly returns for his master, who sobered by his recent peril, swears that never again will that part of the country see him again.

PATHÉ FRÈRES.

"FOR HIS DAUGHTER'S SAKE."—In this beautifully colored picture we are presented with a pathetic little story of human interest which shows the dominating influence of a father's love for his little daughter who is in a weak physical condition. The poor man lives alone with the little one, and while he is at work there is no one to care for the sick child nor administer the proper care and nourishment which would tend to restore the invalid to her normal condition. One day the doctor informs the father that the only manner in which he can expect to save the child's life, is an immediate change of climate and plenty of good nourishment. The poor man, who is without funds, is at his wit's end in trying to figure out a possibility of complying with the doctor's wishes. When left alone in the office of his employer, the temptation to take some cash which does not belong to him, masters the man, and he reluctantly yields, and



helps himself to a large sum. Returning home, he immediately bundles up the child, and carrying her in his arms down to the wharf, set sail for foreign lands.

In the next picture we see the same couple ten years later, when through his diligence the man has attained control of a large factory, and now that fortune smiles upon him, he does not forget the obligation which he owes to his former employer, so one day he sends a check covering the shortage. Soon after he and his daughter, who now has developed into a charming young lady, return to their native land, and in the course of events the daughter happens to meet and fall in love with the son of the man whom her father robbed. Everything bids fair for their future happiness until one day her prospective father-in-law calls upon her, and when presented to her father, the dignified old patriarch recognizes the man whom he once employed and found to be a thief. Although the money has been returned, the stain of guilt rests heavily upon the character of the repentent man and his former friend turns his back

upon him and leaves the place. The daughter who has never known of the affair is horrified upon hearing the strange story, and to make matters worse, her fiance informs her that their engagement is broken off. This upsets the young lady to such a degree that she has a complete nervous breakdown and her father, realizing that he is to blame for all writes a letter to his avowed enemy telling him that for his daughter's sake he is willing to sacrifice his life, and in order to expedite the young people's happiness, he intends committing suicide. Upon receiving the missive the man becomes softened, and, taking his son, goes to the home of his former employee, arriving there just in time to prevent the distracted man from carrying out his threat. The young couple are again united and the fathers forget the past, and, clasping each other's hand, they swear eternal friendship.

"THE GRANDFATHER."—In this powerful drama which is bound to evoke the greatest admiration and interest in our unparalleled efforts to transcend to the heights of genius in the dramatic intensity of our Film's d'art, we present one of the most realistic and thrilling stories which has ever been offered to the public through the medium of the silent drama. The play is exceptionally lucid and vitally interesting, telling of an episode of the Franco



Prussian war, and as a study of patriotism and human nature it is exquisite for its substance of truth and marvelous for its beauty of expression. The characters are portrayed in a most artistic manner by M. Ravet, of the Comedie Francaise, and M. Varennes of the Theatre Rejane, Paris.

In the opening scene we behold a group of bereaved peasants returning from the cemetery, where they have just attended the obsequies and assisted in placing in its last resting place the body of Michael Hans, a French patriot, who died fighting for his country. While the good people are extending their sympathy to the little son and the aged father of the deceased, a group of Prussian soldiers, who are ravaging the country come along and boisterously break up the sorrowful conclave, forcing the people to scatter in all directions. The old father, Mathias Hans, broken in spirit over the loss of his son, dolefully returns with his grandson to his lonesome little home, where he gives vent to his feelings and swears vengeance on his enemies who were responsible for the death of his son. The little grandson,



William, who is old enough to realize what a loss he has sustained, is as passionately desirous of revenge as the old man. The little fellow in his rage seizes a rifle and is about to leave the house to avenge the death of his father, but the old man disarms the lad and sends him off to bed; after which he bolts up the house and retires himself for the night. When all is still the boy steals from his room, and, seeing his grandfather sound asleep, picks up a pair of nippers, quietly sneaks out of the house and bolts away through the lonely wood. He has determined upon a plan of revenge and we see him climbing a telegraph pole and severing the wires, thus cutting off all communication with the enemy. In the midst of the operation some Prussian soldiers happen to pass, and, seeing the little fellow at his task, demand of him to come down from his elevated position. When they realize what the lad is up to they become so enraged that they brutally bind him to the pole and leave him there to die.

Old Mathias is awakened in the night by the cold wind blowing upon him through the open door and, knowing that he bolted it before retiring, he gets up to investigate, and to his great horror discovers the absence of his grandson. As the old man is leaving the house to go in search of the youngster, he is met by the soldiers who, detaining him, demand some drink. The helpless old fellow, although boiling with rage, acquiesces and as he is offering them his scant hospitality one of the party throws a muffler over his face, which the latter recognizes as one belonging to his grandson. Realizing that ill has befallen the child, he steals away from his unwelcome guests and goes in search of him, only to find, after a short time, his lifeless form strung up to the pole. Heartbroken the poor man takes the inanimate form in his arms and carefully carries it back to the house, and making his way to an old shed he hides the body. Having reached the limit of his patience, and trembling with rage and grief, old Mathias determines this time to be avenged for the wrongs heaped upon him. Taking a jug of wine he mixes some deadly poison in it, after which he enters the house and places the vintage before his unruly guests and invites them to partake of it, telling them that it is some of his private stock of excellent quality. One of the soldiers proposes that their host shall join them, whereupon the old man becomes disconcerted, but manages to regain his gravity, although he knows that a drink of the venomous stuff means instant death. He fills his cup, however, and raises it to his lips, whereupon one of the party in a most uncourteous manner knocks it from his hand and informs him that they would prefer drinking alone. Unsuspecting, the party drain their cups and quench their thirst for the last time, for instantly the deadly potion does its work and one by one the burly soldiers fall dead upon the floor. His work accomplished, old Mathias places the body of his grandson upon the table and turning his face heavenward offers thanks that he was given the opportunity to avenge his dead.

"AN AFFAIR OF HONOR."—A gay young flirt while strolling down the street happens to spy a very pretty young woman and being impressed with her charming appearance he makes an attempt to enter into a conversation with her, but she will have none of him. Not to be discouraged he follows her for a short distance and when she sits on



a bench he boldly plants himself beside her and tells her of his infatuation. Soon another fellow comes along and takes a seat upon the same bench, and before long he has something to say to the young lady, who indignantly repulses him for his effrontry, whereupon the first fellow assumes the role of her indignant escort, and remonstrates with the stranger. The two men enter into a heated conversation and before long challenge one another to settle the affair by the code of honor. They start out and engage their seconds, after which they retire to a desolate part of the woods where they make preparations to fight a duel. Both fellows are amateurs in the use of the foils and one appears afraid of the other, and they are an amusing pair in their vain effort to stand their ground. Finally the little fellow, feeling that he has had enough bolts away from the crowd and leads his rival a merry chase through the woods. As a last resort he climbs a tree, but his opponent, determined to continue the fight, sits under the tree to wait for him to come down, which he eventually does and through the intercession of the young woman they make up and all become good friends.

"ASSORTMENT OF AEROPLANES."—This picture will be extremely interesting at the present time when so much is being done to further the possibilities of aerial navigation. The Wright Brothers seem to stand first in the ranks of geniuses, as will be readily seen in this picture when one stops to compare their great achievements with other so-called wonders. In the first picture we see the workshops at Bellancourt where most of the aeroplanes were made. Next we see Santos Dumont, Kapferer and Archdeacon assisting at the first experiment of Delagrange and it is interesting to note the different types of machines. We then get a good view of Farman's aeroplane in flight, also Breuget's and Antoinette's all considered masterpieces until the Wright Brothers brought forth their machine which caused them all to sink into oblivion.

"JOAN OF ARC."—In this beautiful and wonderfully acted picture we present some of the principal incidents connected with the eventful life of the "Maid of Orleans." In the opening picture we see Joan as a peasant girl wandering carefree through the meadows and living a tranquil life among the simple country folks. Her country is besieged in war and she being a patriot and a very religious girl, hears heavenly voices and St. Michael appears before her, telling her to go to see the King and save her country from the enemy. Joan tells her parents of her visions, but they are amazed at her strange actions and try to persuade her that it is only imagination. Finally they consent to her carrying out her purpose, and she takes her departure from her home and goes with Captain Beaudricourt to see the King. Upon hearing of the strange girl, the King is prone to be skeptical and as a test of her sincerity, he places a substitute on the throne to receive Joan. The latter through her supernatural powers discovers the deception and goes over to the King who is keeping in the background. She falls on her knees before him and begs to be given charge of the army to lead them on to victory, telling the King that it is divine province which sends her to him. The King becomes convinced of her sincerity and in the presence of the amazed multitude he complies with her request.



In the next picture we see Joan entering Orleans at the head of the army and attacking the famous towers and after a fierce fight they put the enemy to rout. Next we see Joan triumphantly entering the great cathedral at Rheims where Charles VII. is crowned King.

Finally at Campiegne Joan is captured by the enemy and thrown into prison where she is charged with being a sorceress and condemned to death, and in the last picture we see her being burned at the stake in Rouen, May 14, 1431.

VITAGRAPH CO. OF AMERICA.

"THE DUKE'S JESTER, OR A FOOL'S REVENGE."—Antonio Bordega, a deformed notary, and his wife and baby are living happily together. Malatesta, a dissolute young noble, falls in love with Antonio's wife, and carries her off to his palace. She stabs herself. They carry the body out into the street and leave it there. Antonio finds



her. As she is dying she tells him that it was Malatesta who carried her off. Antonio swears revenge and, taking his baby, leaves the town.

Fifteen years later Antonio has become the Duke's Jester. In this disguise he is watching Malatesta, who has married a very young wife. The Jester urges the Duke to carry off Malatesta's wife for his own secret revenge; but one of the Duke's followers has seen the Jester's daughter goes to the Duke and tells him of her beauty. The Duke and his follower watch the meeting between the Jester and his daughter and the Duke falls in love with her and determines to carry her off. The poet, Dell Aquilla, overhears this and determines to save the Jester's daughter. He carries her to the house of Mala-

(Continued on page 12.)



THE TROUBLES OF A MOVING PICTURE ACTOR. By RALPH W. INCE.

PATHÉ FRÈRES FILMS

FILM D'ART

The Grandfather

A powerful drama depicting a sad episode of the Franco Prussian War.

LENGTH 1062 FEET **EXTRA CHARGE $5.00**

Released Wed., June 23, 1909

FOR HIS DAUGHTER'S SAKE

COLORED

Mon., June 21, 1909 **LENGTH 836 FEET**

Fri., June 25, 1909

An Affair of Honor

LENGTH 440 FEET

Assortment of Aeroplanes

LENGTH 456 FEET

A GREAT HEADLINER

JOAN OF ARC

Sat., June 26, 1909 **LENGTH 853 FEET**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

FILMS OF THE WEEK

(Continued from page 9.)

testa for safety, unknown to the Jester. The Duke and his followers, with masks and cloaks and a ladder, start to carry off the Jester's daughter from the house of Malatesta. The Jester, not knowing and believing the one that they are going to carry off is Malatesta's wife, gloats over his revenge. The Jester's daughter, wrapped up in a huge cloak, is carried away and placed in an underground hall of the Duke's palace. The Duke proposes to have a banquet for the fair lady.

The Jester brings the Duke's wife to listen at the door, so that she will see the Duke is false to her. The Duchess, in a jealous rage, listens, hears a woman's voice, and poisons the wine that is being taken into the banquet. When Malatesta appears the Jester scoffs at him; tells him that his wife is inside with the Duke. Malatesta strikes him and says, "My wife is here." The Duchess tells the Jester that Malatesta lies. "Let him bring his wife here." Malatesta brings in his young wife. The Duchess starts; the Jester is appalled. They laugh him to scorn and leave. The Jester then tries to find out who it is that is in the room with the Duke. Dell Aquilla, the poet, hastily comes in, tells the Jester he has been searching for him to tell him that he has saved his daughter; that he carried her to the house of Malatesta, where she slept in safety that night. The Jester realizes the frightful mistake; that it is his own daughter they carried off; that the wine has been poisoned, and she is in that room with the Duke, possibly dead. They force the doors and come into the banquet hall. The Duke lies poisoned—dead. The Jester's daughter is in a faint. They ask, "Who poisoned the wine?" The Jester says, "'Twas I." The nobles run their swords through him, and he falls at the feet of his daughter, who recovers and tells him of her safety, and she is placed in the arms of her lover, Dell Aquilla.

Malatesta comes on, the dying Jester tells Malatesta that fifteen years before he stole his wife, and in revenge he tried to make the Duke steal Malatesta's wife. He has usurped Heaven's vengeance and only had a Fool's Revenge, which recoiled on his own head, and he dies.

"THE OLD ORGAN."—The story opens in the simple but comfortably furnished parlor of a country home. The old mother is playing at the organ; her her son, John, and his young wife are sitting on the sofa, chatting, while their little daughter of five years is playing with her doll on the floor. Presently John gets up and, with his wife, starts on a fishing trip. He sits in the boat, smoking his pipe, while his wife is absorbed in fishing. A sudden tug at the line excites the wife and, anticipating a good prize, she jumps up and the boat capsizes. John grabs his wife, shouts for help, and finally gets her out of the water. She is taken home, a doctor summoned, but too late to save her life. John, heartbroken over his bereavement, sees an advertisement



in the newspaper calling for men to go to the gold fields. Leaving his little girl with his mother, he starts for the west. Fortune smiles upon him; he strikes ore, but while prospecting with fellow-miners he is accidentally blinded by a charge of dynamite. Bereft of his eyesight, John determines to return East. We find him wandering through the country, led by a dog, begging from door to door, and meeting with but little success. Years pass by and in trudging along a country road the blind man hears sounds of an organ. He immediately recognizes the tune as one his mother used to play in bygone days. He is so overcome that he drops to his knees in supplication. At this moment a little girl appears at the window, sees the blind man, runs outside, helps him to his feet and leads him into the house. The old mother is still playing, and as she turns to look at the stranger she immediately recognizes in him her son, John. A joyful reunion takes place, and the unfortunate man is happy with his mother and little child.

"THE TROUBLES OF AN AMATEUR DETECTIVE."—A long, lean, lanky individual of the rural type comes down the steps of the police station, holding his coat wide open, displaying an immense star—a detective "b'gosh"! He is ever on the alert for lawbreakers or disturbers of the peace, and at night we see him watching a man (who has been detained at his office until very late (?)) making vain attempts to insert his key into the door. The officer grabs him from behind; the man turns and kicks him into the street just as the wife opens the door and helps her tired husband inside.

He spies a child playing in front of a house as a man passes, gives her a stick of candy and leads her down the street. He is sure this is a kidnapping affair, so endeavors to rescue the girl, but in doing so gets a good beating. Passing a grocery store, our detective sees a woman picking articles from the different baskets and immediately places her under arrest, thinking her a sneak thief. She gives



him a good slap, pays the grocery man for the articles and walks away, very indignant. Further down the street a man on a stepladder, with a kit of tools, is just prying up a window. Our sleuth comes along, pulls the ladder down; the man wallops him good and hard, then proceeds to repair the sash. A prospective customer is looking over a suit of clothes displayed on a dummy. The detective observes it, thinks it a hold-up, gets in another mix-up and is beaten again. Again he finds a woman brushing her husband's trousers and when she pulls out a roll of bills from the pocket he starts to make another arrest. He starts with the woman for the police station, but before he has gone far she is rescued by friends, who chase the detective until he runs to the station house for protection. All hands tell their troubles; the detective is set upon by the mob, and this time is beaten to a finish.

AMONG THE EXHIBITORS.

The Brookside-Fulton Amusement Co. is the title of a new Cleveland firm operating with Samuel Bullock as manager and Herman Spillner, treasurer. Mr. Bullock has successfully conducted The Grand, opposite Lorain Avenue market house for two years, and is well and favorably known among the fraternity in Ohio; incidentally Sam is the author of the big song hit, "Billy Boy, the Kidnapped Child." The firm opens a new summer theatre, "The Brookside Airdome," June 16. The offices are 304 Superior Bldg., Cleveland, Ohio.

In addition to the Casino, Baltimore street, Hanover, Pa., and the picture show at Eichelberger Park, Sam E. Miller will in the course of a few weeks have two more picture shows in operation—one at Manchester, Md., and another at Hampstead, Md. Chas. N. Brickner of John street, employed by Mr. Miller as operator at the Casino, left for Manchester, where he will introduce moving pictures. In a week or ten days Mr. Brickner will open a resort at Hampstead, Md.

Chas. B. Clifford, who formerly managed Dreamland theatre at Sault Ste. Marie, has bought out the Bijou in Negaunee, Mich., which has been conducted for about two months past by C. A. Crinnian, proprietor of the Bijou at Ishpeming. Mr. Clifford has already taken possession of the house. He will offer high class vaudeville and moving pictures.

Charles E. Blaney, manager of Lincoln Square Theatre, New York, has turned that house into a picture theatre for the summer.

H. A. Miller of Watertown, S. D., has opened an airdome in that city. It will seat 500 people.

Francis W. Hohman has opened a picture theatre at Pulaski, N. Y.

G. D. Jackson and A. B. Hoyt have opened a picture theatre at Jacksonville, Fla.

J. P. Rundle and Frederick Yates have opened a picture theatre in National Hall, Biddeford, Me.

M. J. Collins will open a picture theatre at 2132-34 Germantown avenue, Philadelphia, Pa., as soon as the buildings now being erected is completed. The cost is estimated at $20,000.

The new building for the Nickelett picture theatre at Bridgeport, Conn., will be ready for occupancy in a few weeks.

Vaughan & Jack have moved their Gem theatre to the Old Town Hall, Dover, N. H.

The Motia picture theatre of Vincennes, Ind., has increased its seating capacity and has been otherwise improved.

Lindemann Bros., have opened a fine picture theatre at Albuquerque, N. M.

A. T. Kramer of Bluffton, Minn., contemplates opening a picture theatre at Chisholm, Minn.

George E. Tygert and Elmer Hildemeyer have purchased the Novelty picture theatre at Oneida, N. Y.

Thomas O'Neill is the lessee of a new picture theatre now being built at 30-34 West Lexington street, Baltimore, Md. The building stands 42 by 112 on the ground, will be one story high and is estimated to cost $28,000.

Robert Loper has purchased the Main picture theatre at Parkersburg, W. Va.

James F. Lamb, of Livermore Falls, Me., will erect a new picture theatre with a seating capacity of 600. He proposes to make it one of the finest in the State.

Elmer Reed of York, Ill., is giving his patrons many new ideas in the way of entertainment at his picture theatre.

The new Lyric picture theatre at Elgin, Ill., recently opened, is doing a great business. Seventeen hundred paid admissions and 1,000 turnaways on the opening night.

Moran Brothers have opened a picture theatre at Kearney, Neb.

Charles Holzinger will build a picture theatre at 1439 Genesee street, Buffalo, N. Y.

A BOOST FOR PATHE.

Some conservative souls have ventured to doubt the advisability of offering pictures of high class, such as Pathe's film d'art subjects. Exhibitors have, in some instances, complained of the extra price charged for these superb works of picture art. But the better class of exhibitors are beginning to realize that the best that can be made in the way of a motion picture is none too good, and that the better it is the more business they can do. Here is a testimonial from a Chicago exhibitor regarding Pathe's "La Tosca," which is proof positive of the pudding:

The Palace Theatre, 3903 State St.,
Chicago, June 14, 1909.

Pathe Freres, Atlas Block, Randolph St., City.

Gentlemen: Yesterday we ran "La Tosca," and it gives us pleasure to say we regard it as the finest picture we have ever had on our screen. The acting is superb, the staging is perfect and the photography is beyond criticism. The picture was highly commended by our more intelligent patrons; even our less intelligent patrons thought it was great.

We are looking forward to more Pathe art films of this class. Tame pictures do not please our patrons; we want pictures with some ginger in them and when we get the ginger served up in such an artistic way as it is in "La Tosca," we have got the stuff that makes for success.

Yours respectfully,
LEGON & HALL,
Per J. L. Hall.

Pathe Freres further add that "La Tosca" was run at the Orpheum Theatre, State street, Chicago, on Thursday, Friday and Saturday of last week and did the biggest week-days business they have done this year. On Thursday alone they showed the pictur to 6,000 people. Guess it pays to run Pathe films d'art.

LUBIN IN BIG THEATRE DEAL.

Reported to Have Joined Isman and Others to Establish Strong Exhibition Syndicate.

Reports come from Philadelphia that Siegmund Lubin has joined Felix Isman, real estate operator, who has become quite prominent in theatrical affairs during the past year; George H. Earle, Jr., also a real estate operator, and others, whose names are not mentioned, in the formation of a strong corporation to operate motion picture theatres. The nucleus of the new company will be the several theatres now owned by Mr. Lubin in Philadelphia and other cities. To these have already been added the two houses in Philadelphia formerly owned by Harry Davis. It is also believed that the old Eleventh Street theatre, Philadelphia, recently opened by W. J. Gane, and Gane's new theatre in New York, now under construction, will form part of the new company's holdings.

Inquiry addressed to Mr. Lubin regarding the new organization has not, up to this writing, elicited a reply, but reports say that Mr. Lubin will be president of the new corporation which is to be formed.

An office is to be opened in New York and will be in charge, it is said, of George Bothwell, who has managed Lubin's big Market Street theatre for some time, and who has been the active manager of Mr. Lubin's exhibition business.

AN OPERATORS' TRADE SCHOOL.

There is to be a trade school for operators. Someone has discovered that there is some easy money in teaching young men how to run a picture projecting machine at blank dollars per. The result will be a lot of half-baked operators running about looking for jobs. This is a matter for the Operators' Union to handle.

DROPPED.

It is announced that the license of the Michigan Film & Supply Company, of Detroit, Mich., has been cancelled.



If you object to being a target for the TRUST, communicate with

MULLIN FILM SERVICE

Syracuse, N. Y. Watertown, N. Y. Scranton, Pa.
Minneapolis, Minn. Kansas City, Mo.



No Chance of Missing It

Satisfaction is a certainty when you do business with us.

We furnish the film service "Par Excellence."

GEO. K. SPOOR CO. (Inc.)
"RENTERS OF FILM"
62 North Clark Street
Chicago, Ill.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

WRITE for DESCRIPTION
of
EXHIBITOR'S RECORD SYSTEM
Most Complete, yet the Simplest on the Market
ELECTRIC AUDITING CO.
110 Bleecker St., Utica, N. Y.

SONG SLIDES

DE WITT C. WHEELER.

Let's Go Into a Picture Show.
Don't Be an Old Maid, Mollie.
Dear Old Dear.
Golden Arrow.
Pansies Mean Thoughts and Thoughts Mean You.
I Want Somebody to Play With Me.
Down at the Huskin' Bee.
My Way to Heaven is Through Your Heart, Sweetheart.
Lily of the Prairie.
Brown Eyes.
I Wish I Had a Girl.
It is Hard to Kiss Your Sweetheart, When the Last Kiss Means Good-bye.
Lovey.
My Irish Maid.
My Pony Boy.
Oh, You Girl.
Did He Run?
In the Golden Long Ago.
Dixie Land, I Love You.
Sometime, Somewhere.
Moon, Mad Moon.
Longing for You, Sweetheart.

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweetheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking for a Girl Like You.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

BOSWELL MFG. CO.

My Prairie Maid.
From the Garden to the Cross Alone.
Palms.
The Holy City.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

GLOBE ILLUSTRATED BUREAU.

I Wish I Had a Girl.
Just a Little Word Called "Welcome."
Rainbow.
Ain't Alabama Good Enough for You Sue?
When Jack Comes Sailing Home.
All I Want Is One Loving Smile.
Uncle Sam and Stars and Stripes for Me.
I Want a Girl to Love Like You.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
Rosy Lips and Eyes of Sunshine.
Twilight.
If Every Girl Was a Girl Like You.
Those Good Old Happy Days.
Good-bye, Girlie Mine.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

ROSE, THE SONG SLIDE MAN, CLEVELAND, OHIO.

My Irish Home.
In Dreams I See the Homestead.
"Billy-Boy," the Kidnapped Child.

WANTED.

Pathe's Hand Colored Passion Play. State exact condition, lowest price. Wanted also, Powers, Edison, or Lubin moving picture machine; also Model B gas outfit. State exact condition, lowest price. C. J. MURPHY, Box 171, Meadville, Pa.

POSITION WANTED.

Experienced Manager wants position. Understands business thoroughly. Address R. W., Room 307, 32 Union Square, New York, N. Y.

BUSINESS BOOMING WITH KALEM.

Frank J. Marion of the Kalem Company announces that his company's plant is now running to its full capacity, with frequent overtime shifts, to enable them to fill orders. This is a flattering outlook and speaks well for Kalem pictures.

Mr. Marion is especially gratified with the large orders being received for the new Jap Invasion picture, which is pronounced by competent judges to be one of the very finest Kalem has ever turned out. It excels in photographic quality and is full of action from start to finish. The subject is a daring one and is admirably worked out. This picture is unique from the fact that it is one of the first to introduce a real aeroplane in full flight.

From the very nature of the subject the picture is bound to create a sensation, especially upon the Coast, where the question of a Japanese invasion is a particularly live subject. We are inclined to believe that Kalem's Jap Invasion picture will be heard from.

OPPOSE HIGH LICENSE.

The proprietors of picture theatres in Aurora, Ill., are making a determined stand against the proposed ordinance before the Council of that city, which will exact a license fee of $100 per year. They hope to have the figure reduced.

NEW ORLEANS THEATRES NOT BAD.

Mayor Behrman's special investigating committee, appointed to inquire into the character of pictures shown in the New Orleans picture theatres, has reported that it found little to which objections could be made. The Mayor proposes to guard against immoral pictures, nevertheless, by having an ordinance requiring permits to be granted before the show can be given.

Application is required to be made in writing to the inspector of police giving a brief description of the picture or series of pictures which it is desired to exhibit and the plates, films, rolls, etc., are to be furnished to the inspector. He is to pass on them within three days. If he considers any picture or series obscene or immoral the inspector will refuse the permit. From his decision appeal may be made to the Mayor whose decision is to be final.

No charge is to be made for the permit.

And that is not all: someone has discovered that most of the picture theatres in New Orleans are giving shows that bring them under the designation of theatres, which are assessed $100 annually, and it is now proposed to enforce collection. Picture theatres now pay $25.

For Moving Picture or Vaudeville Theatre: Vacant plot 100 by 100 feet; vicinity Columbus avenue; 50-year lease, no opposition within 60 blocks. Address R. W., Room 307, 32 Union Square, New York.

INCORPORATIONS.

Alfred Weiss Film Exchange of New York city. Capital, $10,000; incorporators, Alfred Weiss, Helen Weiss, Herman Smidt, all of New York.

Burnwell Amusement Co., of Pulaski, Va.—Maximum capital, $10,000; to conduct picture theatres. A. V. Hancock, president; W. H. Trollinger, vice-president; W. C. Price, secretary, all of Pulaski.

Pittsburg Calcium Light & Film Co., of Rochester, N. Y.—Capital, $5,000. Incorporators: Edward M. Saunders, of Rochester; R. A. Rowland and James F. Clark, of Pittsburg, Pa.

Victor Amusement and Mercantile Co., of St. Louis, Mo.—To conduct picture theatres and sell cigars, tobaco and confections. Capital, $7,000, paid in. Incorporators, Joseph Lange, Edward C. Glastermeyer, Otto L. King, George Melloh and others.

GALVESTON, TEXAS.

The Majestic and the Crystal picture theatres at Galveston seem to be interesting about everyone in that city. The programs are excellent and capacity houses is the record of business. For the week of June 12 the leader at the Majestic was the Biograph subject, "Eradicating Aunty," with other equally interesting dramatic and comedy subjects. The Crystal presented as its headliner "The London Zoological Gardens," an educational picture of great interest. The bills at these houses change daily and are up to the highest standard.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, June 22

The Duke's Jester; or, A Fool's Revenge

Antonio Bordega, a deformed notary, whose young wife stabs herself to escape Malatesta, a dissolute young noble, leaves town with his baby, swearing vengeance. 15 years later he becomes the Duke's jester, and in this disguise watches Malatesta. In trying to wreak vengeance, Antonio's daughter is carried off instead of Malatesta's wife. The jester, thinking his plan successful, gloats over his revenge, is killed by the nobles, while his daughter is restored to her love unharmed. **Length 945 Feet**

Saturday, June 26 ## THE OLD ORGAN

A pathetic story of a young widower who leaves his baby with his mother to seek his fortune in the gold fields. He is accidentally blinded by a dynamite charge, and helpless, he is forced to beg. Years later, in wandering through the country, led by a dog, he hears a tune which his mother used to play. He is overcome, falls to the pavement, where he found by a young girl, his daughter. He is at once recognized by his mother and a happy reunion of mother, son and daughter takes place. **Length 527 Feet**

The Troubles of an Amateur Detective

A screaming comedy, picturing the vain attempts of a rural detective to gain fame and renown. His would be prisoners beat him to a finish, then chase him to the station house, where he surrenders his badge and goes back to the farm. **Length 420 Ft.**

NEXT WEEK VITAGRAPH "HIGH ART" Films

Tuesday, June 29th

Washington Under the British Flag

Saturday, July 3

Washington Under the American Flag

Elaborate Settings—Magnificent Costumes—A Select Cast

The Greatest Patriotic Films Ever Presented to the American Public

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

BIOGRAPH FILMS

Trade Mark

Trade Mark

Released June 21st, 1909

WAS JUSTICE SERVED?

Showing what might result from circumstantial evidence



WAS JUSTICE SERVED?

How often do we hear of the poor, unfortunate victim of circumstantial evidence, who, after spending years of incarceration, is found to be innocent of the deed for which he was convicted. Worse still, a life has often been given to expiate a crime committed by another. The theme of this Biograph subject shows how easily justice may err. An exconvict has determined to start a new life, but by a cruel trick of fate is almost returned to prison through convincing circumstantial evidence, superinduced by his past record. A gentleman drops his well filled wallet, which is picked up later by another party, who extracts the money, and throws the pocketbook away. This is found by our friend, just as the owner returns in search of his loss. Appearances are certainly against him and he would have been sent up had not, by a singular coincidence, the finder been impaneled on the jury, and saves him by returning the money. **Length 962 Feet**

Released June 24th, 1909

THE PEACHBASKET HAT

This is a very funny Biograph comedy, in which this latest feminine fancy figures in an apparent kidnapping case. What is more assuring to our patrons is the fact that our old friends, Mr. and Mrs. Edward Everett Jones, are the leading characters, and we might add that Jones, Jr., is by no means a small factor in the fun making. **Length 666 Feet**



THE PEACHBASKET HAT

THE MEXICAN SWEETHEARTS

A short dramatic subject, which is an exhibition of the very acme of pantomimic art. It is a vivid portrayal of the impetuous nature of the Latin type, from the fact that the leading character is played by a native born Spaniard. **Length 309 Feet**

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
June 24	The Peachbasket Hat	Com.	666
June 24	The Mexican Sweethearts	Dram.	309
June 21	Was Justice Served?	Dram.	962
June 17	Her First Biscuits	Com.	514
June 17	Faded Lilies	Drama	481
June 16	The Son's Return	Drama	993
June 10	The Lonely Villa	Drama	750
June 10	A New Trick	Comedy	223
June 7	The Violin Maker of Cremona	Drama	963
June 3	What Drink Did	Drama	913
May 31	His Duty	Drama	429
May 31	Eradicating Aunty	Comedy	545

EDISON CO.

June 25	An Affair of Art	Farce	500
June 25	The Whole World Kin	Drama	500
June 22	The Lost Invitation	Com.	1,000
June 18	Closed On Sunday	Com.	840
June 18	How the Tramp Got the Lunch	Com.	160
June 15	A Rural Tragedy	Drama	1,000
June 11	Buying Manhattan	Hist.	400
June 11	The Boots He Couldn't Lose	Com.	600
June 8	The Legend of Sterling Keep	Drama	1,000
June 4	The Hold-Up Held	Comedy	160
June 4	A Wife's Ordeal	Drama	840
June 1	The Curfew Bell	Drama	960

ESSANAY CO.

June 23	The Curse of Cocaine	Dram.	900
June 16	A Hustling Advertiser	Com.	550
June 16	The Little Peacemaker	Com.	450
June 9	Ten Nights in a Bar Room	Drama	1,000
June 2	The Sweeping Tonic	Com.	625
June 2	The Dog and the Sausage	Com.	350
May 26	Annie Laurie	Drama	850
May 26	Scenes from the World's Largest Pigeon Farm	Scenic	160

GAUMONT.

June 26	The Wrong Medicine	Drama	502
June 26	Stung by a Bee	Com.	377
June 22	A Good Hearted Policeman	Drama	572
June 22	Troublesome Lamppost	Com.	357
June 19	The Cry From the Well	Drama	812
June 15	Hunted to the End	Drama	717
June 15	A Paying Business	Com.	285
June 12	A Strong Diet	Comedy	598
June 12	Historical Fan	Scenic	278
June 8	A Mother's Choice	Drama	806
June 5	Saved from Conviction	Dram	812
June 1	The Cripple's Marriage	Com.	522
June 1	The Good Omen	Com.	413
May 29	The Accusing Double	Drama	891

KALEM CO.

June 25	Famine in the Forest	Drama	745
June 25	Never Again	Com.	135
June 18	A Priest of the Wilderness	Hist.	735
June 18	Mardi Gras in Havana	Scenic	
June 11	The Little Angel of Roaring Springs.	Drama	565
June 11	The Mystic Swing	Comedy	385
June 4	A Child of the Sea	Dram.	455
June 4	The Omnibus Taxicab	Trick	250
June 4	$5,000 Reward	Com.	170

LUBIN MFG. CO.

June 24	Saved by His Sweetheart	Dram.	440
June 24	The Hypnotic Cure	Com.	385
June 21	The Story of Two Lives	Dram.	975
June 17	Flossie's New Peach Basket Hat	Com.	275
June 17	Curing a Jealous Husband	Com.	650
June 14	Through Shadow to Sunshine	Drama	885
June 10	Through Jealousy	Drama	690
June 10	Prof. Weise's Brain Serum Injector	Com.	305
June 7	Saucy Sue	Comedy	620
June 7	A Cork Leg Legacy	Comedy	340
June 3	Are You the Man?	Com.	500
June 3	My Friend the Indian	Com.	345
May 31	The Lost Heiress	Dram.	580
May 31	Father's Glue	Com.	320

PATHE FRERES.

June 26	Joan of Arc	Drama	800
June 25	Assortment of Aeroplanes		456
June 25	An Affair of Honor	Com.	440
June 23	The Grandfather—Dramatic Film d'Art.		1,062
June 21	For His Daughter's Sake	Dram.	836
June 19	Poor Little Kiddies	Drama	443
June 19	Good Birthday Present	Com.	338
June 19	Making Lace	Industrial	197
June 18	Mixed His Dinner Dates	Com.	623
June 18	Looking for His Umbrella	Com.	361
June 16	The Reckoning: Dramatic Film d'Art.		666
June 16	Strenuous Sneezer	Com.	269
June 14	The Dog Detective	Com.	659
June 14	Cupid's Four Darts	Novelty	262
June 12	Skylight Theatre Seat	Com.	289
June 12	Rapids and Falls of Tannfossen, Sweden.	Scenic	390
June 12	His Lucky Day	Com.	295
June 11	A Woman's Intrigue	Dram.	476
June 11	Snake Skin Industry	Edu.	492
June 9	La Tosca (Film d'Art)	Dram.	1,075
June 7	The Blue Legend	Dram.	410
June 7	The Pulverizer	Trick	531
June 5	Protector of Animals	Com.	236
June 5	Soldier's Dream	Dram.	489
June 5	Gambler's Honor	Dram.	259
June 4	A Bruised Heart	Dram.	492
June 4	Carnival at Nice, 1909	Scenic	499
June 2	Saved by a Waif	Dram.	712
June 2	Making Tambourines	Ind.	266
May 31	An Uninvited Guest	Dram.	417
May 31	Advantage of Aviation	Com.	522
May 29	A Visit to the London Zoological Gardens	Scenic	584
May 29	Bottled Up	Com.	371
May 28	Miss Faust	Com.	623

SELIG POLYSCOPE CO.

June 24	A Country Girl's Peril	Dram.	1,000
June 17	In the Sultan's Power	Drama	1,000
June 10	The Moonstone	Drama	1,000
June 3	Fighting Bob	Drama.	995

URBAN ECLIPSE.

June 23	Winning a Princess	Dram.	636
June 23	Mrs. Simpson's Attractiveness	Com.	272
June 16	The New Footman	Com.	569
June 16	Modern Algeria	Trav.	396
June 9	Two Heroes	Drama	564
June 9	The Race Course	Scenic	436
June 2	Tender Cords	Dram.	628
June 2	Magic Carpet	Magic	357

VITAGRAPH CO.

June 26	The Old Organ	Drama	527
June 26	Trouble at an Amateur Detective	Com.	150
June 22	The Duke's Lesson	Drama	941
June 19	The Plot That Failed	Com.	485
June 19	A Maker of Diamonds	Drama	490
June 15	The Foundling	Drama	1,000
June 12	A Romance of Old Mexico	Drama	530
June 12	Caught at Last	Comedy	440
June 8	A Friend in Need is a Friend Indeed	Drama	555
June 8	Mr. Physical Culture's Surprise Party.	Comedy	115
June 5	The Truer Love	Drama	575
June 5	The Oriental Mystic	Com.	395
June 1	Oliver Twist	Drama	995
May 29	The Empty Sleeve	Drama	590

NEXT

Sard A

FILM ISSUE

ORDER QUICK

OUR

FEATURE

DRAMATIC SUBJECT

THE

CURSE OF COCAINE

(Length, 988 Feet)

A Powerful Dramatic Story
Bearing a Warning
and a Moral

Ready Wed., June 23d

ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ills.

KALEM FILMS

UNSURPASSED IN PHOTOGRAPHY

Issue of July 2, 1909

COMING!

The Biggest Hit of the Year

THE JAPANESE INVASION



LENGTH 950 FEET

THE JAPANESE INVASION has been pronounced by the newspaper critics and the censors as the most magnificent and startling production of the year. Positively the most daring conception of the decade.

FULL DESCRIPTIVE LECTURE FREE

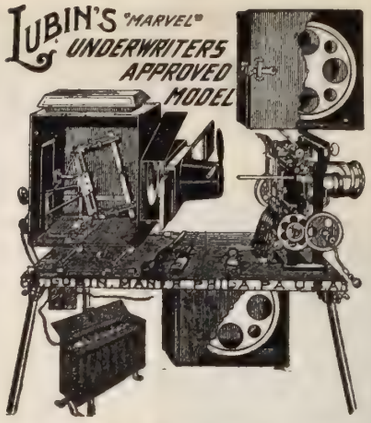
Any Moving Picture House that fails to feature this film will lose the biggest opportunity in the history of the business.

KALEM COMPANY, Inc.

EASTMAN KODAK BUILDING

235-239 W. 23d St. New York City

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for mechanism, together with adjustable Bicycle Steel Legs to extend over five feet high. $150

Released June 21st

The Story of Two Lives

A young composer saves a despondent girl from committing suicide. She becomes a great opera singer and is in later years able to reciprocate the young composer's kindness of early days. Length, 975 feet

Released June 24th

Saved By His Sweetheart

This Film deals with a problem of second sight. The sweetheart sees in her dream the attack made upon her lover. She is aroused by the vividness of her dream and able to assist her lover. Length, 440 feet

The Hypnotic Cure

Mr. Hipp reads about the hypnotic cure. He applies for treatment and is cured. The picture is full of action and is one of the best comedies and a screamer from start to finish. Length, 385 feet

LUBIN MANUFACTURING COMPANY

926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

ATTENTION - EXHIBITORS - ATTENTION

EXHIBITORS DESIRING TO SAVE MONEY in the PURCHASE of SUPPLIES, SERVICE, and ALL APPURTENANCES BELONGING to MOVING PICTURE SHOWS

Address, T. H. CROSS & CO., P. O. Box 1040, New Orleans, La.

All orders promptly attended. We buy, sell or rent all accessories pertaining to the Moving Picture business.

GET OUR PRICE ON SERVICE WE HAVE SOME GOOD LOCATIONS

A Better Show
A Better Chair
and 10 cents Admission



That is what the live ones are bringing about.

Throw out your old chairs and put in stronger and neater ones—not necessarily expensive.

We carry good chairs in stock for prompt shipments. Write for Booklet T-16 and prices.

American Seating Company

CHICAGO, 215 Wabash Avenue
NEW YORK, 19 West 18th Street
BOSTON, 70 Franklin Street
PHILADELPHIA, 1235 Arch Street

Branches in every principal city in the United States

The Film Index

is Received
and Read
by More
Picture Theatre
Managers
than any other
publication
that prints
Motion Picture
Information.

It Gets
Results for
Advertisers,
Too.

The Emblem of

PROSPERITY

THE DIAMOND

Why not be able to wear them?
You can if you order

SELIG'S NEXT

A

Country Girl's Peril

Released
JUNE 24, 1909

Code Word "Peril."
Length, 1000 feet.

Remember, It's A Selig

Order from your nearest film exchange. They all rent Selig's Films.

THE SELIG POLYSCOPE CO.

(INC.)

45, 47, 49 Randolph Street

Chicago, Ill., U. S. A.

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

JULY 3, 1909
WHOLE NUMBER 167



THE RIGHT BALANCE

The Exhibitor whose discretion and foresight enable him to see the advantages in using our **PREMIER ASSOCIATION FILM SERVICE** will be sure to find the balance on the right side of his ledger at the end of the year.

LET US PROVE IT

Pittsburg Calcium Light & Film Company

Eastern Offices :
Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.

Western Offices :
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

The reason why
OUR
FILM SERVICE

cannot be compared with others is, that we purchase from one to three copies of every subject manufactured by the Licensed Manufacturers, and you can get what you want when you want it.

Write today for our SPECIAL SERVICE PROPOSITION

O. T. CRAWFORD FILM EXCHANGE CO.

Licensees of Motion Picture Pat. Co.

1401-1405 Locust St., St. Louis, Mo. 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

AT LAST! New Model Royal Reactors

$23.50 TO ALL——$23.50 TO ALL

CURRENT REDUCERS WITHIN REACH OF ALL

Best on Market Simple, Light and Compact 24 lbs. each

PAY FOR ITSELF IN A WEEK

Cost no more than a rheostat Saves from sixty to eighty per cent Write at once

HERMAN E. ROYS, 1368-1370 Broadway, N.Y.C.

The Edison Kinetoscope and Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

EDISON FILMS

NEW SUBJECTS

Released, June 22, 1909

THE LOST INVITATION

A comedy film showing the number of ludicrous things that happened when Weary Willie, a typical tramp, attends a fancy dress ball in place of Judge Bent, who has lost his invitation. Weary makes a great hit until justice overtakes him.

No. 6474 Code, VERLEUGNEN Approx. Length, 1000 feet

Released, June 25, 1909

THE WHOLE WORLD KIN

A drama of childhood, showing that in spite of the differences in station, children are much the same. The picture also shows that in time of need the rich child is a friend indeed.

No. 6475 Code, VERLIEFD Approx. Length, 520 feet

Released, June 25, 1909

AN AFFAIR OF ART

A merry farce, descriptive of what happened when Mr. Dobson attempted to carry home in person an enormous painting. His ejections from trolley cars, subway trains, stages, cabs, etc., and the final destruction of the picture while attempting to hang it make up a lively subject.

No. 6476 Code, VERLIESS Approx. Length, 480 feet

NEXT WEEK'S SUBJECTS

A FEATURE FILM FOR THE FOURTH OF JULY SEASON

"THE MAN WITHOUT A COUNTRY"

A Free Dramatization of Edward Everett Hale's Great Novel.

Released, June 29, 1909

A FASCINATING STORY. A WONDERFUL LESSON IN PATRIOTISM

The greatest war scene ever staged. An engagement between imposing frigates at sea. The quarter-deck and the great guns during the nerve tensing action. The battle lust and the roar of conflict. "Old Glory" nailed, 'midst shot and shell, to the wave tossed mast. Scenes, thrills and dramatic interest without a parallel.

A magnificent play, splendidly acted, leading up to a dramatically powerful climax that will bring cheers from any audience.

The film you must have and have early. Your patrons will discuss it in their homes. They will advertise it where they work. It will bring crowds of new faces to your theatre.

No. 6477 Code, VERLIESSES Approx. Length, 1000 feet

OTHER SUBJECTS FOR NEXT WEEK

Released, July 2, 1909

PARTED ON THEIR HONEYMOON

COMIC FANTASY OF CHILDHOOD

No. 6478 Code, VERMILLER Approx. Length, 690 feet

Released, July 2, 1909

HE WOULDN'T GO UNDER A LADDER

A TRAVESTY ON SUPERSTITION

No. 6479 Code, VERMILLON Approx. Length, 305 feet

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

Gaumont Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Tuesday, July 6th, 1909

THE COIN COLLECTOR

(Colored, Extra, $12.50)

Novelty . . . . . Approximate length 493 feet

RAISED IN THE COUNTRY

Comedy . . . . . Approximate length 502 feet

Release, Saturday, July 10th, 1909

VISIONS OF MOTHER

Drama . . . . . Approximate length 664 fee

A BAD CASE

Comedy . . . . . Approximate length 314 fee

Urban-Eclipse Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Wednesday, July 7th, 1909

THE PRETTY FISHERMAIDEN

Drama . . . . . Approximate length 589 feet

EXCITING STEEPLECHASE

Sporting . . . . . Approximate length 364 feet

Write for Advance Film Descriptions

George Kleine

IMPORTER OF

Gaumont and Urban-Eclipse Films

52 State Street
CHICAGO, Ill.

19 East 21st Street
NEW YORK

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 27. July 3, 1909. Whole No. 167.

Published by

THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half Page,	5¾ x 9	42.00
One-Third p.,	3¾ x 9	28.00
Quarter Page,	2⅞ x 9	21.00
Eighth Page,	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

MURDOCK GETTING WISE.

Colonel Murdock, the figurehead of the "independent" movement, is beginning to see the light of reason. His latest contribution to the literature of the motion picture business is entitled "A Timely Talk On Unity," in which he expatiates on the necessity of getting together to freeze out the crooks in the business. The plaint of the colonel is so unique that we should like to print it here in its entirety. Space prevents, so we refer those who want to read it to the June 19th issue of the Show World.

Notwithstanding that the colonel started his "independent" movement to disrupt a fairly good organization of motion picture men, he is now learning that "in unity there is strength" and "united we stand, divided we fall."

"Neither accident nor incident," sagely remarks the colonel, "can change a truth." It is to be regretted that the colonel did not think of this at first; and this emphasizes the old adage that "Our hindsight is better than our foresight."

There was something like unity of action between the manufacturers of American films before the "accident" or "incident" which put Colonel Murdock in the business happened. As either "accident" or "incident" Colonel Murdock has had no visible effect upon that "unity."

The trouble was that the colonel was misinformed as to the true state of affairs, or he misinterpreted the outward manifestations. What he saw was the disorganized conditions brought about by the Swansons, the Laemmles and the Clines, and he mistook these interests to be the whole thing in the motion picture business, whereas they were really the least part. This is proved by the fact that the business of the licensed manufacturers has gone on since those disturbing interests were eliminated just as though nothing had happened.

It is evident that Colonel Murdock is greatly cast down; deeply depressed in spirit since the true state of affairs has been forced upon him. As an importer of foreign pictures he has learned what most experienced picture men knew long since—that there was but little of the available foreign product suited to American use. He has found that the "independent" exchanges do not care to buy what he has to offer in large quantities, and that the exhibitor is not particularly anxious to offer it to his patrons. He has found that the cost of handling foreign films does not enable him to present an alluring proposition to the American exhibitor—that the cost of the traffic brings the price of his "independent" product up to that of the good licensed subjects. In fact, he has discovered that there is no market here for his pictures.

Murdock says he "has had" faith in the power of unity; that he "thought" he could organize the so-called "independents" into an intelligent working force. Evidently he has more thinks coming to him. We are not surprised that his faith has been dissipated and we told him at the start that he could not "make bricks without straw"; that he could not get the gang of highbinders, cut-raters, dupers and general all-around "con" men with whom he had associated himself, to play fair, either with him or with themselves.

"Little by little," the colonel says, that he has been eliminating the fakirs and trailers, and he proposed to keep on eliminating them till they are all out. He will do this, he insists, even if the "International" is compelled to start its own exchanges. What heresy is this? Is it not true that Colonel Murdock denounced the so-called trust because, he said, it intended to eliminate the exchanges and organize its own system of distribution? Why is it that he should believe it advisable to adopt the very methods which he deplored in others? Will the colonel please explain?

"If," says the colonel; "if it had not been for the cheats and leeches who are faking the exhibitors with old, shoddy or duped goods, we would have busted the trust before this."

Wonder if the colonel believes that he ever had a chance?

But of the entire yarn, this paragraph is the big scream:

"I have found that fully 75 per cent. of the so-called 'independent' men are, in reality, employed by the trust for the very purpose of harassing the International Company."

Proofs, colonel, proofs; where did you find it? This sounds very much like another mare's nest.

As a matter of fact that statement from Murdock is about as near the truth as anything else he has had to say on the motion picture situation. He came into the game under the impression that it was an open field and no favorites; he has now discovered that the motion picture business is about as strong a game as anything he has ever stacked up against, and that he is about at the bottom of his stack.

Murdock realizes now that the action of the manufacturers in forming the Motion Picture Patents Company and taking a firm hold on the business was the only thing that saved it from utter ruin. He also realizes that the exchanges that were refused licenses and those whose licenses were subsequently revoked were dealt with according to their just deserts.

Murdock realizes that he made the greatest mistake of his life when he butted into a game of which he knew nothing, and its brass buttons to ten-penny nails that he wishes he was well out of it.

PRICE OF "JUNK" FALLS.

When we made reference to the announcement of the Chicago film exchange (Independent) that was prepared to rent film at the rate of $1 per reel, with a "junk pile" of 3,000 reels to draw from, we thought the limit had been reached. We were mistaken.

A New York "junk" firm, calling itself the "Interstate Film Exchange," comes out with the announcement that it has 1,000 reels to rent at 50 cents per day per reel. For home consumption this price beats the Chicago "junk man," but for exhibitors at a distance the rate of 50 cents per day would raise the price somewhat.

The New York junkman's adv. opens like this: "Don't read this unless you want to make money." Wish the junkman would explain how an exhibitor can make money by renting scrap film. There is no economy in showing junk in a picture theatre. The exhibitor who resorts to that penny-wise and pound-foolish policy will soon find that he can save money by quitting the business entirely.

Any exhibitor who will rent junk ought to quit the business. Probably this is as good a way to get rid of the cheap joints—the dumps—as any other.

Won't somebody offer junk for 25 cents per reel? It's up to Chicago now.

AS SEEN BY THE SUN.

So important has the motion picture become that it is not unusual nowadays to find long editorials on the subject in the leading daily papers of the country. The magazines, too, are giving large sections of their valuable space to really interesting articles on motion pictures. A recent issue of The New York Sun contains a half column editorial under the heading "The Drama in Moving Pictures." Conservative to a degree, The Sun is usually accurate in its editorial comments, but it has fallen some short of the truth in the following estimate of the status of the motion picture abroad:

"Whether or not interest in moving picture shows has become so great that they already deserve to be called the people's theatre, as one of their reformers has asserted, it is true that they occupy a large share of the attention once devoted to the cheaper playhouses. Yet these devices do not play nearly so large a part in the life of the people here as they do abroad. A foremost Italian dramatist has just signed an agreement with one of the great cinematograph companies by which it secures the right to represent all the dramas he has written in the past and the exclusive use of his future works. In the same country Gabriel d'Annunzio has declared that his next tragedy shall be for presentation by this device. Perhaps the conquest of the theatre was easier in Italy, however, than in any other country. The drama has for years stood in a subsidiary place to the opera, which dominates Italian taste. The country has never been able to control for any time a single playhouse devoted to an academic drama, while the state of the Italian actors has long been the least prosperous in Europe. In a country which allowed the art so little dignity it is not surprising that this mechanical substitute was so readily accepted. Cheap as theatrical performances had become they were sure to be more costly than the cinematograph, which quickly won its way in Italy; and the cinematograph derives a certain artistic importance from the co-operation of the members of the Theatre Francais, who recently enacted a modern French version of a Greek tragedy for the benefit of its future spectators.

Here our dramatists are still writing for the theatres, and the dramas that have been transferred to the moving picture halls have usually been appropriated without permission or have outlived their usefulness in the better theatres, which have not been in the least affected by this cheaper competition. In none of the other countries of Europe has the victory of the moving picture shows been so great as in Italy. The modern dramatists of that country are psychological and analytical to an unusual degree, and their works might seem to be the least adapted to such artificial representation; but they, too, have been powerless to resist the advance of the popularity of this means of diversion.

"The fact that many of the pictures shown here are imported may account for their unsuitability to American taste, and it is chiefly against those views that the reformers are now protesting. It might be better if American dramatists were devising the plays for these spectacles in this town. That would by no means be an assurance, however, that the desired moral tone would be preserved. Until it is possible to reform the drama in the playhouses there seems no certainty that it could be made above reproach as the moving pictures represent it."

Further research by The Sun's editor would have revealed to him that France is entitled to the palm for the highest development on the motion picture. That country is farther advanced in all that pertains to motion pictures than any other. Its greatest writers and artists have contributed to picture subjects more liberally than those of other countries.

The Sun recognizes the unsuitability of most imported pictures for use in America. Unfortunately the effort of American picture interests to confine the importations to those that are suitable is being, in a measure, circumvented by the so-called "independent" movement. But this is a matter that will shortly correct itself.

The Sun's observation that "it might be better if American dramatists were devising the plays for these spectacles in this town" is a timely suggestion to American playwrights. Possibly, with such encouragement, they may be induced to attempt it. If d'Annunzio, of Italy, and Rostand, of France, do not fear that their reputations will suffer through pictures, might not Thomas and Fitch and Pollock venture to contribute? There are many of the lesser American dramatic writers doing some work for picture production, but the prejudice of the dramatic manager against motion pictures has been so broadly stated that the poor dramatist is afraid to risk his market.

As for the moral tone of motion pictures, that problem is practically solved. The picture people have their censors, who vise fully 90 per cent. of the pictures exhibited in America to-day. In this respect they have accomplished more than the producers of the spoken play have been able to accomplish.

The Sun might, with profit to itself and to the edification of its readers, pursue the subject of motion pictures further.

THE BIG MEN BECOMING INTERESTED.

It was noticed in The Film Index last week that Felix Isman and George H. Earle, Jr., of Philadelphia, Pa., were at the head of a new syndicate which was interesting itself in the operation of motion picture theatres. Mr. Isman first became interested in amusement enterprises when the Klaw & Erlanger "advanced vaudeville" project was launched. When that enterprise fell by the way he joined William Morris in the formation of a vaudeville circuit under that gentleman's management, securing several theatres in New York. Mr. Isman made his money in real estate transactions and is believed to be one of the best informed real estate operators in the East to-day.

George H. Earle, Jr., has earned an enviable reputation as an organizer, as well as for his big real estate operations. He saved a large Philadelphia newspaper and bank from ruin when they seemed to be hopelessly involved. He also reorganized the affairs of a real estate corporation of that city after it had made a dismal failure. His last big undertaking was as receiver of the Pennsylvania Sugar Refinery of Philadelphia, which was all but wrecked by the conspiracies of the Sugar Trust, and it was through the evidence unearthed by Mr Earle that the Sugar Trust is being brought to book for its unlawful proceedings.

LADIES MAY WEAR THEIR HATS.

The city of Atlanta will not undertake to force the ladies to remove their hats when visiting moving picture theatres. This fact was made apparent when the ordinance committee decided that it could not recommend the adoption of the ordinance by Councilman A. J. Johnson, which requires the ladies to remove their head coverings in the moving picture show houses.

GET TOGETHER

Atlantic City Meeting Will Afford the Opportunity

AS THE date of the Atlantic City meeting approaches the interest in that event increases in volume. When the project was first announced it was received with a smile. "What's the use," was the thought, if not the expression, of more than half the remaining members of the Film Service Association to whom the announcements were addressed. But the secretary of the association, Mr. Herbert Miles, was not discouraged by the coldness with which his first letters were received. He kept on working up the interest; he talked about the refreshing zephyrs that are wafted half way across the great Atlantic ocean to cool the sands and brace up the nerves; of the delights of a salt water plunge early in the morning after a night of joy along the boardwalk and then the pleasure that comes to the tired mortal as he rolls along that same boardwalk in a rubber-tired rolling chair. He intimated that a three days' vacation at the queen of summer resorts of the world would be just the thing to relieve the tired brains of the M. P. men. In the end Secretary Miles' persuasive pen prevailed and the M. P. men began to take an interest in the event.

According to last reports Secretary Miles says he is safe in predicting that the Atlantic City meeting will be the biggest in the history of the association. The only members whom he does not count among those who will be present are those in the far West, who will be unable to come on account of the long distance they would have to travel. He is looking to see every one east of Denver on the boardwalk.

Just now Secretary Miles is hard at work on the programme of the meeting. He has asked the members to suggest topics for discussion, and there has been a generous response. These will be tabulated and a time given for every one to be heard. There will be lots of time reserved for the boardwalk and the bathing beach.

The main idea—the keynote of the meeting, will be: "Get together." As an industry the motion picture business, in its several branches, is in splendid condition. The organization is in better shape to accomplish something definite than it has been at any time in the past. The undesirable element among the exchanges has been weeded out and definitely catalogued with the so-called "independent movement." Those exchange firms which still remain in the F. S. A. are financially sound and responsible and can be made to understand a business proposition without the aid of a surgical operation or the application of the "big stick." It is possible now to advance and put in operation needed trade regulations, such as are in vogue in nearly every industry in the land.

When one stops to think about it the great question is suggested: How has the M. P. business endured the "rough-housing" it has received during the past few years, and yet continued to advance and expand? The only answer is that the film business has been easy money for everyone engaged in it. For years it was a go-as-you-please game; no restrictions upon any one, and the public that patronized the picture theatre stood for everything.

But, in the past two years there have been changes. Visions of big profits attracted all sorts of commercial pirates to what they believed would be a financial feast. The public began to notice that things were going from bad to worse and it took a hand in curbing the riot of the money grabbers. Objections were made to the class of pictures being exhibited. Fault was found with the places which were being used for picture theatres. There was general cleaning up that hit a certain class of exchanges and picture makers. The reputable manufacturers saw the handwriting on the wall and understood it; they began to turn out better pictures. The reputable exchange men followed suit. Those who did not help with the house cleaning were swept out with the rubbish themselves. To-day we are getting better pictures; manufacturers and exchanges are on a sounder financial basis; the picture theatres are improving daily and there is a better class of people attending the shows.

The only thing that is lacking is a proper spirit of harmony and co-operation among the exchanges. Some exchange men still retain a desire to push competition to the limit and then blame the manufacturer because they cannot make that sort of thing profitable.

During the past few months there have been given signs that the exchange men desire to get together and fix things up on a reasonable basis. If they will do that they will have few causes for complaint in the future. There is no reason in the world why men in the same business should continue to tear at each other's throats; there is every reason why they should get together and formulate a plan that will enable them all to live and profit by their exertions. Every man is entitled to the privilege of going to bed with a sense of security—with a feeling that his hen-house will not be robbed during the night. If there are any chicken thieves still left in the M. P. community this will be a good time to expose them and throw them out.

The movement should be for a betterment all along the line. It is within the power of the licensed exchanges to accomplish this betterment. With the beginning of the approaching season conditions will be materially changed. What little competition that now remains is in a fair way to be entirely wiped out or so badly crippled that it will not be worth considering.

The public is going to demand better theatres and better pictures. Manufacturers are preparing to meet the latter demand. Large moneyed interests are ready to build the houses. This will prepare the better prices for service, and that is the desire of the exchange man. How to assist in hastening the advent of the better conditions and how to meet them when they come are topics that will stand much discussion, and which may be reduced to a practical working basis.

The Atlantic City meeting of July 16, 17 and 18 will be the place to talk over, work over and definitely decide upon a reasonable policy for future action. No exchange man, who can make attendance possible, can afford to stay away from that meeting. If he has nothing to offer he can listen to what others have to say and imbibe the spirit of the meeting. It is a good thing to meet and know the other men in the trade, even though you may never have business dealings with them. But it will be better if every exchange man comes to the Atlantic City meeting with an idea regarding some one thing that he believes will help the general uplift. Leave all your little kicks at home; everyone has his own troubles; the thing is to bring along with you a thought that will help to improve conditions, and then, when things begin to improve you will forget the thing you would like to kick about.

If you are in doubt about the arrangements for the meeting, or want to secure your accommodations in advance, write to Secretary Miles, 261 Sixth avenue, New York city, and he will furnish you with all the necessary information. Advise him at once, if you have not already done so, that you will be at the convention. July is the height of the season at Atlantic City, so you will be wise to secure your accommodations in advance.

Tell your friends that you will meet them on the boardwalk.

MAYOR McCLELLAN'S NEW HUNCH.

For some time the show people of New York city have been trying to pin Mayor McClellan down to some definite policy regarding the question of Sunday shows, but he seems to be like the proverbial Irishman's flea: When you have him where you can put your thumb on him, he ain't there.

One after the other, the managers of vaudeville houses, picture houses and seaside pleasure resorts, have "seen" the Mayor and he has told them that his objection was not to their showing on Sunday, but it was because they did this, that or the other thing. If those several things should be eliminated everything would be all right. Then the showmen go and correct the things objected to and go ahead with a feeling of security, when up bobs the little Mayor with a new objection.

From time immemorial Coney Island has been the great play ground of the inhabitants of New York and vicinity. For several hundred thousand of them Sunday is the only day they have to play. On that day they desire to suit their fancy as to the form their pleasure shall take and there has never been any serious objection to their doing so in the many years that Coney Island and its peculiar forms of amusement have been in existence.

But now comes Mayor McClellan with a desire to shut off all the amusement devices for which Coney is famous on the ground that the law regarding Sunday observance is being violated. In this the Mayor reveals a provincial mind which would do credit to him in some up-state village, but utterly out of tune with the conditions peculiar to New York, or any other large cosmopolitan city.

Greater men than Mayor McClellan have occupied the office of Mayor of New York and have not been seriously disturbed about the conditions at Coney Island; and the island is cleaner and safer to-day than at any time in its history. But the present Mayor's predecessors were humane and unselfish enough to realize that the poorer class of the inhabitants of this great city must needs get their amusement on Sunday and get it cheaply; so they let Coney alone.

When the Mayor refused to grant the customary seven-day license to the Coney Island amusement managers, injunction proceedings were commenced. The matter came up for a hearing before Justice Kelly in a special term of the Supreme Court, sitting in Brooklyn, N. Y., on Wednesday, June 23. A brief affidavit was submitted by the Mayor in which he alleged that he had inaugurated a "new policy" in dealing with common shows all over Greater New York. In his opinion these shows violate the Sunday labor law and the Sunday peace laws; that they require the presence of a large body of the police force at Coney to preserve order and that to permit them to do business on Sunday is "unjust discrimination" against reputable shopkeepers who are compelled to close their stores on Sunday.

The court allowed the Coney Island people until Monday to prepare their answers to the Mayor's allegations.

The result will be awaited with interest by the several hundred picture theatre managers throughout Greater New York.

REGARDING CENSORSHIP.

Taking up the question of censorship of motion pictures as presented to the authorities of New Orleans, La., the New York Board of Censors, through their secretary, John Collier, has addressed a communication to Mayor Behrman explaining the work of the board here and suggesting co-operation. It has been explained to the New Orleans Mayor that all the pictures sent out by the Motion Picture Patents Company, are censored in New York, and that they comprise at least 80 per cent. of all pictures displayed in this country.

The possibility of co-operation suggests that Boards of Censors in other cities might be induced to recognize the acts of the New York Board and accept its judgment on all pictures vised by it without further question. This would greatly simplify the work of local boards and save time as well for the theatre managers. If this plan could be put in operation throughout the country those firms of manufacturers and importers who are not now submitting their pictures for censorship, might find it to their advantage to do so.

In its reorganized form the New York Board expects to be of greater importance than heretofore, because of the added reputation of the men and organizations behind it.

RE-APPRAISEMENT OF FILMS.

The report of General Appraiser Howell on the shipment of film consigned to the Chicago Film Exchange and returned to New York for re-appraisement last April, is announced as follows: New films, old subjects, at .70 and .75 franc per metre; old films, showing use and wear, at .30, .35 and .50 franc per metre; new films, new subjects, at 1 and 1.10 francs per metre.

SUNDAY QUESTION IN BUFFALO.

Attempt to Open Grand Theatre Precipitates Small Riot—Injunction Proceedings Begun.

Motion picture theatre men of Buffalo, N. Y., are determined to have the Sunday question decided in some definite form. On Sunday, June 20, Albert J. Schlachter, manager of the Grand Theatre at 257 Main street, who seems to be something of a fighter, announced that he would open his place for business. Word was sent to the police authorities and a platoon was on hand to see that he did not open.

Patrons stepped up to the window and bought tickets, but the policemen, stationed at the entrances, would not let them pass. When admission was thus refused the purchaser of a ticket, Manager Schlachter asked the person why he did not go in. "The officer won't let me," was the reply.

"Is that the reason you do not go in," asked Manager Schlachter; to which the simple affirmative was given. The man's name and address was then taken by both Manager Schlachter and the policeman, and he was allowed to depart. No arrests were made.

Some ticket holders tried to fight their way in to the theatre, but the police were on hand in sufficient numbers to prevent anyone from breaking into the place, though both police and spectators indulged in rough-housing each other.

After an hour or so of these tactics, Manager Schlachter took down his sign and locked the doors for the day. On the strength of the attempt injunction proceedings were started on the following Monday for the purpose of having the question finally determined. It is the contention of the picture theatre men that the decision of Justice Gaynor of Brooklyn gives them a right to exhibit pictures on Sunday.

ANACONDA, MONT.

The Electric Picture Theatre, Anaconda, Mont., made a great hit with its patrons recently with Selig's picture, "Hunting Big Game in Africa." Other licensed subjects on the bill were well received.

At the Lyric there was an equally interesting programme during the same week.

MITCHELL, S. D.

M. R. Tournier, manager of the Olympia at Mitchell, S. D., is offering his patrons a fine bill of pictures, supplemented by illustrated songs by Miss Rachel Doyle. His advice to his friends is to leave their troubles at home and have a good laugh at the Olympia.

WORK FOR THE EXHIBITORS' ASSOCIATION.

The Film Index reprints below an extract from the People's Institute Bulletin, a small pamphlet, issued weekly by that organization, in which some very pertinent observations regarding the method of dealing with the motion picture theatre as an institution which prevails in New York city:

There are in this city at least three hundred moving picture shows. They reach a million and a half people, and two hundred thousand children, every week. The attendance upon the fifty "standard" theatres of the city is a bagatelle in comparison. The moving picture shows have grown up like mushrooms, but they have become parts of the neighborhood life of the people and are no longer mushrooms, but well-rooted plants. As they grew, doubling in number every year, city regulation began, protecting the public against dangers from crowding, panic, and fire, in small halls not originally built to be assembly rooms. The moving picture show drove out the penny arcade, a casual and undesirable form of amusement, and speaking as it did to all ages and nationalities the universal language of the eye, brought together to the neighborhood theatre the child, and the adult, the family group, the immigrant family; it purified and uplifted the quality of its pictures through this family influence. Civic regulation meanwhile became an organized system of corruption. No specific laws limited the Mayor's Bureau of Licenses. Such laws as existed were general. The License Bureau framed its own regulations, did not publish them, but applied and varied them, through its representatives, in ways most profitable to itself. Last autumn the bureau was shown up, its heads removed, its staff cleaned out, its methods reorganized, but the system yet remains the same. The moving picture shows are without defined legal rights. The specific regulations of the License Bureau are yet unpublished. Arbitrary power therefore exists. A moving picture man's license, representing the right to use an investment of perhaps $10,000 worth of property, and thus standing practically for that property itself, has been taken from him by a stroke of the pen with questionable redress, while other classes of licenses, involving no larger property and less public responsibility, are protected by specific law. The License Bureau does not state its intention, does not formulate a policy; in fact, refuses to do so.

The conditions mentioned suggest an important work for the Association of Exhibitors, which is in existence, and to which some hundred or more proprietors of motion picture theatres belong. Here is an organization which has already shown that it can do things by the part it took in the formation of the Board of Censors. That was the best thing it has done up to the present writing and fully justifies its existence as a representative trade organization.

Now there confronts the motion picture theatre men of New York a singular lack of municipal policy for the government of the picture theatre with the result that the owners of these enterprises are constantly menaced by grafting inspectors and other mercenary officials.

What is needed is a definite code governing the motion picture theatre and there is no valid reason why such an instrument should not be framed.

What is needed to obtain that code is united action on the part of the picture theatre owners of the Greater City. In combination they represent interests amounting into the millions in value; among the proprietors are many men of far-reaching influence. In combination they would form a force that would command attention and gain consideration.

This is a task that the Association of Exhibitors of Greater New York cannot afford to refuse much longer. It is their proper function and should be attended to without delay.

LAEMMLE TO TAKE HIS ANNUAL BATH.

With his customary flamboyancy Carl Laemmle, the little giant of Kenosha, announces to the public through the columns of the Moving Picture News, that he is about to go to Carlsbad to take a bath.

What's the matter with the Chicago River, Laemmle; all the "bad" water you need. One bath, more or less, won't make it much worse. Anyway, Carl's bad—(meaning noise like a bunch of bricks) never touched us.

And then, when he returns to America he will start a factory for making motion pictures. He will employ the best talent in the world; he will have the best camera on earth, and will make the finest pictures in the universe.

Can you beat it?

O, yes; he will spend four weeks in the bath. Is it really as "bad" as that?

STALO KALEM STAMPS.

The Kalem Company discovered last week that one of its employees had been appropriating large quantities of postage stamps intended to pay postage on the lecture bulletins sent each week by that company to exhibitors, and that he had been throwing the bulletins in the waste paper instead of mailing them. It was learned that this practice had been going on for several months. The dishonest employee was called up and fired in one-two-three order. This will explain to exhibitors why they have not been receiving the Kalem bulletins regularly.

FOR THE WEEK OF THE FOURTH.

Many Patriotic Pictures Will Help to Arouse The "Spirit of '76."

Managers of picture theatres will not want for subjects appropriate to the occasion during the week of July 4th—that is if they are getting the licensed subjects. American manufacturers have not been slow to realize that the public likes thrilling, patriotic pictures, and a good assortment has been provided for the "fire-cracker" season.

The Vitagraph Company can fairly be considered in the lead with its big double reel production "Washington." This is one of the most appropriate Fourth of July pictures that has been issued in a long time. The first reel deals with the early life of the Father of Our Country, when he was "working for the king." It does not go back as far as the mythical cherry tree episode, but there is enough in it to hold the attention. The picture opens with Washington as a surveyor and shows the surrender of Fort Necessity, then the defeat of General Braddock and the subsequent capture of Fort DuQuesne. The picture closes upon the courtship and marriage of Washington and Martha Custis.

The second reel deals with Washington under the American flag. Some of the thrilling scenes are the Battle of Bunker Hill, the winter at Valley Forge, Washington Crossing the Delaware to capture Trenton, and the Surrender of Yorktown. The pictures of the crossing of the Delaware is one of the triumphs of picture making and is realistic to the last degree.

The Kalem Company's "Japanese Invasion" picture is also very appropriate for the Fourth. It is one of the most stirring military pictures that has been offered in some time and introduces many novel features. A finer battle scene can scarcely be imagined than the one introduced in this picture. It is snappy and full of animation from start to finish. A Fourth of July bill will not be quite complete without it.

The Edison Company announces a patriotic subject in its interpretation of Edward Everett Hale's famous story, "The Man Without a Country." In this picture is introduced a thrilling naval battle between two old-fashioned but stately frigates of war of the time of the story. The picture is worked out with the usual thoroughness which characterizes Edison pictures when something really big is attempted. It wouldn't do to leave this picture off your bill for the Fourth of July week.

The Lubin Manufacturing Company has announced the "Old Army Chest" as its Fourth of July offering. A detailed description of this picture is given elsewhere.

THE MOTION PICTURE DRAMATISTS.

(By Archer McMackin.)

"Who in the world ever gets the ideas for these motion picture plays?" said the girl with the big hat, who sat in front of me, nudging her companion with the bonbon box. They started a lively conversation on the subject, under the pretense, it was plainly evident, of avoiding the gentle hint from the man at the moving picture machine who had just flashed on the sheet:

"Just to remind you,
There are others behind you."

Since the inauguration of the Pathe Freres Company's series of film d'art pictures, to which, it is claimed, some of the most prominent French literateurs have lent their efforts, the manufacturers at home are coming to realize that the day of cheap comedy and absurd melodrama must give way to a higher order of art. Since the release of "Henri Lavendan's Assassination of the Duke of Guise," the Pathe Company has followed this successful film with one after another of their high-class art pictures, the scenarios of which have been written by such men as Jules Sandeau of the Comedie Francais, Edmond Rostand, Paul Hervieu, and others equally famous.

This grand renaissance in the motion picture manufacturing is not done solely for encreasing the sales of film, but every maker of film is enthusiastically doing his best to attract the attention and to win the applause of the people of higher intelligence. "Milady's Secret," "The Duke's Revenge" and "Happy Hooligan's Troubles" are giving place to such masterpieces as "La Tosca," Tolstoy's "Resurrection" and world famous dramas, such as "Old Heidelberg," etc.

Motion picture manufacturers, in advertisements in the leading literary magazines, are calling on authors and playwrights for scenarios for motion picture production. They are paying handsome prices for material, suitable for motion picture production with the result that not a few famous American authors are lending their efforts to this new art.

The making of motion picture plays, in point of technique, differs little from legitimate drama yet, to write a successful scenario is a task, and a difficult one. In remembering that actions are substituted for dialogue the motion picture playwright contrives only such situations as can be coherently interpreted in pantomime, aided in some cases by brief sub-titles. He must tell a story in a nut shell, the situation should unfold with the proper regard for sequence, and he must end with a climax, strong and satisfying. The only advantage he has over the stage playwright is that he can use as many scenes as he desires, where the latter is restricted to four or five scenes. Then, he has the camera to deal with. This little machine is as obstinate as a stage manager with the temperament of a prima donna. It refuses to work if the weather is cloudy and you cannot make it believe that it sees, sometimes, what the producer has in view. Many a pet scheme of the producer goes down at the three feet of this little black tyrant.

The man who writes clever lines or pretty phrases has no more chance in scenario writing than the most unworthy tramp. Some of the best ideas ever produced in motion pictures are products of people who cannot write English. True, the professional writer may have the advantage in point of the technical construction, but after all the clever story is what counts.

Those who would submit ideas to the various manufacturers should make a study of the wants of the film makers individually. Where the Biograph Company desires particularly strong dramas and short "real life" type comedies, Lubin prefers such material as will appeal to the masses, and incidently the more frequent patrons of the nickleodeon. The Vitagraph Company is famous for its "mammoth productions" of biblical stories, etc., while the Selig Company likes war time stories and dramas of Western life. The Essanay Company is famous for its comedy films, while their dramas are of a high order and very popular.

The writer, who is connected with the Essanay Company, has occasion to read a great many manuscripts submitted for motion picture production, from authors and playwrights, and feels justified in making some explanation as to why so many playlets are rejected and so few accepted. It is seldom that the author oversteps the rules of camera-craft; his main difficulty seems to be the lack of the playwright's instinct to write a story which is portrayable in pantomime. The stories are usually too complicated, too much detail, too many things to be watched. Every situation should be plain, each situation absolutely necessary to the story, and all connecting in proper sequence and working naturally to the end.

The motion picture manufacturers are eager for new material from new writers and are willing to pay good prices to get good material. Those who would try their hand at this should correspond with the manufacturers whose addresses are obtainable in the leading motion picture trade journals, such as the Film Index, Motion Picture World and the leading theatrical journals.

DOINGS IN MONTREAL.

The subject of greatest interest to the motion picture houses in Montreal is the Sunday closing law. As the matter stands now there is a test case pending, and it is rumored that the law will be enforced. No definite plans have been decided upon by the Motion Picture Association, and will not be until the case is decided.

The Crystal Palace is having an extension built to the present place, which will give it a seating capacity of 1,200 people. It is expected that the theatre will be open to the public sometime in July.

William Hodges, manager of the Crystal Palace, was married on Wednesday, June 16, to Miss Daisy B. Perry. A reception was held in their new home, to which their friends were invited and where a pleasant time was had.

The Kleine Optical Company's office in this city is under new management. Mr. Cooper, formerly manager of the Laemmle Service, succeeds Mr. Herbert Wales. He is after the business and knows how to get it.

Things look bright about the Nickel. The interior and exterior have been repainted and look very attractive. Business is good there, as usual.

Unsettled weather and a few very cold evenings has affected the attendance at the various houses of late. Good weather is returning, however, and and there is no kick coming. D. L.

NEW LONDON, CONN.

Bullock & Davis, of the New Orpheum Theatre, New London, Conn., have been handling their patrons a fine entertainment in the picture line. On a recent programme were the following subjects: "A Great Evil," "Annie Laurie," "A Visit to the London Zoo," "The World's Largest Pigeon Farm," "Bottled Up" and "Prof. Fix Fixed." The Musketter Quartette was a vaudeville offering that is extremely popular.

NEW HOUSE FOR RALEIGH, N. C.

The Revelry, a new picture theatre at Raleigh, N. C., has been opened under the management of Weaver & Rudisill, also managers of the Gaiety. It occupies the store room formerly used by the Guarantee Clothing Company, on Fayetteville street, which has been adapted for the purposes of a picture theatre. The managers hope to make it one of the most attractive picture theatres in the South.

ROCKVILLE, CONN.

The management of the Imperial Picture Theatre at Rockville, Conn., are serving up the pictures with a generous hand. The bill for Sunday, June 13, totaled 9,000 feet of the latest licensed feature subjects. The pictures are supplemented with illustrated songs and the best soloists obtainable.

Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"THE WAY OF MAN."—Showing the Influence of Personal Beauty. One of the most insincere maxims is "Beauty is only skin deep," for we all know that appearances are everything and the expression "Pretty is as pretty does" has often proven itself to be obvious satire. The pretty face impresses itself indelibly upon the heart, and the homely woman is, sad to say, an aversion. This fact is clearly set forth in this biograph story. Tom Herne deeply loved pretty little Mabel Jarrett, and that his ove was returned goes without saying. Tom's embullient ambition is intensified by his great love for the girl, so he decides to go out West to fight for fame and fortune to be more worthy of her. After some time in the land of promise he succeeds in attaining the end for which he had striven and writes of his intention to return and claim her for his own. Meanwhile, Mabel's cousin, Winnie, has visited her and is to spend the summer months. At the receipt of Tom's letter, Mabel is in the seventh heaven of delight when cruel fate plunges her into the depths of despair, for a horrible accident occurs. During the evening, while Mabel is in the act of lighting the lamp, it explodes, frightfully burning her face and head. It is conclusive that the poor girl will be disfigured for life. What a blow it is to her almost on the eve of Tom's return. They all try to cheer her, although fully realizing her sad plight. Winnie in particular does her best to allay her anticipating fears. However, Tom arrives and is dreadfully shocked at Mabel's appearance. This wounds Mabel, but he makes an effort to dissemble and make her believe that the awful scar will make no difference; will not lessen his affection for her, or dissipate his desire to make her his wife. But, ah, mere words are empty, and poor Mabel can see a tinge of repugnance in his attitude, and discerns a decided attachment between her cousin and Tom. Winnie realizes this also, and tries to leave the place to be out of the way. Mabel discovers this sacrificial move on the part of Winnie and prevents it by making the sacrifice herself. Leaving a note bidding all farewell, and hoping Tom and Winnie will be married, she goes from the house and makes her way to the coast. Placing her cloak and hat on the high rocky cliff she hides, so they at once assume that she has jumped into the sea. When they have left for the house all mourning the brave girl as dead, she goes and enlists her services at an Orphan Asylum to take care of the poor homeless foundlings. Later Tom and Winnie are happily married, both holding a tender, reverent remembrance for the brave self-sacrificing girl whom they imagine buried in the dark waters of the remorseless restless sea.

"THE NECKLACE."—A Powerful Story of the Reward of Vanity.—Vanity is the foundation of the most ridiculous and contemptible vices—the vices of affectation and common lying. Vanity is often called pride, but it is not, for pride makes us esteem ourselves, while vanity makes us desire the esteem of others, and pride is uplifting, but vanity is its own foe. Miss Louise Leroque was one of those charming young ladies, born, as if through an error of destiny, into a family of clerks, and after she married John Kendrick, she suffered an incessant yearning for all those delicacies and luxuries she felt was her due. John was a big-hearted indulgent husband, whose every thought was for his wife's happiness, and while Louise was the devoted wife, still there was the strain of selfishness ever apparent, for she who studies her glass neglects her heart. She yearned for ostentation, and poor John was in no position to appease this desire. However, an occasion presents itself when they can at least bask in the radiance of the social limelight, in an invitation to attend a reception tendered a foreign Prince. John is the height of elation, but Louise meets him with that time-honored remark: "I've nothing to wear." Well, he feels the strength of her argument, so goes and pawns his watch and chain to procure her gown fitting for the occasion. The gown emphasizes the absence of jewel ornamentation, so they visit their griend and neighbor, who lends them a handsome necklace. At the reception she makes quite a stir, and is presented to the Prince, who becomes decidedly attentive. Arriving home after the affair, Louise rehearses the incidents of the event, when suddenly she stands petrified with horror. "My God! the necklace is gone." High and low they search, and even back to the ballroom, but without result, for we have seen it stolen from her neck by a sneak thief while she is talking with the Prince. Unable to find the necklace they swear to give their fingers to the bone, their life's blood, until it is paid for. But then there is the humiliation of not returning the jewels, so they hunt for a duplicate. At the jeweler's they find one in appearance an exact copy, but the price is $20,000. Twenty thousand dollars to one in their condition meant a large fortune. However, John borrows money on his salary, gets loans from his various friends and is granted a large advance by his employer, giving notes for the same; in fact, mortgaging his very life as the result of vanity. With the money he purchases the duplicate and gives it to their friend, who is unaware of the substitution. Meanwhile, the thief has taken the necklace to a paw shop and finds it is a worthless imitation, and so throws it into the rubbish heap. Five years later we find the couple toiling, toiling, but still in bondage. Louise doing manual work, while John works night after night in the endeavor to make a little extra above his ordinary salary. Ten years we find them, still hounded by the note collectors, aged and broken in health, yet determined. Twenty years and the last penny on the necklace is paid, but at the expense of their bodily strength. Having cleared up his debt with his employer, he is discharged, being too feeble to do the work. As a last resort they write to their friend, confessing the substitution of the jewels, and their plight as a result, begging that she give them some slight assistance. Their friend, of course, is amazed, she cognizant of the worthlessness of her property, so hastens to give Louise back the jewels, arriving only in time to put them about her neck when she sinks back dead. John, poor fellow, is found sitting in a chair at the head of the bed also dead. They had received vanity's reward.

EDISON MFG. CO.

"THE MAN WITHOUT A COUNTRY."—"Breathes there a man with soul so dead who never to himself hath said: 'This is my own, my native land.'"

It was Scott's immortal lines that are said to have inspired Edward Everett Hale when he wrote his celebrated novel "The Man Without a Country" and no one can read that novel without his patriotism being strengthened and his heart beating just a little faster when next he chances to see his country's standard fluttering in the air.

Through the adaptation from the novel, a book known to every school child from coast to coast in this new film has been freely made, its theme has been well-preserved and its inspiration infused in every sense. No one can see it without being a better citizen, a better man or woman, so deeply does the pictured drama inculcate a nobler, higher patriotism.

No expense has been spared to make the production notable and worthy of its subject. The scene depicting the deck of an old-time frigate during a battle at sea is particularly strong and will rank, in point of action, fidelity to actual conditions and thoroughly sustained interest, among the noteworthy achievements of the film maker's art.

Lieut. Gaines, a naval constructor, is falsely accused of selling the plans of a new piece of ordnance to the enemy. He is tried by court-martial and condemned on purely circumstantial evidence. The apparent injustice of his trial stirs him to momentary wrath and he crushes the flag under his heel, loudly declaring he hopes he may never see or hear of his native country again. The court-martial alters its sentence and grants his wish. He is deprived of home, country and flag and placed in permanent banishment abroad.

His rage has long since expired ere he reaches foreign shores and his pathetic longing for home and country, for the dear old flag is vividly shown in the succeding scenes. Everywhere scorned as a traitor, his life is pitiable. Americans refuse to associate with him, his every effort for the companionship of his countrymen and a welcome beneath the flag meets with rebuff.

He wanders near the locks where an American frigate is anchored, saves some American sailors from possible death at the hands of foreigners and is taken aboard the ship, having sustained injuries himself. The vessel puts to sea nad encounters the enemy. He wants to fight, but he has been recognized now and his wish is refused. At last a shot carries away the standard, with a wild shout he leaps forward, seizes the flag and dashes up the ratlines. Up he goes midst shot and shell, up, up and up to the shattered masthead where he fastens the flag just as a shell sends him crashing to the deck. He has redeemed himself, the officers and men stand with bared heads and a flag is draped across his dead body.

"PARTED ON THEIR HONEYMOON."—They found themselves in love by the seashore, the pounding of the surf was the accompaniment to Cupid's murmurings. Fresh, fragrant, strong grew their love. Communion over ice cream at a social function increased the ardor and then at last, at last they stood before one garbed in the cloth and listened raptly to the words of the ceremony, responding eagerly to the questions. But the words of the ceremony had scarce echoed on to space ere fate, lusty and vigorous, stepped between and parted them:

Not for long did fate stand between them, however. With lover's cunning they meet again and soon, behind a trusty steed, they were speeding to the seclusion, peace and safety of that lover's elysium—a wilderness. Roads ended, they were lost. A trusted friend who had accompanied them stole away during the night as they slumbered 'midst leaves and grass, a trusted friend, but one who betrayed. As they dreamt sweet dreams this friend most foul brought their pursuers to them and that honeymoon of ethereal bliss ended in—resounding spanks.

Spanks, certainly. The elopers were blessed eight years each of life and their mammas spanked them with right good will for their childish prank.

It is a pretty tale, fanciful, graceful and pleasing. Writ in childhood with a melodramic atmosphere and a film that is not only different, but a genuine delight.

The marriage was a humorous idea of their mothers at a birthday party given by the little girl, the preacher was a lad of six attired in ministerial garments. It was amusing until the children took the thing seriously, but to the spectators the entire story is entertaining from start to finish—the elopement in a cart drawn by a goat with a dog as companion especially so.

"HE WOULDN'T GO UNDER A LADDER."—"Superstitious Sam" everyone called Sam Land, the hustling real estate salesman, and with good reason. Hard-headed though he was about everything else, a prosaic of prosaics, yet he was soft about superstitions. If there was a belief of a superstitious nature afloat that Sam hadn't heard of it was a wonder and he believed implicitly in them all. His pet superstition, however, was that it meant twenty-four hours of the worst kind of bad luck if one walked under a ladder, and it was this fond belief that cost him his first position in Pleasantville.

Connected with the rival realty dealer was another hustling salesman known as Jim Pickens. It was always a battle for customers between Jim and Sam and when Sam landed a particularly plethoric looking individual who was looking for a house and lot Jim was after the pair like a flash. He wouldn't have come anywhere near the deal if it hadn't been for Sam's ideas about walking under ladders. When he dodged the first one, and it was Sam's bad luck that day to encounter a number, Jim seized the opportunity to begin conversation with the customer. Sam got him back again, but another ladder caused him to walk around while the customer calmly passed under it. Again Jim embraced his opportunity and in the argument Sam knocked the ladder down. While he remained to straighten matters out with the irate gardener, Jim and the customer got away.

Again and again Sam's superstition worked to Jim's advantage and in the end Jim secured the customer for his firm. Sam was discharged and in his rage ran out, found a ladder leaning against a wall and walked under it repeatedly until supersition was dead within him at least.

ESSANAY MFG. CO.

"THE TRAMP STORY."—There never was a more picturesque character in all the world than the American tramp, yeggman, hobo. His mysterious comings and goings, and his occasional visits at our back doors often excites the desire to inquire of him. "What made you a tramp?"

This motion picture story, "The Tramp," tells the tragic story of the making of an American tramp.

Joe Brown is a jovial, good natured blacksmith in a little town in the Lehigh Valley in New York, the beloved husband of a good wife and father of a sweet-faced girl of sixteen. They are living happily together, and with careful saving and hard work he has bought a modest little home. Nellie, being the prettiest girl in all the valley, is courted by every farmer lad for miles around, but none of them seem to suit her, she declaring that no man in all New York State is good enough for her.

Brown is busily at work at his forge one day when a young stranger, leading a horse, appears. The horse has lost a shoe and during the replacing of another, Nellie appears on the scene. The young stranger is immediately smitten with the girl's winsome face, and when she leaves he follows her. They meet later and he confesses his love for her. In the handsome young stranger Nellie at last finds her hero and after a short courtship, of which the girl does not inform her parents, he persuades her to elope with him. The next morning the father and mother discover the loss of their daughter; the mother becomes violently ill and her life despaired of.

The little country girl goes to the city with the young man, and, after a month, in which she implores him to marry her, he leaves her for another woman. Nellie returns to her home, heartbroken and ill, and, after confessing the unhappy ending of her romance, drops at her father's feet dead. The poor mother, frantic with shame and grief, survives her daughter by just a week or two, and the poor, grief stricken blacksmith, his home wrecked, his happiness destroyed, finds solace in drink.

In the hope of finding the scoundrel who betrayed his daughter he becomes a tramp, and after several years' search encounters him in a barroom. Here the villain receives his just deserts, while the tramp leaves happier for having obtained the longed for revenge and the fulfillment of his oath.

This is a human story that will touch every heart. It is splendidly staged and cleverly acted, while the photography is exceptionally good.

"A CASE OF SELTZER."—Here we have a six-hundred-foot comedy boiled down to two hundred and fifty feet. You can imagine the laughs in this subject.

A young dude insists upon mashing a girl who is passing and minding her own affairs. She turns him down coldly, but he still continues to shower his attentions upon her. Finally, she breaks away from

him and rushes to her home. Her brother and some of his friends are playing cards. She tells them of her episode, and they immediately devise a plan whereby they can give the flirt a lesson. One of the boys dresses in the girl's clothes, and the rest of the boys each take seltzer bottles, and go to do damage to the young man's appearance.

He is still waiting when they come out, and the masher thinks the boy dressed up is the girl. He immediately pounces upon her and endeavors to force his attentions upon her.

The boys with seltzer bottles now rush upon the scene, while the man in feminine attire belabors the would-be masher with a parasol.

The masher gets all that is coming to him, and the boys return homeward, much elated over the severe lesson they have administered to the impudent young man.

LUBIN MFG. CO.

"THE OYSTERMAN'S GOLD."—The picture opens with a fishing fleet dredging oysters. A most interesting subject in itself.

The day's work has been most successful as the boat returns heavily laden. Right on the wharf the oysterman sells the entire load. He puts his gold into a bag and starts on his way home. The two helpers watch the transaction and decide to get possession of the oysterman's gold. They follow him and, high upon a cliff they attack him. There is



a fierce struggle betwen the oysterman and one of the outlaws. Just when they are in a clinch the other one pushes the two down the rocks where he finds them afterwards lifeless. He takes the fisherman's gold and starts on his way, but he is hounded by the dead man, whose warning hand he continuously sees before him. His guilty conscience drives him toward the sea and from a high rock he jumps into a watery grave.

"MARY JANE VISITS HER COUNTRY COUSIN."—Mary Jane goes to the country. Her cousin takes her to the fair. The cousin has a good time to the great embarrassment of Mary Jane.



After returning home from the country, cousin repeats the tricks he saw, to the delight of the country folks. Mary Jane, however, vows never again to accompany her country cousin.

"THE OLD ARMY CHEST."—While standing by the porch of his home, Col. May spies his daughter hand in hand with a young West Pointer. He sends the girl into the house and tells the boy never to return again, and let his girl alone.

Hardly has Bill returned to the barracks when he is notified that, owing to his high standing on the graduating list, he has been appointed to the Captaincy in the Engineer Corps. He at once returns to Beatrice to tell her the good tidings; as a Captain he is sure the Col. will not refuse him. They enter the house and find the Col. in the garret before an old army chest looking at memories of olden days. We see his thoughts depicted in moving pictures. Among his treasure relics is an old flag which accompanied him through many battles. It is this flag the lovers take, and hand in hand, they ask father for his blessing. His face becomes



clouded with anger as he sees the young man again. The young Captain presents his diploma and asks for the daughter's hand. Col. May at last consents, saying: "It was not the appointment that did it, not that; but I could not refuse what the old flag asked," thinking of his own young days of love when this very same flag brought him the hand of his dear departed.

GAUMONT
(GEO. KLEINE)

"SAVED FROM THE FLAMES."—An elderly lady has as her boon companion a pet dog. The visit of a grandson causes the woman to lavish her attention upon him and neglect the dog. This causes the dog to seek vengeance upon the boy and he enters the bedroom of the latter, where he upsets a lighted lamp and causes a fire. When the mistress returns and finds the house afire she is greatly excited and worried lest the boy suffer harm. The dog goes to the rescue of the lad in the nick of time. This puts him in favor and he is fairly idolized for his brave act.

"NO APPETITE FOR DINNER."—A civilian had invited his friend, an army officer, to dine with him on a certain day.

On the date set the officer has just concluded dinner in his own compartments and is glancing over the paper when, from the date thereof, it occurs to him that he has forgotten about his engagement. At the home of the prospective host the appointment had also been overlooked and, as the officer is announced, the family are about ready to leave the table. A second meal is prepared and both make every effort to relish the food, but as a matter of fact both feel satisfied after the first meal. Finally a mutual confession is given and all join in the hearty laughter.

The acting of this story is very good and will meet with universal approval.

"THE HAND BELL."—A highly amusing subject. A fairy story of modern type. An old lady is seen begging by the wayside and the kindly disposed gentleman gives her a coin, but she proves to be a fairy, the last surviving member of the legend, "Thousand and One Nights," and rewards his kindness by presenting him a handbell that simulates very mysterious qualities. With it he can surmount any nature of difficulty; silencing the janitor, secures attention at the post office and insures protection from attack, but he is unable to appease the anger of his wife's mother and discouraged, he discards the talisman for which his subdued antagonists now attack him the more vigorously.

"THE SUNNY SOUTH OF FRANCE."—A delightfully pleasing series of views covering the most beautiful and romantic sections of southern France. Views presented: Old Marseille, American Battleships at Marseille, St. Raphael, Cannes, Antibes, Nice, Beaulieu, Monte Carlo, Menton. Excellent photographic detail and perspective.

URBAN ECLIPSE
(GEO. KLEINE)

"THE PHANTOM SIRENS."—A pretty picture-story of the fabled sea-nymphs. Grand marine effects. Fishermen depart for the fisheries. En route they are attracted by the Sirens, who invite them on to the rocks, but the alluring women vanish each time they are on the point of being overtaken. The men return home disconsolate; neglect their sweethearts, think of nothing but the Sirens, and go back to Hypso. The female folk invoke the aid of the Statue of the Virgin and proceed to the isle, where they present the Holy Cross to the Mermaids, who thereupon magically disappear in the sea. The girls take their places and the spell is broken—the sailors, on approaching, recognizing in the supposed Sirens their own lasses.

"RULERS OF THE WORLD."—A decidedly novel method of presenting a number of the foremost rulers of the world. The nations represented are England, Germany, Russia, France, Spain and United States.

KALEM CO.

"THE JAPANESE INVASION."—In offering for your edification the beautiful and striking Kalem film about to be shown we disclaim all desire to enter the ranks of the "jingoes" or become a yellow journalist. We believe fully in this glorious country of ours and that its present greatness is only a suggestion of the greatness that will be ours in the years to come. Knowing our present relations with Japan are only of the most friendly nature and believing they will continue so for many years, we offer this film not as a war scare, but as a pleasing exhibition of military skill woven into this form only to make it more attractive. At the same time we believe a much needed note of warning is sounded against the defenseless condition of our western coast.

Scene I.—The picture opens with a striking portrait of General Noki, the man whose fertile brain planned and carried out the invasion. A veteran of both the Japanese-Chinese and Japanese-Russian wars devoted body and soul to his country and its advancement, his wonderful mind soon perceived the advantage to Japan of a successful attack upon our western coast. For years all his energies were directed toward perfecting plans for such an attack. To the task he brought not only a thorough military training but diplomatic and constructive genius of a high order. On their way to the manoeuvres of the army General Noki and his staff have stopped for a cup of tea at one of those little tea gardens so familiar to the western traveler in Japan. They are busy in the discussion of their secret plans. General Noki claps his hands and a charming little geisha girl appears bearing a tray. Soon the party are served in true Japanese style and the little geisha girl retires. General Noki has again taken up the discussion of their future plans, when a young orderly arrives and tells him that Colonel Yezoye, for whom he has been dispatched is awaiting the general at the reviewing station.

Scene II.—Arriving at the field we find the manoeuvres in progress. A wireless telegraph station has been established on the field, for the Japs have eagerly adopted every modern appliance that will aid them in their plans. Standing with his eyes glued to his field glasses watching his beloved troops is Colonel Yezoye, a protege of General Noki and one of the brightest young officers in the imperial army. With youthful enthusiasm he has labored night and day to carry forward the preparations for the invasion. Now General Noki and his staff arrive. After a word of greeting, General Noki presents Colonel Yezoye with the medal given to him by the Emperor in recognition of his great services in preparing the army for its perilous work across the seas. But a harder task is before him. In order to insure the success of the invasion some one must precede the army to secure the plans of the coast batteries that are to be captured and discover the strength and location of the opposing troops. Two young Japs have volunteered, but a leader for them is desired and Colonel Yezoye has been selected for this dangerous task. Colonel Yezoye thanks the general for having given him this opportunity to serve his country. He calls the general's attention to the wonderful efficacy of this picked army, the flower of the imperial troops, and the general stands watching them in delighted silence while company after company wheel by in splendid array.

Scene III.—The scene shifts across the ocean to the Santa Barbara residence of General Wayne, of the United States army. Seated out on the spacious lawn is his charming daughter, Anna, having afternoon tea with Captain Wharton, a young army friend of the general's and a suitor for her hand. Across the lawn comes Colonel Yezoye, dressed in civilian clothes. He approaches them and offers a letter given him by an employment agency in San Francisco to whom the general has written asking for a Japanese servant. Anna goes to call her father. Captain Wharton guys the young Jap as he stands waiting awkwardly. Now General Wayne comes from the house. He quickly reads the letter and sends the young Jap into the house with Anna to find his quarters. While they are gone Captain Wharton shows General Wayne a new map of the coast batteries with a number of improvements the War Department has decided upon. The general is delighted and examines the map closely. Suddenly at the back appears Yezoye. Ah! the Fates are good to him. Here are the coveted plans under his very eyes. He begins to make note of them. But the attention of the two men is soon attracted. The map is quickly hidden. Yezoye is ordered to remove the tea tray. Captain Wharton questions the general about the Jap having seen the plans, but the general soon quiets his fears. Now Anna returns and she and Captain Wharton start for a stroll, the old general watching them with fatherly pride.

Scene IV.—Nesting down at the foot of the hills near the water is the cable station. Being the only connection between our island possessions and the home department it is of such importance that at no time is it left unguarded. Captain Wharton and his company are located here. Here comes the corporal of the guard with relief for the tired sentry. But the relief must have a kindred tired feeling to his comrade just relieved, for no sooner do his officers disappear than he prepares to take his ease. Around the corner of the house come the two young Japs who accompanied Yezoye across the sea. The sentry discovers and halts them. They tell him they are merely sight-seers. A cigarette soon establishes friendly relations. But no sooner is the sentry's back turned for a moment than quick as a flash one of the Japs strike him down. Out rushes the operator, but a shot from the revolver of the other Jap lays him low. Into the house dashes one Jap. The other quickly cuts the cables. Out the Jap comes with the cable code book and away they both rush. Ah! wily old Noki, another of your well-studied plans is successful.

Scene V.—Back at the general's house we find Colonel Yezoye still engaged in his menial labors about the home. No opportunity has offered itself for him to secure the map he is here to obtain. But hark what was that! The whistle of his fellow spies. With a stealthy look about he answers it softly. Creeping cautiously, forward come the two spies. After saluting they tell Colonel Yezoye of their success and exhibit the secret code cable book. Yezoye congratulates them on their success. The noise of someone approaching takes the two spies away and Colonel Yezoye resumes his work. It is Captain Wharton and Miss Anna returning from a walk, that they heard. Captain Wharton sees the Jap before him. During his long stay in California, the captain has imbibed the anti-Japanese sentiment so strong along the western coast. He strikes Yezoye a sharp blow with his stick. Yezoye leaps to his feet in anger the blood of his princely forefathers seething within him. Captain Wharton advances with uplifted stick. But to his surprise he finds himself a helpless infant in the hands of the despised Jap, for Colonel Yezoye is one of the most skillful exponents of jiu jitsu in all the flowery kingdom. With but one or two swift movements he stretches Wharton helpless on the ground. Anna flees to the house for aid. No sooner has she gone than the Jap tears open Captain Wharton's coat and with the coveted maps in his hands he is off like a flash. Anna returns with her father. In a few hurried words Wharton tells what has happened. The firey old general is furious and vows to revenge himself for being duped by the wily Jap.

Scene VI.—In a secluded valley, a short distance below Santa Barbara, the Japanese have stationed an aeroplane. The few persons who have visited the station or observed the aeroplane in its early morning flights have imagined it the property of some wealthy easterner and the quiet Jap in charge a trusted employee. Now the aeroplane moves quickly towards the station in the distance, for the signal has just been flashed that Colonel Yezoye and his aids have finished their work and soon it will pass out of sight over the low hills carrying to the waiting transports riding at anchor the word that all is now ready for the landing.

Scene VII.—With almost unbelievable rapidity the transports are unloaded and now we see the advance guard of the invading army marching forward. In easy marching order they are a splendid example of the modern fighting men. The pick of the entire Japanese army is here, most of the men belonging to the famous Samauri or two-sworded family, noted for its bravery and high patriotism. Floating defiantly to the breeze is their war flag. Now a company of cavalry pass by, splendid horsemen these hardy little brown men have trained themselves to be. Here comes splendid modern field guns, for the wily old general has provided everything that can possibly count towards success. Now at the rear of this first division rides General Noki himself and his staff, with them is Colonel Yezoye eagerly pointing out the way to his beloved general.

Scene VIII.—The first engagement of the invasion is now in progress. General Wayne has gathered together all the troops available, a pitifully small number, and is desperately trying to hold back the Japanese advance until aid can arrive. General Noki knowing how necessary it is to crush this little band of defenders and clear the coast so his vast army may land is himself directing the attack from the field. Extended across the field a thin line of American soldiers have withstood shot and shells for hours. Around General Noki the shells are falling like rain. Here a poor gunner falls pierced by a bullet. General Noki orders an advance. A line of little brown men deploy forward toward the American line. Slower and slower they move, then hesitate, stop and quickly crumble to nothing. A wireless operator brings General Noki news of the arrival of more transports. One of his aids drops dead at his feet. Out on the field that thin line of Americans stand like a stone wall, while from the woods beyond the shells from their battery come shrieking and scatter death-dealing fragments all about. General Noki orders his cavalry to advance. Across the field they swing, then turning dash upon the Americans and crush them back. The infantry reserve follow and soon General Wayne's little army of defenders is reduced to a few fleeing fragments.

Scene IX.—The victorious Japanese advance guard has now pushed forward to General Wayne's home. General Wayne has gathered about him the few remaining of his little army and has constructed a rude barricade behind which they are making a last desperate effort to hold back the victorious enemy until the aid they know is on the way can arrive. The general and captain Wharton are in front of the barricade urging the men on to deeds of valor. Brave Anna is by her father's side. Suddenly the old general reels and falls. A second later his daughter is hit and falls. Now the Japanese push forward led by Colonel Yezoye. Captain Wharton is forced to surrender to the Jap he once despised. Over the barricade climb the victorious Japs, while the defeated Americans retreat, fighting stubbornly every inch of ground. Soon the Japanese flag waves over the barricade. With a loud crash the mine the general has prepared explodes, hurling scores into eternity. But now the Americans are returning. Reinforcements have arrived in the nick of time. The Japs fight desperately, but soon are in full retreat. Brave old General Wayne raises his hand to the glorious Stars and Stripes that now wave over his head and there will soon wave a defiant farewell to the crushed and defeated invaders sailing away.

PATHÉ FRÈRES.

"A WESTERN HERO."—An interesting and thrilling incident of Western frontier life in the early days is cleverly portrayed in this film which gives a vivid idea of the many barbarous acts perpetrated by the Indians, causing the settlers to be ever on the alert and hold themselves ready to be equal to an emergency at all times. In the first picture we see Pretty Marion, who is beloved by two young men; one of the pair, Bill, is a gruff creature who forces his attentions on the girl, only to meet with a cold rebuff. The other youth, Harry, is an army officer and stands in high favor with the girl and her father. The latter who is a typical old settler is noted for his skill in handling a rifle and spends his leisure hours scurrying through the mountains hunting. Bill is so persistent in his attempts to win the love of Marion that she is forced to call upon her father to protect her from his unwelcome attentions. The old fellow makes short work of the affair and unceremoniously orders Bill away from the place. Bill is so enraged that he vows vengeance, and going to the Indian camp he forms a scheme whereby he will deliver up to them the successful lover, who is a hated enemy of the red man.



In the meantime Harry is called to another settlement, and taking the mail coach, bids his sweetheart good-bye and is off. As the coach is driving along the lonely mountain road, the Indians keep a close look out and follow it until it reaches a desolate spot, where one of the savages throws himself across the road which brings the coach to a sudden stop, for the driver is led to believe that the Indian has been injured. Immediately the red men come from their hiding places and attack the party, killing the driver and taking Harry a prisoner. Marion's father, who happens to be hunting in the section, views the proceedings, and rushing down the hill he throws his lasso over two of the Indians, and before they have time to protect themselves he shoots them both. Following the savages as they trail along, the old man manages to mow them down until he finally liberates his friend and returns with him to the settlement.

"BROKE AGAIN."—This clever comedy which is full of droll situations, shows us the care free manner in which the students of the Latin quarter live; they enjoy life in their own way, never thinking of to-morrow as long as there is a kind relative good natured enough to shoulder the responsibilities and settle up their accounts. The principal character in this picture is a young medical student who has reached the limit of his allowance and finds himself engulfed in debt with no way of making good; for his relatives have lost faith in him and positively refused to aid him in any manner. He comes to his uncle and aunt, however, and makes one last plea for money, but to no avail, for they are determined in their purpose to let him earn his own living. The youth returns dejectedly to his companions, who are as badly off as himself, and when he breaks the bad news to them it has a most depressing effect on them all. Their clever friend, however, soon finds a way out of the difficulty; he invites all the boys up to his room, where he writes a letter to his relatives, telling them that the struggle is too great so he has decided to take poison and that they will find his skeleton in his bed. After the letter had been sealed and sent they get a skeleton and place it in the bed while their friend, who is supposed to have done away with himself, hides under the couch to await developments. Upon receiving the sad message the bereaved relatives hurry to the quarters of the supposed deceased, and there as expected, they find what they think to be all that is left of their nephew. While they are giving way to their feelings, all the young man's creditors come upon the scene, and for the sake of honor the old uncle settles with every one and sends them away rejoicing over the young man's demise. When the last creditor is paid the youth is discovered under the couch and so pleased are the relations to have him alive that after a little scolding all is forgiven.

"PSYCHE."—This artistically colored picture, in a wonderful spectacular production, portrays an interesting story in mythology. In the first scene we behold the pagan temple where the pretty maidens are making offerings of flowers to their gods. Suddenly Cupid appears and presents Psyche with the love dart, which arouses the jealousy of Venus, who



complains to the gods and incurs their wrath against Psyche. Little Cupid intercedes but without success and the gods summon Psyche before the tribunal and sentence her to everlasting solitude in a great cave. She accepts her punishment and goes to the cave accompanied by a coterie of maids, who bid her a fond good-bye, and then leave her. Soon the tired creature falls asleep and the power



of love comes to her assistance and she is carried away through the clouds to unknown lands, where she is greeted by the three Graces who befriend her. She is then blindfolded and left alone. Cupid comes and consoles her, leading her to the beautiful palace where love conquers hatred, and Venus is repelled and Psyche enters eternal paradise.

"FUN WITH A MANIKIN."—A couple of art students suddenly discover that they are without enough money to buy themselves a meal, and being alone in a strange city, they are at their wits' end trying to solve the difficult problem of getting some food without having to pay for it. Suddenly one of them hits upon a clever scheme and they proceed to try it. In the studio they have a manikin which they use as a model, so after divesting the dummy of his classic robes they dress him up in a conventional business suit and between the two they carry their inanimated friend away. Hailing a cab they enter and are driven to a cafe, where they alight and order the cabby to wait while they enter the place. The trio are given a seat at a table where the dummy is propped up. The fellows order a large meal which is quickly served and when finished they make their exit, telling the proprietor that their companion will settle the bill. The waiter presents the check to the silent creature and when he gets no response he calls the proprietor, and the two grab the manikin and throw it out of the place. The cabby seeing his fare being

treated so harshly, interferes and in turn gets a sound beating. When he discovers that the man is a dummy he drives away from the place vowing vengeance on the two jokers who are in the background taking in the droll situation.

"THE BOGEY WOMAN."—The old bogey woman is an avowed enemy of all the children, for she has the power to change them into various vegetables, which she stores up in her cellar. One day while passing through the wood she comes upon two youngsters at play and immediately transforms them into a head of cabbage and a carrot, respectively. As she is carrying her burden home, a brother of the children, who has seen the transformation, hastens to give the alarm. The poor parents are distracted and give up hope of ever seeing their children again; but the little brother is visited by a fairy queen, who gives him a wand



and bids him go forth in search of the little ones. The youngster starts out and in his travels meets with many obstacles, but they are soon overcome by the power of the wand. Finally coming to a fountain he takes some of the magic waters with him to the home of the bogey woman. Entering the place he sees a large heap of vegetables on which he sprinkles some of the water; immediately there is a great transformation and a lot of romping children appear before him. The old bogey woman rushes in, but a few drops of the water causes her to vanish into smoke and all the youngsters are liberated and return to their joyful parents.

"BOOK TAUGHT HYPNOTISM."—A funny young fellow reads an advertisement in the paper, stating that one can learn the art of hypnotism by buying and studying the rules prescribed in Dr. Wright's book. He goes to the office of the hypnotist and in a very short time demonstrates that he is a very apt scholar, for after being shown the trick, the first one who comes under his hypnotic influence is the old Doctor himself. Then as the maid enters the room the new pupil casts a spell over her and she stands rigid on the floor waiting directions from her hypnotiser. The fellow then directs the doctor to pack up all the valuables in the room, and when they are nicely tied up, he directs him to carry them out on the street. As the little procession is wending its way down the thoroughfare, a policeman stops to inquire the nature of the strange proceedings, but before he has an opportunity to find out, he too is under the hypnotic influence. Then another officer comes along on horseback and after hypnotizing him also, the fellow mounts the horse and taking all the bundles he makes good his escape. The victims return to the station and when the other officers notice the strange conduct of the party they throw pails of water into their faces which brings them out of their spells and they start out to catch the hypnotiser.

"AN INSPIRING SUNSET."—A picture of this kind is indeed a revelation of the heights that can be attained in clever photography, for we have accomplished the wonderful feat of reproducing a sunset as seen across the silent waters of the bay. The photography is wonderful, and the picture is inspiring, and inadequate of description for one must see it in order to fully appreciate its artistic merits.

"DETERMINED WOOER."—A young fellow who is in love with a pretty girl has his troubles in wooing her, for he does not stand in high favor with the young lady's parents, who manage to catch the youth every time that he puts in his appearance. In order to get a glimpse of his lady love the ardent wooer tries all sorts of schemes, to fool the old folks. First he disguises as a mail carrier, and enters the house with a letter which he presents to the old man and then throwing off his disguise, he tries to make love to the girl, but is thrown out of the place. Finally when they start out on a trip he is disguised as a ticket taker at the gate of the railway station, and when the party enter the train, the lover gets into the next compartment and keeps up a steady flirtation with the young lady. The old father, at last, becoming disgusted with the state of affairs gives the girl with his blessings to the determined wooer.

THE WASHINGTON PICTURES

Vitagraph Company Offers Big Two-Reel Subject—Patriotic High Art

"WASHINGTON UNDER THE BRITISH FLAG."—George Washington was born in 1732, and received a plain but practical education at the district school and later at an academy, much of his learning, however, coming from the teachings of his older brother, who was educated in England.

We find the subject of our picture at the age of 16 on a surveying expedition with George William Fairfax. The day's work ended, the party of surveyors camp for the night. We see the Indians stealing upon them, and Washington's early ability as a soldier is here testified to by putting the Indians to flight. At this period both the English and French were claiming lands in the Ohio valley. The war spirit is manifest, especially in Virginia, and, through the intervention of his brother, Washington received the appointment of adjutant-general, and in this capacity is seen on a mission to the French, where he was received indifferently, presumably on account of his youthful appearance.



Preparations for war were begun, and at the death of Colonel Fry the command of the regiment devolved on Washington. We find him at Fort Necessity, a palisade built of rough logs, and probably named from the prevailing conditions of the time, endeavoring to repel an attack of the French. Being greatly outnumbered, he was forced to surrender at Great Meadows. Shortly after this Washington resigned his commission and returned to his mother's home at Mt. Vernon. The acts of French hostility had aroused the attention of the British minister, and preparations for military operations in America were at once begun, General Edward Braddock being placed in charge of the forces in the colonies. Reaching America, Braddock quickly learned of Washington's merit as a soldier and immediately invited him to join his staff. Despite the entreaties of his mother, Washington could not resist this plea to him, and he immediately reported to Braddock at Alexandria. The march to Fort Duquesne, the present site of Pittsburg, was begun. Washington's knowledge of the country and the mode of warfare suggested to his superior the sending out of scouting parties. Braddock, however, would not listen, and in consequence his men were shot down mercilessly, his forces completely routed and Braddock himself mortally wounded. After the death of Braddock, Washington was appointed com-



mander-in-chief of the forces in the colonies, and, after recovering from an illness, he set out at once to capture Fort Duquesne. The French commander, finding himself outnumbered, waited until the English army was within a short distance of the fort, took his troops away during the night and set fire to the fort. The following day Washington marched up and planted the British flag on the ruins. The capture of Fort Duquesne practically terminated the military career of Washington as a British soldier.

Before starting on this last campaign Washington met the rich and charming widow, Mrs. Martha Custis, who was immediately smitten. He improved every opportunity to press his suit, so that before he left for Fort Duquesne they were engaged, the marriage to take place upon his return. The ceremony took place at the residence of the bride on January 6, 1759.

"WASHINGTON UNDER THE AMERICAN FLAG."—Passing over the intervening years between Washington's marriage in 1759, we come to the meeting of General Congress at Philadelphia, where the foundations were laid for our mighty nation. Congress assembled in Carpenter's Hall, where Patrick Henry made his famous speech, the keynote of American Independence. The spirit of revolt against



English oppression was growing in America, while in England the belief was that the appearance of an English army would surely subdue the colonists. Washington offered to accept the command of an army should occasion require it. Further and more stringent measures were adopted in Parliament, and preparations for hostilities began at once. Military stores at Concord were destroyed, the Battle of Lexington soon followed, and by this time thoroughly aroused the countrymen from all quarters, who hastened to Boston, the center of operations. At this time Congress was in session at Philadelphia, and Washington was there unanimously chosen general commander of the Continental Army. He set out at once from Philadelphia, arriving at Cambridge July 3, 1775, where he assumed command of the army. The Battle of Bunker Hill meanwhile had been fought, and thus proved to the British that their foe was more formidable than anticipated, their loss amounting to four times as many as that of the colonists. Upon assuming command, Washington hastened to improve the weak points of the colonists, and, as the terms of enlistment of his soldiers expired, Washington found his forces greatly depleted. The British, hoping quickly to subdue the colonists secured the Hessians to assist. They



landed in the southern part of the country, whereupon Washington evacuated Boston and, engaging the enemy at various points on the march, crossed the Delaware in a blinding snowstorm at Trenton, surprised the Hessians under Rahl and put them to rout. The whole colonial force at this time was approximately five thousand men, and, under promises of increased pay and bounties, these were kept

(Continued on page 12)

THE TROUBLES OF A MOVING PICTURE ACTOR

- BY RALPH W. INCE - ®



PATHÉ FRÈRES FILMS





ALWAYS IN THE LEAD!

A WESTERN HERO

COLORED

Mon., June 28, 1909 — **LENGTH 426 FEET**

Week of June 28	Length
Broke Again	535
The Bogey Woman (Colored)	394
Fun With a Manikin	587
Book Taught Hypnotism	315
Inspiring Sunset	289
Determined Wooer	390

Week of June 21	Length
For His Daughter's Sake (Colored)	836
The Grandfather Film d'Art	1062
An Affair of Honor	440
Assortment of Aeroplanes	456
Joan of Arc	853

PSYCHE

COLORED

Wed., June 30, 1909 — **LENGTH 935 FEET**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

FILMS OF THE WEEK

(Continued from page 9.)

together and new recruits added. Omitting the incidents during the intervening time, we find Washington at Valley Forge, where he applied himself to forming new plans and cisterns for the army. In a short time the raw recruits were developed into efficient soldiers. The stress of war was shifted to the South, and Cornwallis brought his forces from North Carolina into Virginia. Washington concentrated his forces and, aided by the French ships in the mouth of the York River, succeeded in penning up Cornwallis, and plans were laid for dealing a decisive blow. The memorable seige of Yorktown was begun, and finally ended by the surrender of the British general.

After eight years of war a treaty of peace was signed at Paris and the United States became free and independent, the army was discharged, Washington delivered his commission to Congress and retired to private life. Still he watched with solicitude the formation of a government, and, as a unanimous sentiment pronounced him the people's choice, he reluctantly accepted the office of President. The oath was administered by the chancellor of the State of New York. Washington at once set about to properly organize the new government, the success of which is a matter of history. Upon the expiration of his second term Washington retired to domestic life at Mt. Vernon.

The closing scene pictures Washington at Mt. Vernon directing servants in the fields and, with his wife, holding an informal reception. "The fame of Washington stands apart from every other in history. His name, by all revered, forms a universal tie of brotherhood."

SELIG POLYSCOPE CO.

"BEN'S KID."—Buck Minor was the most detested man in Wolf Hollow, partly because he was quarrelsome and treacherous, partly because he abused and neglected his little wife, Molly, whom all the camp adored, and for whose sake it tolerated Buck.

A bright baby girl was Molly's only comfort and gave her courage to endure the hardships which otherwise must have crushed her.

The opening scene of the story shows a street in Wolf Hollow. Buck is on one of his usual rampages, and running into an athletic cow-puncher who is in town to spend his money, he makes an insulting remark and is soundly drubbed by the younger Hercules of the plains. Buck is proud of his fistic ability, and his defeat by a stranger before the denizens of the camp, is more than he can stand, so he determines to pull up stakes and migrate to other parts. Stumbling along home to his cabin, he bursts into the one little room where his patient wife is rocking the little child to sleep, and with an angry growl informs her that he is going to "pull his freight" out of Wolf Hollow forever, and that she must accompany him, but leave the baby behind Molly clasps the child wildly to her breast and begs piteously to be allowed to take her little one, but Buck is obdurate and gains his point by threatening to kill the infant unless she consents to leave it. Scrawling a note which he intends to leave, offering the child to anyone who may find it, he makes preparations for his immediate departure. Clinging wildly to her little one, the distracted mother is soon dragged from the house and told to mount one of the horses waiting without. Thus we see them riding away toward the setting sun—an inhuman father rejoicing in the prospects of shaking the dust of the hated camp from off his boots—a broken-hearted mother choking with sobs, thinking only of the helpless baby alone and deserted in the little cabin on the hill. Slippery Ann, a half-witted girl of the camp, meets Buck and his wife while on her return from a journey into the foothills, and is intrusted with the note Buck has written regarding the child. Hurrying on to Wolf Hollow, Ann turns the note over to Judge Honk, the father of the camp and dispenser of law and justice. The Judge is greatly exercised over the heartlessness of Buck, and calling the inhabitants of the camp about him, soon organize a rescue party to repair to the deserted cabin of the Minors' and ascertain what truth there was in the strange letter. No time is lost in reaching the shack on the hill, and there sure enough lying on the bed is the infant. Taking it up rather gingerly in his arms, as though he was afraid of breaking it, Judge Honk heads the procession out the door and down the hill to the camp where a mass meeting is at once held to discuss ways and means of taking care of the kid. Cherokee Jim, the bartender of the "thirst emporium" suggests that they raffle off the youngster and who ever draws the winning card shall be the kid's adopted daddy. The raffle is quickly pulled off, and Ben Brooks, a good-natured, big-hearted cow-puncher draws the lucky number. Ben almost re-nigs when he realizes what he has on his hands, but the cheers of good wishes of the rest of the bunch brace him up and they all retire to the "thirst parlor" to have one on the new daddy. After that "Ben's Kid" (as the baby is christened) becomes the one absorbing topic of conversation. Around the camp that night in the bunk house, a half-dozen sleepy punchers are trying to get some rest, while Ben in his bare feet is prancing around the room, jolting the baby up and down, while the youngster, terrified at its new surroundings, is making the welkin ring with its screams. "Fatty Carter," the heaviest weight on the range, does an Indian war dance, but to no avail. At last they all agree that the kid is sick, and a puncher is at once dispatched on the fastest bronco on the ranch to bring Judge Honk to the scene of battle at once (every one, of course, having absolute faith in the ability and knowledge of the Judge in all matters) to bring them out of the difficulty. The Judge soon arrives loaded down with mustard, and old-fashioned remedies of all kinds, and at once starts in to bring order out of chaos.

Now, to return to Buck and his heartbroken wife. All afternoon they have traveled until near night fall. The horses are unsaddled, the pack removed from the lead animal, and preparations are made to camp till morning.

Now Molly has been turning over in her mind a plan, although a desperate one, it seems the only loophole out of her present misery. Waiting until Buck has fallen into a sound slumber, she cautiously steals away from the camp fire and makes for a clump of trees in which are fettered the horses. Releasing her pony, she springs on his back and dashes away in the black night over the homeward trail. Aroused by the sound of her horses hoofs, Buck awakes, and with a terrible oath upon realizing that Molly has outwitted him, goes crashing through the brush to his horse, and quickly saddling him, gallops away in pursuit of the fleeing woman, determined to overtake and kill her rather than let her escape from him for good. But he does not reckon on the swiftness of Molly's mount, and though he plies both whip and spur, his jaded horse is unable to gain a foot on the game little sorrel. On over rocks, through the stream, now down the slope of the mountain, and across the gulch speeds the desperate woman, every nerve pounding on her brain, and muscle strained to its utmost tension, her lips moving in silent prayer that she might outstrip the dread pursuer and regain the child for whom her mother's heart cries out in bitter anguish. At last, brave girl, the goal is reached. Her way leads past the ranch on which Ben Brooks and the U. X. outfit are quartered, and seeing a light in the bunk house, the terrified woman heads her horse toward the beacon ray of hope. She barely reaches the door when the infuriated husband dashes up, bursting into the room. Molly startles the boys and the Judge into action. Buck, losing his head beyond control, follows her. "Save me," shrieks the terrified Molly. In an instant Buck finds himself in the grasp of a dozen willing hands. With a strength born of frenzy, he dashes them aside and draws his gun to shoot the cowering girl, when his aim is spoiled by quick action on Ben's part, and the Judge gets the bullet in his arm. Howling with pain, he yells to the punchers to hang the "varmint." But Buck is too quick for them, and knocking down a couple of the boys, he rushes his way out the door, and throwing himself into the saddle, plunges away into the night. No time is lost in going after him. Twenty swift riders are in the saddle before ten minutes have elapsed and they are off after the hated Buck, whose horse, already worn out from the other chase, is soon overtaken. A lariat hurls through the air and settles down about his neck, thus ending all hopes of escape for the fugitive.

A letter written a year later to the Judge tells us what they did to Buck, while Molly, the pretty widow is persuaded to let Ben retain his title to the kid by allowing Judge Honk to tie the knot, and Mr. and Mrs. Brooks start out on life's journey together, taking with them the good will and well wishes of the entire camp.

SELIG GOT THE PICTURES.

The Chicago Automobile Club arranged with the Selig Polyscope Company to take pictures of the races pulled off at Crown Point, Ind., June 19th. It was an exclusive proposition, so when another camera man butted in and tried to take pictures, there were "doins." Soldiers and race officials chased the "butter-in" all over the place, routing him out whenever he tried to set up his camera. But he was persistent and kept on trying until a deputy sheriff, who didn't know a thing about taking pictures, annexed the man's camera and carried it about under his arm until the race was finished. Selig got a fine string of negatives which are about ready for exhibition. The other fellow got—his camera back.

INCORPORATIONS.

Royal Theatre Company of St. Louis, Mo.—To operate motion picture theatres; capital, $15,000. Incorporators: Frank L. Newman and Joseph Blawitz of Joplin, Charles A. Powers, Sam Bronstein and John A. Craft of St. Louis.

Schenectady Orpheum Theatre Company of Schenectady, N. Y.—Amusements; capital, $50,000. Incorporators: A. Kausas, S. Kausas and J. T. Wasson of Schenectady.

National Waterproof Film Company of Chicago, Ill.—To manufacture and deal in film coating machinery and accessories; capital, $100,000. Incorporators: P. W. Sullivan, E. A. Grama, T. H. Stevenson.

Trent & Wilson Film Exchange of Salt Lake City, Utah—Capital, $20,000. Incorporators: Max Florence, president; G. H. Butler, vice president; C. H. Wells, secretary and treasury; John Kern and Soren Christianson, director.

AMONG THE EXHIBITORS.

Irving Robinson, the new proprietor of Fairyland Theatre at Aurora, Ill., is making extensive improvements in his house.

Percy Milne, of the Hub, Franklin Falls, N. H., has purchased Joseph Southwell's picture theatre at Tilton, N. H. Mr. Southwell has become the agent for the Prudential Insurance Company for that place.

The Keith Nickel Theatre circuit will build a new picture theatre in Portland, Me.

The old Savoy Theatre at Houghton, Mich., has been remodelled and opened under the name of Lyric Theatre by L. Richards. The building has been greatly improved by the new front and arched entrance, which is beautifully illuminated. The floor has been pitched and new seats installed, bringing the house up to the best standard. Programme will change at the Lyric on Monday, Wednesday and Friday, and the pictures will be supplemented by the best illustrated song singers obtainable.

Henry E. Jodoin has been appointed manager of the Grand Picture Theatre at Indian Orchard, Mass. The house is owned by Heman Osborne, of the same city.

Sans Souci is the name of the new picture theatre in the Quinn Block, Ballston Spa, N. Y. It is conducted by Edward F. Flinton.

John Hersker will build a picture theatre to cost $30,000 on North Center street, Reading, Pa. Mr. Hersker is proprietor of a picture theatre at Mahonoy City, Pa.

E. D. Walker has opened a picture theatre in the Fisher Building, Corunna, Mich.

The Eastern Amusement Company will build a two-story picture theatre, costing $7,000, at 515 Eighth street, N. E., Washington, D. C.

H. A. Adams, Lorin Peruchi and Randall Bryan will build a picture theatre at the corner of Main and Oine streets, Fitzgerald, Ga.

William Costello is building a picture theatre at Gloucester, N. J.

F. K. Evans and S. C. Gillen have leased the Opera House at Ilion, N. Y., and will install a picture show. William Leventhall, of Oneonto, N. Y., has been engaged as manager.

After extensive improvements the "Limit," picture theatre at Trenton, N. J., has reopened. The seating capacity has been increased to 500, ventilation system installed, and the house generally beautified and brought up to standard. It is one of the oldest picture theatres in Trenton. M. J. Crowe is manager.

Oscar Schuerer will conduct the picture theatre privilege in Hanover Park, Meriden, Conn., this season.

L. Holliman, of Jacksonville, Fla., is building a picture theatre on Pine street, in the rear of the Carlton Building. It will seat 600 people, and is to cost $2,000.

The London Theatre Company has opened a new picture theatre at 2211 Cuming street, Omaha, Neb. The new house will be up to date in every particular, and will be under the management of M. London.

A new picture theatre has been opened at Westernport, Md.

M. E. Frankenthal has sold his picture theatre, The Park, at Little Rock, Ark., to Mr. Hornbargher, of Searcy. The house is being greatly improved.

John A. Speaker, of Appleton, Wis., has purchased the Vaudette Theatre at Greenbay, formerly operated by R. Weyenberg. The house will be completely overhauled and modernized.

Milo Tift has bought the Lyceum Theatre at Oswego, N. Y., formerly owned by A. J. Garrett.

R. P. Bradley will build a picture theatre at Second and Morris streets, Philadelphia, Pa. It will cost $3,655.

M. P. Stearns and J. H. Kennedy have leased the store room next to the Star Theatre, Bucyrus, O., for a picture theatre. Mr. Kennedy will continue to operate the Star.

The Vaudette Theatre at Connellsville, Ind., is being extensively overhauled.

Louis Holzborn has leased the building at 525 Main street, Buffalo, N. Y., for a picture theatre. It will seat about 600 people.

The Earle-Isman-Lubin combination are given as the owners of the new picture theatre to be built at 913-17 Market street, Philadelphia, Pa. It is to cost $46,000.

Charles Zonar, a confectioner at 138 South Main street, Dayton, Ohio, has turned his place into a picture theatre.

Ed Shook and William Flowers have leased a store at Port Huron, Mich., for a picture theatre.

The building at 1746 Amsterdam avenue, New York, is being remodeled for a picture theatre.

T. P. Miller has purchased the picture theatre at Martin's Ferry, Ohio, formerly operated by Freeman & Williamson.

Clark & Carroll have obtained a license to operate a picture theatre at Whitinsville, R. I.

Hart Bros., of Bucyrus, Ohio, have sold their picture theatre to John Redd.

CHARLES URBAN VISITS NEW YORK.

Mr. Charles Urban of London, Eng., maker of the Urban-Eclipse motion pictures, was in New York during the week of June 26. He came over on business in relation to the sale of his films in this country and sailed for home on Friday of the same week.

SONG SLIDES

DE WITT C. WHEELER.

Let's Go Into a Picture Show.
Don't Be an Old Maid, Mollie.
Dear Old Dear.
Golden Arrow.
Pansies Mean Thoughts and Thoughts Mean You.
I Want Somebody to Play With Me.
Down at the Huskin' Bee.
My Way to Heaven is Through Your Heart, Sweetheart.
Lily of the Prairie.
Brown Eyes.
I Wish I Had a Girl.
It is Hard to Kiss Your Sweetheart, When the Last Kiss Means Good-bye.
Lovey.
My Irish Maid.
My Pony Boy.
Oh, You Girl.
Did He Run?
In the Golden Long Ago.
Denver Town.
If I Had the World to Give You.
Toys for Sale.
I Wish I Had My Old Girl Back Again.
Toodles.
Let's Get the Umpire's Goat.
Someday, Dearie.
Take Me Up With You, Dearie.
Liza.
What Makes the World Go Round?
Bonnie, My Highland Queen.
How Do You Do, Miss Josephine.
You're a Stingy Thing.
My Peach-Basket Girl.
Dixie Moon.
The Ivy and the Oak.
My Prairie Song-Bird.
Don't Forget to Drop a Line to Mother.

BRAYTON MFG. CO.

Down at the Picture Show.
My Willow Grove Sweetheart.
Just One Word of Consolation.
No One to Love Me.
Goodby, Christiana Swanson.
U. S. A. For Mine.
Jean.
I Can Not Live With You Away.
I Love Only One Little Boy.
I Have Been Looking for a Girl Like You.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

BOSWELL MFG. CO.

My Prairie Maid.
From the Garden to the Cross Alone.
Palms.
The Holy City.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain is Waving, Mary Dear.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

GLOBE ILLUSTRATED BUREAU.

I Wish I Had a Girl.
Just a Little Word Called "Welcome."
Rainbow.
Ain't Alabama Good Enough for You Sue?
When Jack Comes Sailing Home.
All I Want Is One Loving Smile.
Uncle Sam and Stars and Stripes for Me.
I Want a Girl to Love Like You.

LEVI CO.

If To-Day Were Yesterday.
Honey Dear.
Always Think of Mother.
Blind Pig.
Henry's Barn Dance.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
Rosy Lips and Eyes of Sunshine.
Twilight.
If Every Girl Was a Girl Like You.
Those Good Old Happy Days.
Good-bye, Girlie Mine.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

ROSE, THE SONG SLIDE MAN, CLEVELAND, OHIO.

My Irish Home.
In Dreams I See the Homestead.
"Billy-Boy," the Kidnapped Child.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

An Answer to the Hot Weather Problem

We have a special summer proposition at special summer prices for your special benefit. Communicate with us at once, and get in on a good thing. :: :: ::

MULLIN FILM SERVICE

Syracuse, N. Y.
Scranton, Pa.
Minneapolis, Minn.
Kansas City, Mo.



A FEW POINTS WORTH CONSIDERING

You want the best film service you can get.

We have it.

Why not write us for a price on the service you require?

GEO. K. SPOOR CO.
(Inc.)
"Renters of Film"
62 North Clark Street
CHICAGO, ILL.

Advertise In Film Index

MOTION PICTURE OR VAUDE VILLE THEATRE.—Vacant plot, 100x100, vicinity Columbus Avenue. 50 year lease; no opposition within 60 blocks. Address R. W., Room 307, 32 Union Square, N. Y.

WANTED

An M. P. Operator (Edison Machine); steady position to the right party. Call or write. Give full particulars, including salary. Summer (open 7 p. m.), fall and winter (open 3 p. m.) Address Arthur D. Jacobs, Bronx Theatre, S. E. corner Wendover and Park Avenues, N. Y. City.

MANUFACTURERS TO MEET.

A general meeting of the licensed manufacturers is set for July 1st at the offices of the Motion Picture Patents Company. The purpose of the meeting is to clear up such matters as may be pending settlement prior to the departure of Mr. F. L. Dyer, president of the company, on an extended European tour.

SPOOR IN TOWN.

George K. Spoor of Chicago was in town last week for a day or two. The big man of "Essanay" has become quite a familiar figure on Broadway. Strange how our Chicago folks like to run down to "little old New York" every now and then. But when it is remembered that New York is the greatest summer resort in the world, they are not to be blamed for coming on for a few days' rest.

DON'T WANT AN AIRDOME.

The application of A. W. Rasmussen for a permit to construct an "airdome" picture theatre on the northwest corner of Fifth avenue and One Hundred and Twenty-fifth street, New York city, has brought out a flood of protests from people in the neighborhood, who object to the novelty for various reasons. One preacher objected to the show because, he said, shows given in the dark were immoral. He had never seen an airdome. The Y. M. C. A. entered a protest and it was developed that the association had been using the location for athletic purposes, of which privilege they would be deprived by the erection of the airdome. The license was held for consideration.

NEW THEATRE AT BATH, ME

The doors of the new Dreamland Picture Theatre at Bath, Me., were opened for the first time to the public on June 14, and a large audience assembled to witness the first performance. One and all were surprised by the elaborate manner in which the new playhouse has been fitted up. The Dreamland Theatre Company, which has leased the building for five years, has gone to extraordinary expense in its determination to make the Bath theatre a model one.

One of the many important and valuable features is the fact that it is a ground floor theatre. The height of the main body of the house from door to ceiling is 24 feet and there is an up-to-date ventilation system. All the electric wires are enclosed in iron pipes and the picture machine booth is in a fireproof steel and asbestos room separate from the main body of the house.

Leading from the floor are four commodious exits.

The stage is equipped with a complete metropolitan scenic outfit. The entire interior walls and ceilings and large and commodious entrance are covered with steel, handsomely decorated. The outside front of the building will have one of the finest steel and electrical decorations of any theatre in New England.

PICTURE WAR IN STERLING, ILL.

The proprietors of the Star and Gem theatres at Sterling, Ill., are engaged in lively competition for business. The fight has reached a point where the contestants are threatening to give free performances. In the meantime the public is getting a lot of amusement for its 10-cent ticket.

PARIS, TEX.

The Jewel Theatre, of Paris, Tex., is crowding the house nightly with an excellent picture programme, supplemented by vaudeville. Souvenirs are also given to the ladies every Wednesday.

BEAUMONT, TEX.

The Lyric at Beaumont, Tex., is giving an excellent combination vaudeville and picture programme. Besides the pictures there are four acts of superior merit, well suited to work with the pictures. The result is good business. This house is also a liberal user of newspaper space.

THEATRES CLOSE AT CHESTER, PA.

On account of the new law regulating theatres in Pennsylvania, the picture theatres in Chester, Pa., have been obliged to close their doors. One provision of the law requires that there be center and side aisles, four feet in width, in all amusement houses. With twelve feet of the floor space in a store show devoted to aisles there is not room enough left for seats, and the only thing left for the store-show man to do is to quit business.

CAN'T BANKRUPT HARSTN.

Arthur G. Whyte, who claims to be general manager of a firm which styles itself the "Film Import & Trading Company," filed a petition the other day, asking for a receiver for the firm of Harstn & Co. of New York, alleging that it was bankrupt and could not pay its debts. Judge Hand of the United States Court appointed Elihu Root, Jr., as receiver, but before a week had passed he discharged the receiver and announced that Harstn & Co. was solvent. This is the second time the involuntary bankruptcy proceedings has been tried on Harstn without success.

KLEINE TRANSFERS BIRMINGHAM EXCHANGE.

George Kleine has transferred his Birmingham office to the newly organized Birmingham Film Supply Company, of which Mr. H. M. Newsome, proprietor of the Amuse-u Theatre, is the president. The new concern took charge of the business on Monday, June 21. The new company is capitalized at $20,000.

WILL REGULATE RENTALS IN NEW YORK.

The new organization of licensed film exchanges of New York city held a meeting Tuesday evening, June 22, to establish rules to govern the film renting business in this territory. The object is to do away with unfair competition between exchanges and to establish equitable rates and uniform service.

FILM EXCHANGE MOVES.

The Buffalo Film Exchange, of Buffalo, N. Y., has moved from 13 East Genesee street to 272 Washington street. The latter premises are more commodious and better fitted for the growing business of this enterprising exchange.

OLD THEATRE REOPENED.

Ruppert's Central Opera House at Third avenue and Sixty-seventh street, New York city, which has been closed for the past ten years, has been reopened as a motion picture theatre. It is owned by Jacob Ruppert, a wealthy brewer, and will be managed by J. E. Costello.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



VITAGRAPH "HIGH ART" FILMS

Tuesday, June 29th

Washington Under the British Flag

Picturing the life of Washington in his early manhood—his loyalty to the British flag during the French and Indian War. His meeting with and marriage to Martha Custis.

Length 990 Feet

Saturday, July 3

Washington Under the American Flag

Beginning with Patrick Henry's memorable plea for independence. Washington's career as commander of the Colonial forces. His battles, hardships and final overthrow of the British forces. His unanimous choice for president and inauguration. His domestic life during declining years at Mt. Vernon.

Length 995 Feet

Elaborate Settings—Magnificent Costumes—A Select Cast

The Greatest Patriotic Films Ever Presented to the American Public

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Trade Mark

BIOGRAPH FILMS

Trade Mark

Released June 26th, 1909

THE WAY OF MAN



THE WAY OF MAN

This subject certainly upsets the old maxim "Beauty is only skin deep," for it clearly shows that appearances are everything. No matter what our virtues and accomplishments are, if we are homely we are simply out of the game. This is especially true with a woman, for an ugly woman, sad to say, is an aversion. Tom Herne is engaged to Mabel Jarrett, and goes West to fight for fortune to be the more worthy of her. During his absence an accident befalls Mabel—a lamp exploding, disfiguring her face for life. The sight of the poor girl is a great shock to Tom, and although he makes an effort to dissemble, Mabel realizes his feelings, and pretending to commit suicide, buries herself in a charitable institute, caring for homeless foundlings. The self-sacrifice is made that Tom may marry Winnie, her pretty cousin.

Length 986 Feet

Released July 1st, 1909

THE NECKLACE

A Powerful Story of the Reward of Vanity

Vanity, the foundation of the most ridiculous and contemptible vices, is often the cause of woe and disaster, and this subject proves the conclusiveness of the assertion. A young married woman, yearning for ostentation, is invited with her husband to a reception at which several of the nobility are to be present. In moderate circumstances, she feels she hasn't the raiment befitting the occasion, so her husband pawns his watch and chain to procure her a gown; also further humiliating himself to borrow a necklace to adorn her shoulders. During the ball the jewels are stolen, and they price a substitute to replace them. Twenty thousand dollars is the figure marked on the apparent duplicate. To raise this they mortgage their very lives, borrowing money on notes. Meanwhile the thief has tried to dispose of the necklace and finds it a worthless imitation. Five, ten, fifteen years later we find them toiling, toiling, but still in bondage. Their hair white, their bodies bent, their strength ebbing. Twenty years and the necklace is paid for, but at the expense of their lives, only to find out that the one they lost was paste and worthless.

Length 969 Feet



THE NECKLACE

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

BIOGRAPH COMPANY,

Licensees of the
MOTION PICTURE PATENTS CO.

11 East 14th Street

New York City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
July 1	The Necklace	Drama	969
June 28	The Way of Man	Comedy	986
June 24	The Peachbasket Hat	Com.	666
June 24	The Mexican Sweethearts	Dram.	309
June 21	Was Justice Served?	Dram.	962
June 17	Her First Biscuits	Com.	514
June 17	Faded Lilies	Drama	481
June 16	The Son's Return	Drama	993
June 10	The Lonely Villa	Drama	750
June 10	A New Trick	Comedy	223
June 7	The Violin Maker of Cremona	Drama	963

EDISON CO.

July 2	Parted on Their Honeymoon	Comedy	690
July 2	He Wouldn't Go Under a Ladder	Com.	305
June 29	The Man Without a Country	Drama	1,000
June 25	An Affair of Art	Farce	500
June 25	The Whole World Kin	Drama	500
June 22	The Lost Invitation	Com.	1,000
June 18	Closed On Sunday	Com.	840
June 18	How the Tramp Got the Lunch	Com.	160
June 15	A Rural Tragedy	Drama	1,000
June 11	Buying Manhattan	Hist.	400
June 11	The Boots He Couldn't Lose	Com.	600
June 8	The Legend of Sterling Keep	Drama	1,000

ESSANAY CO.

June 30	The Tramp Story	Drama	750
June 30	A Case of Seltzer	Comedy	250
June 23	The Curse of Cocaine	Dram.	900
June 16	A Hustling Advertiser	Com.	550
June 16	The Little Peacemaker	Com.	450
June 9	Ten Nights in a Bar Room	Drama	1,000

GAUMONT.

July 3	The Hand Bell	Comedy	420
July 3	The Sunny South of France	Travel	535
June 29	Saved from the Flames	Drama	453
June 29	No Appetite for Dinner	Comedy	430
June 26	The Wrong Medicine	Drama	502
June 26	Stung by a Bee	Com.	377
June 22	A Good Hearted Policeman	Drama	572
June 22	Troublesome Lamppost	Com.	357
June 19	The Cry From the Well	Drama	812
June 15	Hunted to the End	Drama	717
June 15	A Paying Business	Com.	285
June 12	A Strong Diet	Comedy	598
June 12	Historical Fan	Scenic	278

KALEM CO.

Date.	Subject.	Class.	Length, Feet.
July 2	The Japanese Invasion	Military Drama	950
June 25	Famine in the Forest	Drama	745
June 25	Never Again	Com.	135
June 18	A Priest of the Wilderness	Hist.	735
June 18	Mardi Gras in Havana	Scenic	
June 11	The Little Angel of Roaring Springs.	Drama	565
June 11	The Mystic Swing	Comedy	385
June 4	A Child of the Sea	Dram.	455
June 4	The Omnibus Taxicab	Trick	250
June 4	$5,000 Reward	Com.	170

LUBIN MFG. CO.

July 1	The Old Army Chest	Drama	930
June 28	Mary Jane Visits Her Country Cousin	Comedy	200
June 28	The Oysterman's Gold	Drama	720
June 24	Saved by His Sweetheart	Dram.	440
June 24	The Hypnotic Cure	Com.	385
June 21	The Story of Two Lives	Dram.	975
June 17	Flossie's New Peach Basket Hat	Com.	275
June 17	Curing a Jealous Husband	Com.	650
June 14	Through Shadow to Sunshine	Drama	885
June 10	Through Jealousy	Drama	690
June 10	Prof. Weise's Brain Serum Injector	Com.	305
June 7	Saucy Sue	Comedy	620
June 7	A Cork Leg Legacy	Comedy	340
June 3	Are You the Man?	Com.	500
June 3	My Friend the Indian	Com.	345
May 31	The Lost Heiress	Dram.	580
May 31	Father's Glue	Com.	320

PATHE FRERES.

July 3	Book-Taught Hypnotism	Comedy	315
July 3	Inspiring Sunset	Scenic	289
July 3	Determined Wooer	Comedy	390
July 2	The Bogey Woman	Magic	394
July 2	Fun With a Manikin	Comedy	587
June 30	Psyche	Colored Novelty	934
June 28	A Western Hero	Comedy	426
June 28	Broke Again	Comedy	535
June 26	Joan of Arc	Drama	800
June 25	Assortment of Aeroplanes		456
June 25	An Affair of Honor	Com.	440
June 23	The Grandfather—Dramatic Film d'Art		1,062
June 21	For His Daughter's Sake	Dram.	836
June 19	Poor Little Kiddies	Drama	443
June 19	Good Birthday Present	Com.	338
June 19	Making Lace	Industrial	197
June 18	Mixed His Dinner Dates	Com.	623
June 18	Looking for His Umbrella	Com.	361

Date.	Subject.	Class.	Length, Feet.
June 16	The Reckoning: Dramatic Film d'Art.		666
June 16	Strenuous Sneezer	Com.	269
June 14	The Dog Detective	Com.	659
June 14	Cupid's Four Darts	Novelty	262
June 12	Skylight Theatre Seat	Com.	289
June 12	Rapids and Falls of Tannfossen, Sweden,	Scenic	390
June 12	His Lucky Day	Com.	295
June 11	A Woman's Intrigue	Dram.	476
June 11	Snake Skin Industry	Edu.	492
June 9	La Tosca (Film d'Art)	Dram.	1,075
June 7	The Blue Legend	Dram.	410
June 7	The Pulverizer	Trick	531

SELIG POLYSCOPE CO.

July 1	Ben's Kid	Western Comedy	1,000
June 24	A Country Girl's Peril	Dram.	1,000
June 17	In the Sultan's Power	Drama	1,000
June 10	The Moonstone	Drama	1,000
June 3	Fighting Bob	Drama.	995

URBAN ECLIPSE.

June 30	The Phantom Sirens	Drama	727
June 30	Rulers of the World	Novelty	265
June 23	Winning a Princess	Dram.	636
June 23	Mrs. Simpson's Attractiveness	Com.	272
June 16	The New Footman	Com.	569
June 16	Modern Algeria	Trav.	396
June 9	Two Heroes	Drama	564
June 9	The Race Course	Scenic	436
June 2	Tender Cords	Dram.	628
June 2	Magic Carpet	Magic	357

VITAGRAPH CO.

July 3	Washington Under the British Flag Drama		990
June 29	Washington Under the American Flag.	Drama	995
June 26	The Old Opera	Drama	527
June 26	Troubles of an Amateur Detective	Com	420
June 22	The Duke's Jewels	Drama	995
June 19	The Plot That Failed	Com.	485
June 19	A Maker of Diamonds	Drama	490
June 15	The Foundling	Drama	1,000
June 12	A Romance of Old Mexico	Drama	530
June 12	Caught at Last	Comedy	440
June 8	A Friend in Need is a Friend Indeed	Drama	555
June 8	Mr. Physical Culture's Surprise Party.	Comedy	415
June 5	The Truer Love	Drama	575
June 5	The Oriental Mystic	Com	395

NEXT

Sand A

FILM ISSUE

ORDER QUICK OUR

BIG
DRAMATIC FEATURE

THE

TRAMP STORY

(Length, 750 Feet)

Intensely pathetic.

A Bit of Condensed Humor

A CASE OF SELTZER

(Length, 250 Feet)

Ready Wednesday, June 30

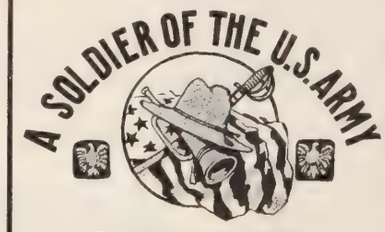
ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ills.

KALEM FILMS

UNSURPASSED IN PHOTOGRAPHY

Issue of July 9, 1909



LENGTH 950 FEET

"A Soldier of the U. S. Army"

which follows our tremendous hit, "The Japanese Invasion," is in a certain sense a sequel of that great production, for it shows how a United States soldier is made, how he lives in barracks and finally how he may win fame and glory on the battlefield. Instructive, interesting and exciting to a degree.

FREE LECTURE ON APPLICATION

KALEM COMPANY, Inc.

EASTMAN KODAK BUILDING

235-239 W. 23d St. New York City

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for mechanism, together with adjustable Bicycle Steel Legs to extend over five feet high. $150

Released June 28th

The Oysterman's Gold

Two of the oysterman's helpers conspire to rob him of the money received for the goods sold. In the struggle the old man is killed. The perpetrator of the crime is pursued, until he seeks refuge in the watery grave. Length, 715 feet

Mary Jane Visits Her Country Cousin

The country cousin had all kinds of fun, but Mary Jane will never accompany him again. Length, 200 feet

Released July 1st

The Old Army Chest

A patriotic picture with memories of the Civil War. It is "Old Glory" which won Colonel May his bride, and it is the same "dear old flag" which helps his daughter.

Length, 950 feet

LUBIN MANUFACTURING COMPANY

926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

ATTENTION - EXHIBITORS - ATTENTION

EXHIBITORS DESIRING TO SAVE MONEY in the PURCHASE of SUPPLIES, SERVICE, and ALL APPURTENANCES BELONGING to MOVING PICTURE SHOWS

Address, T. H. CROSS & CO., P. O. Box 1040, New Orleans, La.

All orders promptly attended. We buy, sell or rent all accessories pertaining to the Moving Picture business.

GET OUR PRICE ON SERVICE WE HAVE SOME GOOD LOCATIOSN

WE CAN BE OF USE TO YOU

WE SELL—Moving Picture Machines and Supplies, Repairs for all Makes, Colors, Limes, Ozone, Ether, Etc.

WE MANUFACTURE—Oxy Hydro Gas, 20th Century Erko & Odeon Stereopticons. Slides of every Description. Advertising Slides a Specialty.

ERKER BROS. OPTICAL CO. 604 Olive St., St. Louis, Mo.

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.

Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. 311 Chauncey St., Brooklyn, N. Y

Advertise in FILM INDEX

The Film Index

is Received
and Read
by More
Picture Theatre
Managers
than any other
publication
that prints
Motion Picture
Information.

It Gets
Results for
Advertisers,
Too.

The Emblem of

PROSPERITY

THE DIAMOND

Why not be able to wear them?
You can if you order

SELIG'S NEXT

BEN'S KID

Released
JULY 1st, 1909

Code Word "Kid."
Length, 1000 feet.

This will be one of our best western pictures.

Order from your nearest film exchange. They all rent Selig's Films.

THE SELIG POLYSCOPE CO.

(INC.)

45, 47, 49 Randolph Street

Chicago, Ill., U. S. A.

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

JULY 10, 1909
WHOLE NUMBER 168



THE RIGHT BALANCE

The Exhibitor whose discretion and foresight enable him to see the advantages in using our **PREMIER ASSOCIATION FILM SERVICE** will be sure to find the balance on the right side of his ledger at the end of the year.

LET US PROVE IT

Pittsburg Calcium Light & Film Company

Eastern Offices :
Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.

Western Offices :
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

The reason why
OUR
FILM SERVICE

cannot be compared with others is, that we purchase from one to three copies of every subject manufactured by the Licensed Manufacturers, and you can get what you want when you want it.

Write today for our SPECIAL SERVICE PROPOSITION

O. T. CRAWFORD FILM EXCHANGE CO.

Licensees of Motion Picture Pat. Co.

1401-1405 Locust St., St. Louis, Mo. 421 4th Ave., Louisville, Ky.
314 Carondelet St., New Orleans, La.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

POSTERS

Pathé Vitagraph Edison Melies
Kalem Lubin Essanay Selig
Amer. Biograph Kleine Opt. Co.

FILM SUBJECTS

5 cents a copy. Back subjects from June, and all new issues. Send for list.

TITLE POSTER CO.

231 BOWERY, NEW YORK
Telephone, 4267 Orchard

"How To Reach The Foreign Buyer"

Great Britain and Her Colonies Appreciate American Made Goods.
The Kinematograph Weekly Advertising Space Does It.
Send for Rates and Sample Copy free to

J. F. FAIRMAN, American Manager for Foreign Publications. **311 Chauncey St., Brooklyn, N. Y**

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 28. July 10, 1909. Whole No. 168.

Published by

THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page, 11½ x 9	$84.00
Half Page, 5¾ x 9	42.00
One-Third p., 3¾ x 9	28.00
Quarter Page, 2⅞ x 9	21.00
Eighth Page, 1⅜ x 9	10.50
One Inch, single column	1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

MURDOCK STILL "LEARNING."

Referring to the practices of the so-called "Independent" exchanges, Colonel Murdock comes out with the announcement that "It has come to my knowledge that certain exchanges, instead of attempting to obtain new trade for themselves, have merely adopted the old system of going to some customer already taking International goods and offering him service for less money."

Nothing new about that, Colonel; it's the old game that those fellows you have gathered together under your banner have always worked. How can you expect them to do differently now? You have invited every Tom, Dick and Harry, previously turned down by the Motion Picture Patents Company, to join you. There were a lot of them and the chances for business that you had to offer them were limited. They are unable to induce the users of licensed film to stop using that grade of high-class goods for the kind you have to offer, so they have to fight for the patronage of the fellow who is looking for something cheap without regard to quality, or go out of business permanently. Being the champion of the poor and unfortunate downtrod exchange man, you would not have the heart to forbid these fellows doing the only kind of business they know how to do.

But, for all that, the Colonel intimates that if the exchange men do not stop jobbing the exhibitor there will be something doing. "I may have said this before, but I want to say it again—the exhibitor must and will get what he pays for, if not through the present channels, then some other practical way will be adopted."

It will not be hard to guess what the Colonel means by that, especially since he has announced that it is the intention of the International to install its own distributing system. Evidently Colonel Murdock is not a firm believer of the principles propounded by the titled editor of the M. P. World, that the exchange should control his little business. Here's a chance for our "esteemed contemporary" to do a little missionary work. The Colonel's education has been englected.

AN ARTFUL DODGER.

Under the heading of "Partisan Error," the Moving Picture World attempts to justify its advocacy of a "National Film Service Association," but its editor carefully avoids the discussion of the proposition as originally propounded by that publication, concealing his discomfiture in a cloud of phraseology.

The question raised by the M. P. World was that the Exchange should control the output of pictures, regulate prices, etc., to which the Film Index replied that the aforesaid editor was economically wrong and had put the cart before the horse.

The M. P. World has added nothing to its contentions that alters the fact that the growth and welfare of the motion picture business depends upon the prosperity of the manufacturer, who must control the market for his product and all that pertains thereto in order that his prosperity may be insured. That he may employ a middleman is proved by the fact that he does; but that fact does not prove the necessity or the indispensability of that factor. Neither is that necessity of desirability proved by the fact that there are still some lines of trade that cling to the old order of things. When such is the case it will be found that there is no organization of the manufacturing interests of that particular trade.

Further, the question is not as to the permanency of the motion picture business, with or without the interests for which the Film Index contends; it is whether or not those interests shall reap the reward of their long and arduous labors in their chosen field. As previously observed by the Film Index, it is the manufacturer who has made the permanent investment and is most interested in the success of the business, that should control. Thus far that control has resulted in more and better American pictures, which is the desired result. With the attainment of that end there is no chance that the business will suffer.

The partisanship of the Film Index is based upon the soundness of the principles it advocates and a belief that they will ultimately triumph in the motion picture industry as they have in other industries. Thus believing it cannot play the mercenary, with fair offers of assistance and a hand out for the gold of either embattled knight.

BUSINESS NOT GOING TO THE DOGS.

Regarding frequent complaints which have been given publication in some of our trade contemporaries to the effect that the motion picture business was seriously threatened by this or that danger. The Dramatic Mirror prints the following paragraph:

"Certain trade papers continue to bewail what they claim are serious dangers threatening the very existence of the motion picture business, but these fears when analyzed turn out to be only the trade complaints of individuals who are not in tune with the upward progress of affairs—exhibitors who find that the little store show, badly ventilated and cheaply conducted, no longer draws the crowds; irresponsible rental agents who are no longer able to palm off any old film on the exhibitor, and manufacturers and importers who have not been able to meet the growing demand of the public for higher class pictures. To these classes of people in the motion picture field the days do, indeed, look dark, and well they may. But to those who look to see picture pantomime become an established high-grade amusement the future prospect bears a rosy tint. Squabbles and controversies over trade conditions are small and insignificant in comparison."

It is true to the last word.

There is no danger of serious import threatening the motion picture business to-day. In all its career the motion picture has never stood better with the public than it does at this present moment. In all parts of the country there are signs of the general uplift that are not to be mistaken. The outward manifestation is in better picture theatres under more intelligent management. The cheap, malodorous and dismal "store show" is rapidly giving way to the clean, well-ventilated and light theatre which may be patronized by critical audiences. The manufacturer of pictures has learned that the public want a better class of pictures and is striving to produce them. Men of large means are turning their attention to the exhibition business, which means that there will soon be in operation theatres that will compare favorably with those devoted to the legitimate drama.

The Mirror sums up correctly the total of the complaints that are being given circulation in certain trade papers; it is the complaints of the soreheads; individuals who have failed to grasp the meaning of the evident signs of the times and have refused to get in the band wagon with those who have read those signs aright.

There is opposition to every reform that is proposed, and there is opposition to the work of reformation that is going on in the motion picture business. Fortunately that opposition is rapidly becoming disorganized, so that there need be no fear for the ultimate result.

Incidentally, the trade owes something to The Dramatic Mirror for the good work it has done toward the general uplift. The Mirror is the only publication devoted to general amusements which has given serious critical attention to motion pictures. Its high standing and undoubted position on the dramatic world has enabled it to carry its opinions and beliefs with good effect to the best class of managers and artists in the United States. As a result better talent is being obtained for the making of pictures and more experienced men are engaging in the exhibition end of the business.

LOOK SHARP AT THIS PROPOSITION.

Some time ago there was organized under the liberal corporation laws of the State of Maine a company known as the American Moving Picture Theatres Company. Its capital stock was fixed at $250,000 with a par value of $10 per share. The prospectus of that company is now out and a copy has come our way. It gives the following list of officers:

President, Will Armstrong, photographer, with studios at 1 Boylston street, Boston, Mass.; vice-president, John D. Cummings, photographer, studios at Lynn and Danvers, Mass.; secretary and general manager, W. Harris Eaton, 294 Washington street, Boston, Mass.; treasurer, Frank T. Keeney, hotel proprietor and treasurer of the Danvers Country Club, Danvers, Mass.; director, Hon. Charles M. Perley, merchant and ex-member Massachusetts legislature. Other stockholders are C. W. Mansfield, superintendent of the Salem Gas Light Co., Salem, Mass.; Charles E. Osgood, president of the C. E. Osgood Furniture Co., Boston, Mass.; Arthur C. Wallis, president of the Hydro-Palm Soap Co., Neponset, Mass.; M. M. Merrit, selectman, Middletown, Mass.; Frank C. Richardson, attorney-at-law and collector of the port of Gloucester, Mass.; George Kimball, superintendent of highways, Manchester, Mass.; Albert Sheehan, manager Tremont theatre, Boston, Mass.; John H. Garo, photographer, Boston, Mass.; George Reed, the Reed-Underhill Co., automobiles, Boston; J. Ellis Nightingale, manufacturer, Danversport, Mass.; Charles F. Mills, president Crescent Association, Waltham, Mass.; E. F. Sullivan, pianos, Beverly, Mass.; Dr. T. H. Eaton, dentist, Boston, Mass.

The prospectus opens with the copyrighted interview with Prof. Frederick Starr, and then says that "it is the intention of the company to establish and operate moving picture theatres wherever and whenever it may seem advisable to the board of directors.

BLAMES LEGITIMATE THEATRES.

Regarding the proposed ordinance offered by City Trustee Catlett of Sacramento, for the regulation of the picture theatres of that city, Edgar Strakosch, one of the pioneers in the moving picture business in Sacramento, declared that the efforts to harass the moving picture shows was evidently inspired by some theatrical managers.

"The men who run cheap theatrical shows," he said, "begin to appreciate that the public prefers good moving pictures to bad acting. All of the pictures that are now shown in the United States are passed upon by a competent board in New York and nothing in the least objectionable is approved.

"To censor the pictures, as some suggest, would be equal to stopping melodrama on the stage or tabooing Shakespeare."

There are now seven purely moving picture show houses in Sacramento. They have a combined seating capacity of 3,250 and must be filled at least twice daily, it is claimed, in order that the managers make a profit.

ENTERPRISING NEWARK MANAGER.

During the occasion of the firemen's convention in Newark, N. J., Manager Mumford, of the Arcade Theatre, arranged a timely programme. Among the pictures shown were those illustrating serious and humorous incidents in the lives of those men whose business it is to save property and life by fighting fire. In pictorial form, the drama, long popular under the title "One of the Bravest," was enacted, and proved to be very interesting to the audiences, that included many who had helped to pay tribute to the exempt firemen.

In addition to the pictures, such songs as "The Man with the Ladder and the Hose" were sung. The vaudeville portion of the entertainment introduced Clara Wilson, serpentine dancer; Thomas Whitaker, illustrated song singer; Carmen Toreadora, Spanish dancer; Hilston and Hood, in an act combining song, dance and comedy, and Russell, a clever juggler.

Other features were given during the week, including a motion picture of the exempt firemen in parade.

CHILLICOTHE, OHIO.

High-class bills made up of the latest feature pictures are making a big reputation for the Orpheum at Chillicothe. Selig's Lion Hunt, in which a big lion is actually killed by the hunters, was a big surprise to even the most inveterate patrons of the pictures, and the Biograph subject, "The Resurrection," taken from Tolstoy's novel of that name, made a profound impression upon the several audiences.

The vaudeville acts included Carmen and Lorton, novelty; Zilma Randal, singing and dancing, and Si Jinks, the Vermont "rube," who made a great hit.

A "LIGHT HOUSE" AT JOHNSTOWN.

The management of the Park Family Theatre at Johnstown, Pa., have installed a system of lighting the auditorium of that theatre. Green lights are being used and the effect is to make newspaper print readable, but does not interfere with the pictures on the screen. The innovation has caused much favorable local comment. A complete ventilating and cooling system has also been installed in this house, which insures comfort for its patrons during the hot weather.

LOCAL CENSORS AT DURHAM, N. C.

Mayor Griswold, of Durham, N. C., has appointed three censors, whose duty it will be to look over all the motion picture subjects before they are permitted to be shown in that city. The censors will also pass on the vaudeville acts and illustrated songs.

MAKING TRICK PICTURES.

Interesting Description of a Picture Illusion

ONE of the never failing charms of motion pictures is the mysterious "trick" or "magic" picture, in which animate and inanimate things are made to do impossible evolutions: houses turn upside down, men suddenly jump into infinite space, a tailor's tools cut and make a suit of clothes without the aid of visible hands to guide them. A thousand other paradoxical performances happen—only in the motion picture.

In a picture recently made by the Vitagraph Company of America entitled "Princess Nicotine," many of the devices of the motion picture photographer have been employed in gaining some of the startling effects. The accompanying illustrations and descriptions explain the seeming mysteries of the photographer's art.

The artifices which are employed are all of them more or less dependent upon the fact that a moving picture is made by means of a camera, which takes photographs of animated objects on a film traveling past a lens at the rate of fifteen pictures per second. Almost all the tricks which can be played with the ordinary camera are also possible with the moving picture machine. In addition, the film's motion can be reversed with curious effects. Thus, if a horse race is photographed with a moving picture machine, it is a very simple matter to present the curious spectacle of the animals furiously racing back from the goal to the starting point, simply by causing the film to travel backward instead of forward. Double exposing, well known to every photographer, also explains many strange effects. What is known as the "stop motion" renders it possible for characters suddenly to appear and disappear. For example, by stopping the film and allowing a man to walk on or off and then resuming motion, a sudden appearance or disappearance is produced. On the screen there is no break at the point where the exit or entrance occurred, so that the spectator fails to realize the manner in which he was deceived. Sometimes the diaphragm of the lens is manipulated, in order that forms may gradually become definite or indefinite. The "stop motion" is likewise employed with great effect in giving life to apparently inanimate objects. Thus, it is possible for the spectator to see a lump of clay form itself into a bust of Washington, apparently without hands to mold it. The trick is done simply by stopping the film after each manipulation of the clay, and then resuming motion. The finished picture, which may have taken days to complete, is run off on the screen in a few minutes, and produces a truly staggering effect.

In "Princess Nicotine" many strange and wonderful things happen to a smoker. When looking at these illusions as they are shown on the screen one appreciates the presence of the manipulator, but is unable to discern exactly what he does to produce his unusual effects. Only the maker of the picture, or some one familiar with the tricks of the trade, can tell. The story of "Princess Nicotine" was told first for the Scientific American by J. Stuart Blackton and A. E. Smith, of the Vitagraph Co., and by the courtesy of that journal it is reproduced for the readers of the Film Index with illustrations.

A man is disclosed sitting at a table. Before him on the table are a square tobacco box, a box of matches, a corncob pipe, a large round magnifying glass with a handle, a square white bottle standing on the square box, a vichy siphon, and a whisky bottle. The man fills his pipe, yawns, leans back, and falls asleep. The lid of the tobacco box opens, apparently of itself, and a fairy, Princess Nicotine, steps out, trips over to the pipe, points at it, returns to the box, helps out a smaller fairy, and motions her to climb into the pipe. As they are thrown on the screen, the figures of the man and the two fairies contrast by reason of their sizes. The man is life size, the fairies no bigger than his thumb. This peculiar effect of disproportionate sizes is produced by means of a mirror. The Princess Nicotine is an actress of average height. Her companion fairy is a little girl about twelve years of age. Both play their parts close to the moving picture camera. They are reflected by a mirror placed far behind the table at which the man is sitting, the mirror being so arranged that it forms apparently one pane in a window. The reflection is caught by the camera, the lens of which is exactly flush with the top of the table, so that the images apparently stand upon the table. Inasmuch as the distance from the camera to the mirror is great, the two fairies are so reflected that they appear in very diminutive form upon the table. Thus, the illusion of miniature fairies is produced. Had the fairies been placed from the camera a distance equal to twice that of the mirror from the camera, the same result would have been produced. A mirror was employed simply to save space. The man in reality never sees anything but the table and the objects upon it.

The box opens of its own accord by means of a black thread attached to the lid. A pull upon the thread by a "super" standing out of range of the camera opens the box. In the second scene the smaller fairy, with the assistance of Princess Nicotine, pulls the tobacco out of the pipe. The smaller fairy then climbs into the bowl, disappears, and pulls tobacco over her. The Princess Nicotine returns to the tobacco box, climbs inside, closes the lid, raises it again, peeps out, laughs, and closes the lid again. To carry out this illusion, a corncob pipe and a tobacco box of gigantic dimensions are employed—the exact enlarged counterparts of the pipe and box lying upon the table in front of the man. By photographing only the two fairies and these huge properties and projecting the pictures upon the screen the spectators are apparently brought close to the table. Instead of tobacco hay is employed, which on the screen looks for all the world like tobacco.

Presently the man awakens. He reaches for his pipe and strikes a match. Try as he will, he cannot light the tobacco. He looks into the bowl. Snatching the magnifying glass, he examines the tobacco carefully.

The spectators suddenly take the place of the man, and apparently look through the magnifying glass with him; for upon the screen the magnified image of the pipe is thrown. A living fairy is disclosed peeping out of the big pipe, smoke rising around her. She laughs and points her finger. The effect is produced simply by photographing the girl in the large property pipe, and by blowing steam through the pipe so that it floats up around the girl and simulates smoke.

The scene is flashed back, and we see the man again at his table. He drops the magnifying glass, astonished, turns the pipe upside down, and knocks the ashes out on the table. He examines the tobacco through the glass. Again the enlarged image of what he sees through the glass is thrown upon the screen.

The inverted pipe is shown, immensely enlarged apparently, with the smoking tobacco spilled ex-

(Continued on page 10.)



The fairy shaken out of the pipe. The smoke is steam; the tobacco, straw.



The fairy within the bottle; an effect produced by double exposure.



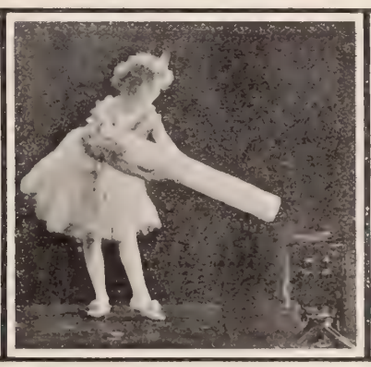
The fairy in the center of the property rose.



Some of the "properties" of the "Princess Nicotine."



The actor taking the cigarette from the fairy.



The fairy offering the cigarette to the actor.



The man beneath the table blows smoke through the rose.

MONTREAL, CAN.

Sunday Closing Question in Court—Movement to Bar Children From Shows at Night.

The validity of the Sunday closing law as it pertains to M. P. theatres is, at the moment of writing, still to be decided by the courts. Taking into consideration that the machine of justice is taxed to its limit with cases of all natures, and also the fact that there is a scarcity of judges to look after them, leads me to surmise that some time will elapse before the M. P. test cases will come up for hearing. In the meantime, about 30 per cent. of the shows are still doing business on Sundays, not molested by the police. However, the civil authorities take great pains to serve writs on the proprietors every Monday for infraction of the by-law. Thus batches of writs, involving much money in fines, are piilng up without any immediate solution of the vexed question in sight.

Besides this M. P. bogey there is still another which has arisen and which, if I may be permitted to venture an opinion, is to be quite formidable. Representatves of the Citizens' Improvement League, the Children's Aid Society and the Protestant and Catholic Board of School Commissioners have recently appeared before the local council and asked that a by-law, on the lines of that of New York city governing the attendance of children upon the M. P. theatre at night, be enacted. Dr. Adami, of the McGill medical faculty, in the course of his remarks, seemed to touch both sides of the question when he said:

"Judge Lafontaine and myself made a tour of these shows and we found them uniformly good; their moral character excellent, and there is nothing against them except that it is an unhealthy excitement for the children to be going so often, especially at night."

Among the other reasons brought forward by the deputation were that the shows over-excited the children at night, to their great physical and mental injury; that the shows were so cheap that they could go from one to another; that the moral tone of the children is lowered by roaming the streets at night; that school children become lax in attending to their studies.

The M. P. people have not, as yet, advanced any arguments to refute the above charges.

N. F. Meagher, recently bookkeeper of the Kleine Optical Co., at Montreal, has been appointed to take charge of the St. Johns, N. B., office.

Messrs. Baroquet & Thomas of the Wonderland Amusement Co., sold one of their places—the King Edward Palace—to Lowin Bros.

The Casino, motion picture and vaudeville house, has carried into effect two striking innovations, both of which look quite businesslike. It now gives four regular shows daily and has an attractively illuminated electric car traversing the important thoroughfares, and in addition, a band draws attention to the announcement of the change. The Casino is the first house to attempt this sort of advertising, and judging from outward appearances, it seems to pay.

One of the pioneer M. P. houses, the Starland, which is under the management of Mr. A. Richard, is keeping up its past record, and is catering to overflow houses. Mr. Richards, who has been connected with this theatre for several years, knows exactly how to treat his patrons and results show that he is quite successful in carrying out that task. This theatre has the first run of the Pathe films and the standard of its progarm is above the average.

Mr. Alex Saunders, Starland's popular singer, has been granted a vacation of a few weeks in recognition of his active and highly complimented work.

D. L.

NEW ORLEANS, LA.

Beginning Sunday, June 20, the Shubert theatre added high-class vaudeville to its picture program. Templer Saxe, who created the title role in "The Gay Musician," in his popular song creations, was the opening feature. A second act was the Juggling Mathieus in their sensational display of lightning dexterity. The Shubert gives three-a-day.

The natural reaction, or hot-weather slump, has hit the "independents" of New Orleans rather hard. In the early spring, after the Motion Picture Patents Co. began operations, the "independents" thought to help their declining business by engaging high-priced if not high-class singers, coon-shouters, lecturers, etc., and thus win some of the crowds that were daily patronizing the shows using licensed pictures. The natural thing happened; the public refused to be tempted by the coon-shouters and the rumor is now going about that the aforesaid shouters and lecturers have received their notices.

The contest is still on in the Common Council regarding the adoption of a proper ordinance for the prevention of immoral pictures at the picture theatres. At the last meeting what is known as the Humphreys ordinance was reported favorably after considerable debate. It provides that anyone found guilty of showing an immodest picture shall be fined or imprisoned. An attempt to establish a police censorship was defeated.

Fred W. Pearce, of the firm of J. Pearce & Sons, the Imported Film Supply Company, of New Orleans, will leave on July 1st with a party for an automobile trip to New York and Detroit. The party will go by way of Jackson, Miss., Memphis and Nashville, Tenn., thence to Cincinnati, Pittsburg, Erie, Buffalo and New York. After spending a few days in the metropolis they will tour through New York state to Detroit and from there return to New Orleans by rail.

The many friends of A. G. Shear will be pleased to learn that he is to have charge of the O. T. Crawford Film Exchange of New Orleans. Mr. Shear has long been connected with the Imported Film Supply Company, and has made a host of friends among the picture men of the South. The Crawford Exchange is fortunate in securing his services, as he is thoroughly familiar with conditions here and knows the exchange business from A to Z.

T. H. C.

LICENSED PICTURES SUPREME.

After several months of boasting on the part of its leaders and other interested individuals, the so-called "independent" picture movement is, if anything, worse off than when it was started. In the beginning the promoters had a beautiful theory as to how they were going to "bust the trust," and many fond hopes that their plans would succeed. Today it is their "beautiful theory" that is "busted," and the only hope they now entertain is that they may clear their skirts without serious loss.

Murdock, the optimistic leader of the so-called "independents," has discovered to his sorrow and chagrin that there were many rotten sticks in the pile of timber with which he undertook to build. He is outspoken in denouncing certain "independent" exchanges, alleging treachery on their part to the fair cause of "independence," and intimates that he will have to start all over again and build with material of his own choosing. The reason is that there is not the demand for the class of pictures which Murdock and his friends are importing, and other importers, wiser to the business than Murdock, have adopted a more economical way of securing copies of imported subjects than he. In other words, Murdock finds that he is unable to compete for the "independent" business.

An evidence of this is found in the report that Mr. Magerstadt and Mr. Murdock have requested Senator Lorimer to introduce any amendment to the tariff bill now being considered in the United States Senate, which will provide for a tax on "dupes" of foreign subjects made in this country, equivalent to the duty they are obliged to pay on the prints they import. More conclusive proof of the failure of the Murdock "independents" is not to be found.

Aside from this, there is the general complaint of exchanges and exhibitors that there is no certainty of a supply of good "independent" pictures. Those exchanges that are handling that class of pictures are offering them at all sorts of prices as low as fifty cents per reel. This gives the "independent" goods the stamp of "junk," which, as a matter of fact, it really is.

What remains for the exhibitor to choose from?

Why, the absolutely dependable supply of high-class licensed subjects; unequalled by any other product in the world; issuing with the regularity of clockwork each week to the number of eighteen superb reels.

So accurately does the system of issue of the licensed manufacturers work that they are able to announce weeks in advance of the date of issue just what the pictures will be, which gives the exhibitor all the time he needs to make his selections, so that he runs no chance of disappointing his patrons.

Is it not worth something to have back of you a supply of pictures as reliable and excellent as that which the licensed manufacturers provide?

Exhibitors appreciate the value of such a supply and all the wise and enterprising ones have secured that service from their exchanges. It is the kind of service that builds business and holds it against all competitors. Even the hot weather does not prevail against licensed pictures.

The result is that the number of licensed exhibitors has steadily increased during the past few months and, though there is certain to be a falling off of business during the months of July and August, the opening of the new season in September will see a greater number of licensed houses than ever before.

This is not guesswork, but a matter of knowledge of events certain to occur.

A DESPERATE DEVICE.

It is announced by the daily press that Senator Lorimer, recently elected to the United States Senate from Illinois, has undertaken to secure an amendment to the tariff bill now under discussion, which will have for its purpose the imposing of an internal revenue tax upon prints of foreign motion pictures made in this country. The inwardness of the proposition is revealed by the Chicago Daily News, which makes the following editorial comment upon the proposition:

> It is the theory of the protective tariff system that American industries should be shielded from foreign competition. At least, this is the way the doctrine has been preached for many years. It has remained for Senator Lorimer and some of his friends to undertake to use the taxing power of the nation to benefit a particular set of importers in competition with producers of American goods. This is a case of working the protective theory backward.
>
> Certain friends of Senator Lorimer, among them City Collector Magerstadt and a Mr. Murdock, are interested in the moving picture business and the importation of films. As importers they are required to pay a duty on each film they handle, whereas competitors of theirs import a single film, on which they pay duty, and then make copies of it, which, of course, are subjected to no import tax.
>
> Messrs. Magerstadt and Murdock want the law so changed as to require the payment by their competitors of an internal revenue tax upon all duplicate films made in this country from imported originals, this tax to be equal to the amount of the customs duty on the imported article. It is reported that Senator Lorimer will undertake to have incorporated in the tariff bill the suggestion of his friends, Magerstadt and Murdock.
>
> This proposition surely stands the protective tariff theory on its head. Is American labor, engaged in the reproduction of foreign films made by the pauper labor of Europe, to be weighted down with a tax in the interest of the film making industry on the other side of the Atlantic? . . . What is to become of the protective tariff theory if the doctrine underlying this suggestion be applied generally? Suppose the importer of foreign cloth should ask that cloth produced in this country be subjected to an internal revenue tax equal to the amount of the import duty? Where is this thing going to stop?
>
> Perhaps Senator Lorimer will reply that the essence of the protective tariff system is, as he understands it, to take care of your friends. If so he will be able to quote examples without end in support of that position.

Without a doubt this is the most ingenious proposition that has yet come from the camp of the "independents." That it should receive serious consideration from Senator Lorimer, even upon the grounds of friendship, is scarcely believable; yet we "see by the papers" that it is so, and that "friend" Lorimer will introduce an amendment. Whether the matter will get any farther than that is hard to say and more difficult to believe.

Besides the industry of printing motion pictures from foreign negatives there are, in America, hundreds of industries operating in practically the same manner. Indeed, the high priests of the protective tariff have pointed out as one of the beneficial effects of that system, the many factories that have been built in this country for the express purpose of making commodities, which, theretofore, were made by foreign labor, to the detriment of the American workman. The effect of such a tax as is suggested to "friend" Lorimer by Collector Magerstadt and "a man named Murdock," would be to depreciate the value of large investments in manufacturing plants devoted to the reproduction in this country of foreign articles.

The Daily News states the conclusions plainly in the remark that such a procedure would "stand the protective tariff theory on its head." The likelihood of its happening is remote.

One of the claims made is that foreign originals are superior to reproductions made in this country, which is probably true where the process of "duping" a positive film is concerned, but the claim has no grounds when the prints are made from the original negative, as is the case with the better class of foreign pictures sold in America.

The best example of this method is to be seen in the splendid Pathe pictures used for the American market. All of these pictures are made in America from negatives made in the Paris studios. To that extent Pathe Freres have developed a regular American industry as much entitled to the benefits of protection as any other in its line, and surely not to be burdened with an internal revenue tax as suggested by the "friends" of Senator Lorimer, who happen to be in the business of importing foreign film and find that they cannot do so successfully against the better home product.

BRIDGEPORT, CONN.

The Park City picture theatre at Stratford and Newfield streets, Bridgeport, Conn., has been undergoing extensive improvements. The rear has been extended to enable the capacity to be increased by 125 seats. A temporary curtain was put up in front of the work, so that there was no interruption of performances in the evenings on account of the alterations.

NEW WASHINGTON HEIGHTS HOUSE.

A new theatre for motion pictures is to be built at 260 West 145th street, New York city, by Martin Mayer. The cost of the new house is estimated at $30,000. It will have a frontage of 50 feet and will be 90 feet deep. The facade will be of white enamel brick with an ornamental porch with columns. The house will be called the Hendrick Hudson theatre, and will be one of the finest in New York.

IMPROVING THE TAVERN THEATRE.

Louis Rubens, manager of the Crystal Stairs and Tavern theatres at Joliet, Ill., is making extensive improvements in the latter house, which was closed for that purpose June 21. The improvements will cost about $7,000. A ventilation system will be installed, new seats put in and the house elaborately decorated.

Films of the Week

(See Advertisements for Release Dates.)

ESSANAY MFG. CO.

"THE BLACK SHEEP."—The story of the prodigal son is applicable to every age and day, and one never tires of hearing it told. It preaches as fine a sermon and tells as sweet a story of the lost son and his return as has ever been pictured. This latest Essanay release, "The Black Sheep," is a picture of a great soul-stirring story.

Daniel Roberts is the father of two youngsters of about the same age, yet vastly different in their moral make-ups. Frank is the model "Good Child" of the village, loved by his father and mother for his good behavior, while John is just the opposite, being unruly to his elders, always into mischief, and bringing mortification to his despairing parents.

Ten years elapse and we find John sowing his wild oats, while Frank obtains employment in a broker's office. While he stays late at the office nights, John entertains chorus girls at midnight suppers. Frank's conduct finally exasperates his father and one night when he comes home intoxicated he is ordered from the house and told never to return, until he has proven himself a man.

During the twenty years that follow Frank accumulates a vast fortune, but his extreme selfishness and miserliness causes him to neglect his parents, who are now growing old. Unable to pay the mortgage on their little home, the father and mother call at their son's Wall Street office with the hope of securing aid from him. They find the broker very busy, at first declining to give them audience and finally insulting the old gentleman by sarcastically handing him a small coin when the father tells him of their need. Cursing his son for his base ingratitude the father takes the mother away. Nothing is left for them but the poorhouse. They are taken there and given shelter, while their son, who had been such a model youth, lives in luxury, laughing at the scoring the newspapers give him for the ill-treatment of his aged parents.

But away out West John Roberts, now a millionaire mine owner, reads the news of his parents plight; his big heart melts and he makes all haste to return East. Going to the poorhouse, he makes himself known to his father and mother and takes them away, promising them a home with him.

When he hears the story of his brother's conduct, he resolves to punish him. Knowing the man's greed for money and power, at an opportune moment he steps into the wheat pit and arrays himself against the erstwhile Wheat King. This scene, "Brother Against Brother," is one of intense interest and excitement. Surrounded by money-mad brokers and speculators, the two brothers fight it out; John staking his rich mine against the vast wealth of his brother. At the stroke of the closing gong, Frank Roberts is no longer the King of Wall Street, but a penniless beggar.

The happy reunion of father, mother and their long-lost son make a pretty sequel to this most interesting picture. This is a story which will please every one in your audience, the photography is excellent, while it is splendidly interpreted by actors of exceptional talent.

BIOGRAPH COMPANY

"THE MESSAGE."—How a Baby Saves a Mother From a Perfidious Wretch.—One of the most truthful maxims is "When flatterers meet the Devil goes to dinner," and well he might, for the flatterer can work more deeds of villainy than any other criminal, for as Shakespeare says, "No rigor doth become black villainy, so well as soft and tender flattery." Hence, the smooth, persuasive reasoning of the city chap made a deep impression on the simple farmer's wife. Effie Harris had two apparently ardent suitors, David Williams, an honest, big-hearted farmer, and Harold Woodson, a summer boarder from the city. Effie wisely chose Dave, and we see the happy couple returning from their wedding and starting in on a happy simple life. Dave and Effie romp about the fields among the cows and sheep like a couple of wild children. Dave is comfortably situated and is able to provide his wife a pleasant, though modest home. For five years they are happy, indeed, a little child coming in the meantime to shed an extra ray of sunshine, but, alas! The Tempter appears in the person of Woodson, who returns, and with honeyed, flattering tongue poisons the mind of Effie and makes the grind of simple life decidedly irksome. Repeated entreaties on his part make the poor woman drift into the wrong path, so far as to listen to his persuasion. At length she almost decides to go away with him, but later she struggles against the inclination until a note telling her he will be at the old bridge to take her with him decides her. Leaving a note of farewell for her husband on the table she goes to the place of meeting. She has hardly left when baby, finding the letter, innocently taking it up, follows on, guided as if by the hand of Providence. Baby arrives on the scene and hands the letter to mamma just as Woodson drives up in an auto. What a powerful lesson this is to the poor woman. Who can resist the hand of the baby? For ever since the beginning we have harkened to the injunction "And a little child shall lead him." It is needless to add that the woman sees clearly the error of her way and resists before it is too late, leaving Woodson standing on the road perturbed and chagrined. This subject is in every way up to the Biograph standard of dramatic and photographic excellence, while the scenes, which are of decided bucolic nature, are the most beautiful ever portrayed.

"THE COUNTRY DOCTOR."—A Story of Temporal Deeds that Reap Spiritual Reward.—In the peaceful valley of Stillwater there is sunshine. All nature smiles as we make our way up the lane, lined on each side with blossoming trees and fragrant flowers until we come upon Dr. Harcourt, one of God's noblemen, seated on the veranda of his home, with his wife and little daughter Edith. All are care free and happy as we stroll with them through barley fields, lanes and daisy beds. It is indeed a beautiful sight, a trinity of souls, each living in the others' being. But the fates are jealous, and there are gathering clouds to shut out the radiance of their happy existence. Little Edith is taken very ill, and the Doctor is at first inclined to think his wife is unduly alarmed, but upon examining the child he realizes the illness to be serious indeed. So much so that it would be probably fatal for him to leave its side until the crisis is past. While so engaged, a poor woman of the village hurries to his home to enlist his services for her little girl, who she fears is at the point of death. Oh, God, what a situation—his own child needing his undivided attention most urgently, on the one hand, and duty on the other. Duty, that relentless deity of the honorable, which so often compels a self-sacrifice, beckons him on. Irresolute for a moment he at length goes, assuring his wife that he will be but a few minutes away. Arriving at the humle cabin of the woman he finds her child very ill, indeed, requiring speedy and unerring attention to save her. Meanwhile, Edith, his own child, has grown worse and the mother has despatched the maid to hurry him back home. When the maid arrives and tells him the conditions, he for a moment wavers, but then his duty seems clear to him. If he leaves the poor woman's child, death is inevitable, so he dismisses the maid with the word that it will only be a few minutes longer and then he will return. Little Edith sinks rapidly, so the maid is again sent. This time he is about to leave, as the child is out of danger and will recover. So he leaves the poor family, happy and relieved, to rush madly to his own home. What a contrast. There across the lifeless form of his dear child lays his moaning, horror-stricken wife. A slave of duty he yields the life of his own dear child to save the life of another's. The Valley of Stillwater is shrouded in darkness. Such are the temporal deeds that will find reward eternal.

EDISON MFG. CO.

"UP THE LADDER WITH TOM BOWLINE."—When Tom Bowline went into the navy he was resolved to mount to the very top of the ladder, and Tom was the sort of a boy to crystalize his dreams into actualities. He worked hard, studied much, went up through the various ratings in the enlisted stage until at last he attained his ambition—a commission and an honored place on the quarter deck. Incidentally, he also secured a dainty maid for a wife, but—ahem—that's anticipating the story.

The project to present Tom Bowline and his endeavors for a commission on the screen met with the warm approval of the United States Government and authority was given not only to use government navy yards and vessels, but officers and enlisted men wherever their services were necessary or desirable. It is a most unusual thing for such permission to be granted, but this is a story of the navy, by the navy, and its scenes are correct in every detail. It was produced under the sanction of the Navy Department, and in some of the incidents in the story several hundred men and officers are shown in naval tactics of all sorts.

The film begins with Tom's application for enlistment, and every stage of the process from this time on until he is a finished sailor is accurately depicted. He is shown with his mates practicing wig wagging, on the bridge, handling the great guns, at hammock exercise, going down in diver's armor and various other naval matters that have never hitherto been shown to the public.

In the course of his work he meets a pretty girl under romantic circumstances, saves her from drowning and when the commission he wins through earnest work at last comes to him, he weds the girl and his happiness is complete.

"A SQUEEDUNK SHERLOCK HOLMES."—Brilliant with sunshine, glad with the whispering wind coquetting with the leaves, yet it was only a scene of horror to H. Septimus Hunks, constable of Squeedunk township, b'gosh. On jutting rocks were drops of human blood, the grass was trampled and over there the mark of a woman's heel. With a mind trained to acute criminal observations through long experience in chasing delinquent debtors and arresting over-happy farmers who had supped too long of the cider when it was hard, he re-constructed at a glance the whole awful tragedy.

Love and hatred, there was the cause. He could even hear the frenzied woman's scream still lingering amid the sighing trees. Iron though he was, he shuddered at the horrible tragedy these mute rocks had gazen upon, and was off like a shot to arouse the countryside. His duty was plain. He would track down the perpetrators of this fearful deed and catch them ere the body of their victim was cold. He would prove to a palpitating world that the brains of Squeedunk were equal to any emergency.

Rallying his posse he soon found, with the help of Mehitable Higgons, more evidence. A blood-stained woman's handkerchief bearing the initial "H." Valiantly the band of heroes bore forth on the trail. It led through divers and devious ways, but they hung to it, even though the river itself sought to hide the criminal's tracks. Again and again they lost it, only to rediscover it each time. At last a great light dawned on the constable's brain—Squire Halpin. The "H" on the handkerchief. He had not held court that morning. The evidence was plain.

Torn though his soul was by this awful fact, yet he would not swerve. With his men and women of determination he invaded the squire's office just as the latter was uniting in marriage a young couple. He produced his evidence, the squire must go with him. With a laugh the girl wife sprang forward. The handkerchief was hers, her newly made husband had fallen on the rocks that morning and cut his hand, but here, when the reubens understood how their constable had been led astray, let us draw the veil.

"AN ABSENT MINDED CUPID."—Poor Harold. Love was a canker in his heart because his limited means would not permit him to dress in swell clothes, while his rival for Florabel's affections, the head clerk of the very office in which he worked, dressed in such elegant attire. It galled his clerkly soul to be thus contrasted in the fair one's eyes, but he persisted in his wooing despite the condition of his suit. Did he but have money how quickly he would administer a metaphorical slap on the head clerk's love wrist.

One portentous evening Harold determined his lady love should have a treat. He would dine her at a restaurant, but, alas, there was an overcoat needed. He bridged his trouble by borrowing one of Percy, a fellow clerk, and hied himself forth with Florabel to sup. Here his troubles began. An elderly gentleman, afflicted with absentmindedness, appropriated the overcoat as he went out and with it went all of Harold's small stock of money.

When he had finished dining what a situation Harold found himself in. No money to pay the bill. He was panic-stricken and Florabel was indignant. She was more, she was angered and when the head clerk, who chanced to be in the restaurant, came forward, she accepted both his financial assistance and his arm and Harold was left to think it over on the corner.

The elderly gentleman soon discovered his mistake, however, and returning forthwith, was not long in finding Harold. Harold's story was soon told and the elderly gentleman was touched. He would do something and he did. Although Harold knew it not he slipped a substantial sum in the overcoat pocket with a note signed "An Absent-minded Cupid," and Harold was placed on his financial feet and in a postion to ask Florabel to wed. She accepted him and in the morning what a dash he was able to cut in the office, oh, what a dash, indeed.

GAUMONT

(GEO. KLEINE)

"THE COIN COLLECTOR."—This series is a delightfully pleasing combination of magic and picturesque views, beautifully hand-colored. Seated before his iron chest is the aged coin collector fondling some of his prize specimens. He indulges in a light luncheon and then dozes off to sleep whereupon his trunk opens and one after another coins of ancient mintage appear and dissolve in turn into a scene illustrating some custom in vogue at that time by the respective nation.

After a number of delightful presentations have been rendered, the collector awakens. He fears he has been robbed and upon approaching his treasure box it opens and a group of lovely women, personifying the different pieces, appear, and a golden rain pours over the shoulders of the overjoyed money collector.

"RAISED IN THE COUNTRY."—Desiring to take a foreign trip Mr. and Mrs. Sapp have their child examined by a physician, who advises sending the mite to the country during their trip abroad. The servant suggests that she be given custody of the little one while visiting her daughter's farm.

Three years later the travelers return and their child is brought back to them, but it has assumed stupendous proportions and entirely beyond their control. The parents have manifold troubles and annoyances. Finally they determine to visit the doctor again and an operation by electro process to remove the excess avoirdupois is undertaken.

Excessively strong current being applied the child is reduced to a rag. An application of counter current results in the child regaining its normal proportions.

"VISIONS OF MOTHER."—Taking a walk with his mother the young man asks permission to go out and get acquainted with the world. As he is her only son she will not hear of him leaving her. The young man cannot overcome the desire to see the world and so leaves his home under a cover of darkness. The old lady is now left entirely alone, excepting for a servant. The young fellow meets with success and is having good times. He meets an actress with whom he falls deeply in love. One night he feels remorse at his having left his mother and when he goes to sleep he experiences a vision. His mother appears to him, and all the sorrow of her lonely existence. When he awakens he immediately resolves to leave his associates and return to his mother. He arrives at his home, but finds it locked and learns that his mother died of a broken heart while he was enjoying life in the midst of strangers.

"A BAD CASE."—This subject will give rise to unrestrained laughter and will infect your entire audience with the jovial microbe. A learned man is seen in his laboratory studying microbes. His friend enters and after exchanging saluations the visitor is proclaimed to be full of microbes. Through a microscope the victim is permitted to view the many microbes with which he is infected and as each microbe is displayed to the view of the audience, its exhibition creates wild applause. The microbes shown are as follows: Political Microbe, Functionary Microbe, Mother-in-Law Microbe, Chauffeur's Microbe. The poor man faints and the doctor of science laughs at his terrified friend. Bound to make a hit.

URBAN ECLIPSE

(GEO. KLEINE)

"THE PRETTY FISHERMAIDEN."—A beautiful drama enacted on the sea coast with nature's settings, which lend a grandeur and intense interest to the entire subject. Fickleness of man and a woman's jealousy are the principal features that fascinate throughout. The tourist, attracted by the beauty of an innocent fishermaiden, is seen to hold the hand a trifle longer than the paying for a purchase would call for ordinarily and the glow of the eyes give the observing wife occasion to pursue the husband. Her judgment does not fail her for she traces the man to the home of the maiden where both get an upbraiding. Not content with this she conspires with a sailor to dispose of her rival and for a fee the latter promises to do the deed. However, he only puts her in a boat and casts her adrift. She is later observed flying a distress signal and rescued, thus foiling the plot of a jealous woman.

"EXCITING STEEPLECHASE."—An intensely interesting and exciting series of views, depicting in a very vivid manner all the thrills and delights of a steeplechase. The attention of your audience will be riveted upon the screen for every inch of this subject. Many accidents occur to riders and horses and all details are faithfully reproduced. Excellent quality and perspective.

LUBIN MFG. CO.

"A GREAT WRONG RIGHTED."—To a summer resort comes a city chap to spend his vacation. He flirts with the fisherman's daughter and soon entices her to run away with him. They live together happily for many months until the mother of the



young man arranges his marriage with a rich heiress. Unfortunately the fisherman's daughter reads the letter of his mother, and with endearing words she begs him not to leave her. Tempted by the gold of his fiance, he throws aside the woman he loves to marry the rich heiress. But she is not to be cast away so easily. She stands before the church door and denounces her betrayer upon arrival with his intended. The young lady refuses to be married to him. The shame drives him from home and soon he sinks lower and lower.

The fisherman's daughter with her young child in her arms returns to her father who takes her back. Five years have passed. The little girl sells flowers to help support her mother. In a beer-garden she notices a man acting very queer. She sees him writing a note and drawing a revolver to end his earthly troubles. She prevents him from killing himself and is surprised to find that she saved her father's life. It is through her that her parents are reconciled, and that the great wrong which had been committed on her mother is righted.

"THE SIDEBOARD FOLDING-BED."—When leaving their home for their summer vacation the Professor forgets to lock the window. A tramp enters and is soon fast asleep in the new sideboard folding bed. In the meantime the Professor remembered his carelessness and sends his wife home to



close the window. She, seeing the tramp's clothes and thinking the Professor forgot them, carries them away. She then closes the folding bed and exits. The tramp finding the clothes gone, dons a suit of the Professors wife. He is seen leaving the house by the window and is chased by a policeman and a big crowd of spectators. Some novel chases continue the picture. Seeing no escape the tramp remembering the folding bed, runs to the house and locks himself up in the bed. He is pulled out, however, and caught in his own trap.

"ROOMMATES."—Ted and Fred are roommates and always ready to play tricks on one another. Fred lays a trap for his friend, but gets caught himself. Now Ted tries to come back. Meeting Fred's girl he invites her to supper. Fred tells her to accept and whispers in her ear a plan how to get even with Ted. When at the supper table, he



changes places with his girl, puts on her hat and cape, and surprises Ted when lifting his veil. A drugged cigar plays a part in the next trick. Now Ted gets an idea. He buys a giant fire cracker to frighten his friends when he is asleep. The surprise is mutual, however, as Fred had the same idea and the fire crackers go off at the same time.

KALEM CO.

"A SOLDIER OF THE U. S. ARMY."—We are proud of our flag and of the men who have taken the oath to defend it. The Army of the United States, while small, has reached a state of efficiency second to none in the world. The uniform with us is a badge of honor, and nowadays, at the recruiting station, only young men of good character and fine physique can hope to be enrolled. The Kalem Company, of New York, famous for its military pictures, has, in the production which we are about to show you, attempted to portray the life of a U. S. soldier of to-day. We will see how a young man enlists, his physical examination, his drills as a raw recruit and some of his experiences in garrison. Then we will see him depart with his regiment for the Philippines and finally we will have a series of realistic scenes, showing a skirmish with a band of rebels. We trust that you will be interested as well as instructed.

SCENE I.—Here we are in front of a U. S. recruiting office. Its appearance is familiar to us all. A fine young soldier, one of the regular detail in charge, patrols up and down—and now we see our hero, a fine country lad, strolling up. The young soldier points out the advantages of the life and argues his case so thoroughly that our friend decides to go in and enlist.

SCENE II.—Inside the recruiting office we find an officer of the regular army in charge and in his orderly we see the fine soldierly types of boy which make up the rank and file of the army. Now our friend comes in, stripped to the waist for his physical examination. First the officer examines his teeth, then takes his height and weight. He is satisfactory and is asked to sign the papers signifying his desire to join the army. He signs and is at once sworn in with the solemn oath of allegiance. Now he is a full fledged soldier and the orderly conducts him from the room. He will have a day or two to arrange his affairs and then his career will be started.

SCENE III.—And now we see the soldier boy's home. The time has come for the parting with the white-haired old mother, and with the final kiss the dear old lady nearly breaks down. But she bravely stifles her tears and says farewell as her only son goes away to join the army.

SCENE IV.—Now we are in a U. S. army post, standing in front of a row of barracks and we see a young drill sergeant with a squad of recruits—among them our young friend. They form what is known as "the awkward squad," and they are to be instructed into the first rudiments of soldiering. Of course they are very raw and the trained soldiers jeer at them from the barrack's windows as they clumsily march up and down, no two seem to be doing the same thing, and little wonder the sergeant is exasperated. Contrast the recruits with this stalwart young non-com. who swaggers by.

SCENE V.—Two or three months have now passed and our recruit has become quite a soldier. As we see him in his uniform he hardly looks like the country boy of our first scene. But what is this? He is rudely seized from behind. A squad of men rush up with a blanket and in a trice our friend is being tossed into the air. He is bruised and sore when they finally let him go. And as he ruefully rubs his elbow one young lad comes up and offers his sympathy. This is the beginning of a long and lasting friendship. Every soldier has a pal and these two boys will be pals from now on.

SCENE VI.—Here we se what is called "setting up exercises"—or Butt's calesthenics. This is usually done to music and is one of the prettiest and most effective exercises in a soldier's life. We can clearly recognize our friend in the near foreground.

Now we see the company afield—a practice march is on and the recruits are having a drill with the shelter tents.

And in the morning when the bugler is routed out for reveille, we see the sleepy boys crawling out of their tents and lining up for morning inspection and roll call.

Now we have some of the cavalry exercises for which the U. S. Army is famous. The horses are being trained to jump hurdles and some of the lads are practicing Grecian riding stunts and other novelties for special exhibition purposes. The horses are magnificent animals. Nowhere in the world will you find such fine horses as in the U. S. Army.

SCENE VII.—Barrack days have passed and at last orders have been received for the regiment to proceed to the front. Down at the tracks a crowd has gathered and the soldiers in campaign uniform march down for the entrainment. We see our young friend bidding farewell to his sweetheart and all waving their good-byes as the train slowly pulls out of the station bound for the coast.

SCENE VIII.—And now we come to real warfare. There has been an uprising in the hills and several companies have been sent to scatter or capture the padrones. As fights go, this is not considered very serious by the men of the army, but lives are always sacrificed in every struggle and we see the men falling as an occasional bullet finds its billet. A mountain gun is in action and a squadron of cavalry leads the charge. The boys bravely respond, driving the rebels from their stronghold. But alas, in the front of the fight has fallen our brave soldier boy and, his pal, also wounded, is at his side as his life's blood slowly ebbs away.

SCENE IX.—And as moonlight comes the litter bearers and the surgeons searching for the dead and wounded. They find our friend and his pal. A mumbled "good-bye, old man, send word to my mother,' is all that is said and the brave soldier boy is carried away to his long rest.

SCENE X.—Back in the hills of Vermont the old mother waits the return of her boy. As she reads her Bible her thoughts wander far away and she sees as in a vision, a lonely spot where the soldier boy's pal lays his last tribute on the solitary grave.

PATHÉ FRÈRES.

"A CHILD'S LOVE."—A man who is infatuated with a pretty actress spends most of his time in her company, thus depriving his own wife and child of his society under the pretext of being out of town on business. We see the feather-brained lover at the theatre dancing attendance upon the vivacious Miss while his unhappy family are alone, longing for him to come to them that they might share a part of his love. After sitting up half the night waiting for her husband's return the good wife becomes suspicious that there is some one else who has a greater hold upon his affections, so after putting the child to bed she gives vent to her wounded feelings.

The next night after dinner, when the man leaves the house, his little daughter follows him to see where he goes. He makes straight for a florist's, where he purchases a large bouquet, which he orders to be delivered to the home of his lady love.



His little child waits for the delivery girl to start out with the flowers and then she follows her direct to the home of the actress. Going up to the flower girl the child offers to carry the bundle up to their owner, and thus she gains access to the apartment of the woman who is making her mother's life so unhappy. When the youngster is presented to the Miss, she defiantly throws the flowers on the floor and reveals her identity. The woman is horrified to learn that her admirer is a married man, and, feeling a sense of duty, she writes a note telling him that she will see no more of him, and leaves it with the little girl to hand to her father. Soon the man puts in his appearance and is astonished to find his little girl facing him. The child hands him the note and after reading it he realizes his great mistake and returns home with her, where he vows to turn over a new leaf and in the future live to love his wife and child alone.

"SPANISH ARMY."—This picture is extremely interesting and educational, for it shows us at close range many incidents connected with the life of a Spanish soldier. In the first picture we get an excellent view of the Plaza in Madrid, where in the foreground is a magnificent altar upon which Mass is being celebrated in the presence of the devout multitude. We see the recruits taking the oath before the altar, after which each one passes under the flag, which he kisses with deep veneration. Then we get an excellent view of the army on parade, marching down the main street and presenting a most inspiring picture.

In the next picture we see the army in camp, where they are shown on dress parade and being put through their many war manoeuvers, which appear extremely realistic.

"TRAGIC ENDING OF SHROVE TUESDAY."—Shrove Tuesday (the day before Ash Wednesday) is celebrated in a most befitting manner in foreign



countries where the people hold large carnivals and enjoy high festivities before entering upon the tranquil season of Lent. This picture reveals a story of a man who, not contented with the love of his good wife, is lured by the splendor of the carnival, from her side to enter into the celebration and go about care-free, carrying on a flirtation with every pretty girl he meets. The good wife, who becomes lonesome at home, makes up her mind to enjoy a share of the gaiety, so after concealing her countenance behind a mask she starts out and joins the revelers. Realizing that her husband is unfaithful



to her, she keeps a close watch on his every action, and to her horror sees him stroll away to a remote part of the park with a pretty woman, where, seated on a bench, he makes ardent love to her. The wife, who has followed him, witnesses the whole procedure from her hiding place behind a hedge. In the course of the conversation between the lovers, the man takes a picture of his wife from his pocket, and after gazing at it, the young woman in a jealous rage tears it up. The faithful wife, whose feelings are wounded beyond measure, vows vengeance, so hastening off to a costumer, she disguises herself in man's attire, and hurries back to the merry throng. This time she finds her rival seated alone under the tree, so advancing in a friendly manner she strikes up an acquaintance with the coquette, the latter thinking that it is a young man who is addressing her. Soon the unfaithful husband returns to his place and to his horror finds his lady in the company of another man, and, becoming infuriated, he challenges his rival to settle their claim upon the affections of the young woman by the code of honor. The masquerader accepts the challenge, so after securing their seconds the rivals retire to a secluded spot where they face one another in a pistol duel. The handsome youth falls a victim to the first shot, and upon removing the mask the victorious combatant is horrified to find that it is his own wife whom he has mortally wounded. The good woman in her last words forgives the unfaithful husband for insults which he heaped upon her and passes away in his arms.

"TUNISIAN INDUSTRIES."—Pictures of travel in foreign countries are always sure to please, for so many American pictures continually show us scenes that are in close contact with our every-day life, and therefore we like a change in scenery and customs. In this interesting picture we see the natives of Tunis in their different enterprises, and it gives us an idea of the manners and customs of a race so far apart from the Anglo-Saxon. First we see the old wood carver at his work, making all sorts of beautiful objects. Then the scissor grinders, men weaving beautiful rugs, making rope, bamboo baskets, sieve making, and many more enterprises too numerous to mention. The last picture shows an old copper pounder, and his work is extremely artistic, as we see it at close range, and note with amazement the wonderful carving on the copper plate.

"THE LITTLE DETECTIVE."—After bidding his good wife and little girl an affectionate good-bye, a kind-hearted, honest man, who has charge of a concern where there is a lot of money intrusted to his care, leaves his home and goes to his place of business. Upon arriving at the office he begins his daily duties, but is unaware that a burglar is hiding in a box in the same room. The man busies himself around the office, and soon he unlocks the safe which contains the money. Having occasion to step from the room for a few moments, he gives the thief an opportunity to come from his hiding place and, after taking the money from the safe, the latter makes his escape. As the robber is leaving the building he accidentally bumps into the little daughter of the man whom he has just robbed, but the child in her haste manages to get a good look of the suspicious-looking character. The little one enters the office and hands her daddy a package, which he accidentally forgot, after which she hurries away to school. Soon the man has an occasion to go to the safe and, to his horror, discovers that the money is missing. He calls his employer and states the facts of the case, but can throw no light upon the affair, for he is positive that the money was in the proper place only a few moments before. His explanation has little weight upon the suspicious employer, and immediately he accuses the innocent man of taking the money and discharges him on the spot.

The crestfallen man returns to his home, where he is relating the incident to his family when the police officers enter and place him under arrest, taking him to the station house, where he is put through a scathing examination, after which he is locked up, charged with the theft.

One day as the little girl is on her way to the store she happens to meet the same fellow who bumped into her as she was entering her father's office, and feeling certain that he is the culprit, the little one does some detective work on her own responsibility. She follows the man and sees him enter his lodgings, after which she hurries to the police station, where she states her case, and soon the detectives are put on the trail of the suspected fellow. They come to the place and catching him unawares as he is counting the stolen money, place him under arrest and hurry him to the jail, where he is confronted with his little accuser. The child manages to retain her equilibrium and defiantly faces the culprit, making him admit his guilt. He is then thrown into a cell and the innocent man is liberated and once more joins his happy family.

"THE FAN."—In this artistically colored film, which is another masterpiece of trick photography, the public will enjoy a picture of rare beauty. In the first scene we are presented with an old wizard



who, in his efforts to entertain a charming lady, has a large fan carried in and placed in the center of the stage. Upon this fan appears various types of beautiful girls in numerous classic poses, and each transformation reveals a graceful and artistic tableau.

"THE WITCH'S DONKEY."—Four bold brigands going through the forest meet an old witch leading a donkey, and ever ready to perpetrate a theft, the dishonest quartet attack the old woman, and, after tying her to a tree, they take the donkey and hasten away to their cave in the mountain. Soon the old witch liberates herself and heaping curses upon her assailants, she finds her way to her lonely little hut.

The robbers tie the donkey in the stable and as one of the band is removing the blanket from the animal he discovers a note in the folds, and upon investigating reads that in one of the donkey's hind hoofs there is a key to a box containing a



large fortune. The fellows try to secure the key, but the donkey, who is under the spell of the witch, kicks and squirms in such a manner that they finally give up the task and liberate the animal. The intelligent old donkey makes a bolt for liberty and finds his way back to the home of the old witch, who gives him a hearty welcome.

"TRAINED FALCON."—In this extraordinary picture we are shown how a trained falcon is effectively utilized in hunting wild rabbits, thus eliminating the use of rifles in bringing down the game. In the first picture we see the party starting for the hunting ground, and arrived there they put a ferret into the hole to chase the rabbits out. A man holds the falcon and as soon as the animal makes a dash for liberty the falcon springs upon him, holding him fast in its clutches until the hunter liberates the victim from the throes of the ferocious captor.

VITAGRAPH COMPANY

"LED ASTRAY."—An adaptation of the widely known and universally popular melodrama, "East Lynne." The opening scene shows Carlisle entering with his bride, Isabel. The servants welcome them. Carlisle introduces his wife to Barbara, who is insanely jealous of her. Tea is served, and, at her husband's request, Isabel sits at the piano and sings. Five years pass by and the home is blessed with two children. The mother and father are observed in a pretty domestic scene as Barbara enters and speaks to Carlisle, who departs with her, leaving Isabel jealous and suspicious. Levison, who is in love with Isabel, enters and tells of his love. He is sternly repulsed, crosses to the window and, looking out, sees Carlisle and Barbara in the garden. The latter is weeping and Carlisle is endeavoring to comfort her. Levison calls Isabel to the window, and looking out, misconstrues her husband's actions, and, when Levison again urges his suit, she consents to elope with him. Leaving the villain for a moment, Isabel goes to the nursery, softly kisses her sleeping children good-by, offers up a prayer to heaven, then joins her companion below. After writing a note to Carlisle telling that she has gone forever, she leaves with Levison. Carlisle, returning shortly after, seeks his wife, and in doing so finds the note. He falls in a chair grief-stricken. The contents of the note are made known to all, and every one save Barbara is horrified. She is triumphantly happy. Some time later, in reading the paper, Carlisle sees his wife's name among those killed in a railway accident, and, believing himself free, he marries Barbara. Isabel, however, was not killed, and we find her with Levison, but very unhappy. Cruelty and neglect has been her lot. She picks up a paper, reads of her husband's marriage to Barbara and also sees his advertisement for a governess. She is heart-broken, but resolves to apply for the position. She disguises herself cleverly, applies and is engaged as governess. The sight of another woman occupying her place is more than she can endure. Her one consolation is in being once more with her children. The little boy is taken ill and no hope for his recovery is held out by the doctor. The mother-nurse attends her child devotedly, but sees the little one slowly fading away. Unable to longer conceal her identity, she removes the disguise, the little boy joyfully recognizes her, throws his arms around her neck in one last effort, then falls back dead. The mother is wild with grief, and, while mourning her loss, the other members of the family enter. She is heart-broken over the loss of her child and falls sick herself. She realizes that her end is near, and calls for her little girl and husband. The erring woman kisses her child and asks forgiveness of Carlisle, which he grants. She tells of her unjust suspicions and a pathetic reconciliation ensues, after which Isabel passes away.

"THE DRAMATIST'S DREAM."—A. Shakespeare Jay, a young dramatic author, writes a play entitled "The Hour of Detention," and invites his friends to a private reading of the same. They come and he reads to them for two hours. Some fall asleep, some are interested, while others pretend interest. At the end all congratulate him effusively and drink his health. He sends the play to a manager and awaits a decision with impatience. One morning, after receiving a batch of letters, but not the one



he desires, he falls asleep while smoking and begins day dreaming on his sofa. He imagines that he receives a letter from the manager accepting his play and promising $200 a week royalty. His friends meet him on the street and congratulate him. The first night audience cheer and throw flowers at him, the manager presents him with a watch as a token of his esteem, the leading lady crowns him with a laurel wreath, and afterward he entertains them all at supper, is toasted and responds with emotion. At this moment he is awakened by a knock at the door. The postman brings him his manuscript and a letter from the manager declining it. Disgusted with life, he tears up the letter and throws the manuscript into the fire.

"MINE AT LAST."—Helen and Jim Grant, her sweetheart, are enjoying a pretty love scene, when George Flint, a friend of both, comes down the road. He is also in love with Helen, but it is evident that Jim is the one preferred. The two men, who are about to leave for war, bid Helen good-by and go off together. We see the soldiers on their way to battle passing Helen's house. She throws a rose to Jim, waves a parting farewell, then breaks down and weeps.

In the camp George attends to the mail and succeeds in intercepting all the letters between Jim and Helen, causing each one to believe that they are neglected and forgotten. Flint, while in camp, has a very serious attack of heart trouble and, upon the doctor's recommendation, is granted a three months' furlough. He returns home, where the folks are surprised to see him. He visits Helen, tells of his illness and of his leave of absence. She offers her sympathy, and asks for Jim. George then tells her that her letters were received, that Jim ridiculed



them and told his comrades that he didn't care for her. Hearing this, Helen is furious and, when George tells of his love and asks her to be his wife, she accepts on the impulse of the moment. In due time the wedding takes place, but Helen shows plainly that she is not happy. George, elated over his success in winning Helen, mails a paper with notice of his wedding to Jim. The latter receives it, and, when he sees the notice, breaks down completely. At the close of the war we find the folks at home preparing a royal welcome to the returning soldiers. They arrive, and, when Jim sees Helen, he goes to her and asks why she never wrote him. She declares that she did, but that he never answered her letters. Then Jim realizes that Flint was the cause of their estrangement. He denounces Flint publicly. Helen is also of the same mind, and Flint, in passion, is about to strike her when Jim appears and prevents it. Another attack of heart failure shortly after kills Flint. Six months later Jim calls upon Helen, asks her to be his wife, and, when she accepts him, he fondly embraces her, saying "Mine at last."

"WEARYBONES SEEKS REST AND GETS IT."—This clever comedy pictures the trying experiences of Wearybones, who is afflicted with a chronic desire to sleep. While reposing peacefully on a park bench he is rudely awakened by a passing policeman and told to move on. The hobo wanders away, and finds a cozy nest beside a fence. The cops, in pursuing a burglar, jump on him and pound him until they discover he is not the man they want, then allow him to go. Weary comes to a field, spies a stack of straw, crawls in out of sight and



tries once more to sleep. Some boys, who have noticed the tramp, wait a few moments, then set fire to the straw, and Weary barely escapes with his life. He next takes refuge in a box alongside the road. Two lovers stroll along, sit down and disturb his slumber. In trying to escape, Weary upsets the box and again gets the worst of it. He passes a yard, finds a carpet nicely arranged for a nap, crawls beneath it, and is just dozing off when the women come out and beat the carpet. Again he is disturbed, walks down the street, stops at a back door of a house and asks for food. While the woman is getting it, the tramp falls asleep and refuses to be aroused, whereupon she dumps a pan of hot ashes over him, which brings Weary to his feet. He goes on his way and passes a spot where some men are preparing a blast. They yell at him, but the tramp thinks it a joke and laughs back at them. The blast goes off, Weary goes up out of sight into the clouds, and, coming down, falls through the skylight and on a bed where a man is sleeping. The man jumps up, runs for a policeman, but Weary stays on the bed, falls asleep and is only awakened when the policeman comes in and takes him off to jail. He is pushed into a cell and falls on the cot, where he finds rest at last.

SELIG POLYSCOPE CO.

"THE LION TAMER."—The world's greatest thinkers have from the dawn of time, considered love the strongest force in human nature, love brings out all that is best within us, and often jealousy born of the same impulse leads us to commit acts that no other force would develop. Our story deals with love and jealousy, the opening scene, "Supper time at the Hampton Farm," reveals to the auditor that Tom Weston and Frank Fairley, two farm hands, are both in love with Farmer Hampton's pretty daughter, Mary. She shows us that her favor is apt to be given to Frank, and Weston's clouded face betrays plainer than words, the gnawing jealousy that tugs at his heart strings.

Four weeks later we witness a meeting at the old school house lane between Frank and Mary. Tom also happens upon the scene and overhears Mary promise to become Frank's wife; he, however, determines to know from the girl if this promise is final, and seizing the first opportunity, demands an interview alone. High words follow and Frank's advent leads to a quarrel in which Farmer Hampton takes a hand. Tom's violent temper causes him to threaten both the girl and the man she prefers. Farmer Hampton discharges Tom and he leaves, vowing vengeance, and his strange method of fulfilling that vow, is a trick fate holds in reserve for all concerned in this little domestic story.

Six months have passed and things have not prospered with Weston, idleness, brooding, and strong drink have done their work and we find him traveling the dusty highway a tramp and an outcast. His wandering leads him to stop with others of a gaping crowd, who are watching the workmen of a country circus pitch their tents, and prepare to amuse the populace. A quarrel occurs between two of the laborers, and the owner of the show discharges the instigator. Tom applies for the vacancy, secures the job and joins the show. Six years later, the man's violent temper and daring disposition have at last found a fitting occupation. Tom Weston, "The Lion Tamer," the bills read. We see the former farmhand rehearsing his animals for the act he intends to use the coming tenting season. Our family group we met in the first scene are clambering into the old farm wagon, Mary and Frank with their little boy, Farmer Hampton and his sturdy wife, all bound for the circus, little dreaming of the tragedy the day will see enacted. The old fashioned one-ring circus of twenty years ago has passed away forever, and our picture from now to its startling conclusion illustrates faithfully scenes in and around a show of this kind.

"Old Enemies Meet."—Frank, with his wife Mary, who leads their little boy by the hand (his big blue eyes dancing with delight at the unwonted sights the circus holds) are passing the lion's den in the menagerie top, when a voice they both remember greets them, and Tom Weston, Mary's discarded lover stands there, garbed in the tawdry dress of a "lion tamer." "Don't you remember old friends, won't you shake hands; what a handsome boy—so like his father." Frank's surprise gives way to anger as he listens to the sneering words of his former rival, and quickly passing his wife and child on to her father, who is just ahead, he turns on Weston with outspoken manliness: "You are a poor excuse of a man, Weston, even if you do make a living cowing the poor brutes behind those bars. You threatened vengeance against a woman, a brave act truly. We have no desire to renew our acquaintance with a man like you, and don't you dare to speak to a member of our family again." And Frank rejoins the others.

Smarting under the deserved rebuke, Tom's anger grows. Suddenly a diabolical means of vengeance flashes across his brain. "I'll throw their brat into that cage." To think with this violent man is to act, and the startling events leading up to our final scene, tell so plainly in the picture that we prefer to leave the surprise this issue holds unheralded. Our record for perfection of realism and absolute fidelity to nature in picture production is stamped indelibly on the minds of every exhibitor in the motion picture field today.

And when we say that for novelty of action, and melodramatic thrills, no film we have ever released surpasses the "Lion Tamer." We know our word will be taken, and we say to you frankly, you can not afford to miss this issue. It will be a business-getter sure, and these are the kind you want and must have. "It's a Selig," that's the answer. "Ask anybody."

MONTGOMERY'S NOVEL EXPERIMENT.

Memphis Motion Picture Man Gives Prizes for Reasons Why He Should or Should Not Keep Open on Sunday.

A recent movement in Memphis, Tenn., to close picture shows on Sunday inspired Mr. F. Montgomery, owner of the "Two Majestics" in that city, to ask the public what they thought of the proposition. He offered two $10 prizes for the best letters written on either side of the question and, in the Memphis News Scimitar of June 24, he used a half page space to print a few of the best of the many letters received.

Mr. Montgomery explains that he received but three letters in favor of his houses closing on Sunday, while hundreds were received giving reasons why they should be kept open. The Film Index prints the prize winners on both sides of the question. The first is for the open house on Sunday:

By John M. Gregory.

Montgomery should be allowed to operate his moving picture show on Sundays, because in doing so he violates no law, and whoever tries to hinder him works a positive injury against the community by striking at an educational benefit that is as effective in its way as the public library.

He violates no law, because his places are now closed under a statute that forbids places of amusement from running on Sundays. The law is sweeping and excepts no place. But the law was made under conditions which do not apply to the moving picture show. When it was made, moving pictures were not in existence. It was passed primarily for theaters. This is shown by the fact that baseball is recognized, through custom, as an exception to the law. A theater is a room or hall where performances for amusement are given. To give a performance it is necessary to have performers. The moving picture shows have no performers.

The moving picture show is no more a place of amusement than is a library. The law is no more binding on a picture show than it is on a library. People, most of them, read books primarily for amusement. They imbibe knowledge by reading. But the library could not be called a place of amusement. If you close the moving picture shows, you must close the library.

If the moving picture show is contrary to the law, it is against the law to keep open the reading rooms of the Y. M. C. A. on Sundays. It is contrary to the law to keep open the church reading rooms. It is just as much against the letter of the law for a lecture to be given on Sunday as it is for a picture show to operate, because it is no more harmful to look at pictures than it is to read books, or to listen to lectures, or to hear band concerts.

The fact that an admission price is charged is accidental. The picture show is run for a profit just as lectures are given for the profit of some individual or some organization, religious or secular. Just as free band concerts profit the musicians that play.

Laws are made to prevent what is actually harmful or against the means whereby evil may come. The Sunday picture show is a positive good, just as the library is a positive good. It is harmful only when pictures that do harm are shown. Just as the library may be made harmful when evil books are on its shelves. The law is no more violated by Sunday picture shows than it is when libraries give out their books to be read on Sundays and charge a fee for doing so.

The moving picture show is the library of a certain class of people. They witness historical tabloid dramas in a picture form instead of reading of them in books. To close the picture show on Sunday, many people would be deprived of their right to learn on the only day which they can find time from their work to give to learning. If it is given to them in picture form, it is none the less good. Calomel works just as well if it is sugarcoated. The primary mind is always first reached by pictures.

If the picture show was called a library it could not be legally stopped. If the moving picture men organized their shows on Sundays into libraries and charged a fee for looking at the pictures on that day, they could not be legally stopped. The hindrance comes from the name it carries.

This is the best in favor of closing:

By R. A. Simpson.

Being an invalid, I have never been able to see your shows, but I have heard them spoken of very highly as being moral, instructive and humorous. It is good for any city to have such high-class places as yours, where any lady or child can spend an hour or two of pleasure without fear of witnessing offensive sights.

You should surely be thankful that you are blessed with health, strength, intellect and those high business qualifications that have enabled you to prosper and make your business such a success. These facts should not only be very gratifying, but satisfying. According to our country's laws and God's laws or commands, you have six days and nights for your work. That seems to be "tolerably" reasonable. If we look at His commands in the right way in that line, He is not so hard on us poor mortals after all; He only asks one day of all the seven He has created for us. But in unmistakable words demands that "Remember the Sabbath day to keep it holy; thou and thy household and the stranger within thy gates." Now, Mr. Montgomery, what are you going to do about it? It don't "look like" it would be so "awful hard" on you to obey, if you only consider what He has done for you.

I think you are laboring under a mistake when you claim it is the laboring class who wish to have the laws of God and man violated. I know of a number of honest hard-working men and their families who patronize your shows often on week days and nights whom you could not induce to attend on Sunday. They are God-fearing, God-worshipping, law-abiding people who are well satisfied with week-day amusements.

Now, Mr. Montgomery, I wish you all imaginable success and prosperity in your week-day business, but please think of "What will it profit a man if he gain the whole world and lose his own soul?"

Mr. Montgomery does not explain whether or not his experiment will have any weight with the authorities, but there is one thing certain: he has secured some excellent publicity.

RHODE ISLAND OPERATOR'S LICENSE.

The law licenseing motion picture machine operators in the state of Rhode Island went into operation July 1. It is based largely on the Massachusetts law but differs in one particular, requiring the licensing of both the operator and his assistant. These must first pass an examination conducted by two examiners, who in this city are Superintendent of Fire Alarms Gilbert S. Inman and Electrical Inspector Andrew A. Moffitt, acting for the insurance association. These men have fitted up a room at the central station with a switchboard and a rented moving picture machine, a big screen and other apparatus and there they are examining applicants for licenses to do business when the new law begins its work two weeks hence. Every machine used in a theatre or moving picture show must bear a brass tag prepared, or supplied by the fire commissioners, and each theatre must contain a police box. Some have already installed such boxes at considerable expense. Fines for violating any one of the commission's rules may vary from $20 for a minor offense to $500.

AMUSEMENT PLACE PROPRIETOR RESPONSIBLE FOR SAFETY OF PATRONS.

An important decision, in line with Mayor McClellan's recent efforts to assure the personal safety of patrons of the cheap amusement places, was handed down today by Justice Gildersleeve in the Appellate Term of the Supreme Court.

Nathan Weiner had sued for injuries suffered by the collapse of a balcony in a moving picture show in Rivington street, when forty people were hurt. The Municipal Court dismissed the case, and Lawyer Abraham Oberstein took an appeal. Justice Gildersleeve held the proprietor responsible, saying:

"The law is well settled that where a party in possession of premises throws the same open to the public for the purpose of gain, he implicitly warrants the premises to be reasonably safe."—New York Mail, June 30, 1909.

The policy of insurance through Mingle & Wood, 165 Broadway, New York, for the licensees of the Motion Picture Patents Company would protect an exhibitor in case of any accident, whether resulting from fire, alarm of fire, or panic. It would put the burden on the company and the company will defend any suit or suits brought against an exhibitor, whether groundless or not, and will bear all expenses, including costs taxed against the exhibitor. The premium for this insurance is so low that every exhibitor should take advantage of this unparalelled opportunity.

—DON'T WAIT UNTIL IT IS TOO LATE.

OMAHA PICTURE THEATRES "O. K."

Building Inspector Withsell of Omaha, Neb., has made a careful inspection of all the picture houses in that city and announces that they are complying with the law in every respect. This report is supplemented by that of City Electrician Michaelson, who says that, after a special investigation of all houses, he found no cases wherein the laws regarding wiring and film protection were not being observed. There are seventeen picture theatres in Omaha.

SAM LONG RETURNING.

Mr. Samuel Long, of the Kalem Company, is booked to sail from England, homeward bound, on the S. S. Mauretania, Saturday, July 3. This should land him in New York on Wednesday, July 7. Mr. Long is accompanied by Mrs. Long, and they had intended to extend their tour, but the tedium of European travel to novices, for this is Mr. Long's first trip abroad, was too much for them and they decided to adhere to their original plans.

PROVIDENCE, R. I.

If you have ever been in Providence, R. I., you will wonder how they manage to do it; but the town seems to be picture mad. Here is a brief glance of the programs of the five houses—a conglomeration of pictures, vaudeville and illustrated songs. They are getting the money, too.

At the Scenic Temple the week's program will include feats of strength by La Velle and Grant; a Yankee monologue by Senator Frank Belle, the constable of "Way Down East"; singing and dancing by Wood and Lawson, and illustrated songs by George Gunn. There will be new motion pictures.

At the Bijou Theatre this week the illustrated songs will be, "That's Why I Never Married," by Will Ford and the Bijou Trio, and "If I Only Had a Sweetheart," by Miss Hackett. The motion pictures will be "The Cricket on the Hearth," "Officer McCue," "Mr. Inquisitive," "The Sand Man" and "Little Miss Moffit" and "Simian Stone."

There will be four vaudeville acts at Bullock's Temple of Amusement this week. The songs of Coleman and Merton will be illustrated by drawings. Taylor and Taylor have a singing and talking act; Cunningham and Foley will be the dancers; Charles B. Watson is a German dialect comedian. Parker L. Burke will have new songs, and the pictures will be changed Monday and Thursday. The performance is continuous from 1.30 to 10.30 p. m.

This week at the La Serina Theatre, 375 Atwell's avenue, now under new management. Miss Andrietta, the Italian girl, will sing "They Don't Belong to Me." The Three Vinetts will offer "sensational acrobatic comedy," and "The Great Duplssie Handcuff King" will give an exhibition of diving into water handcuffed Monday at 12.15, near the theatre, and will do other feats on the stage during the week. There will be song and dance performers, and the moving pictures will be changed Monday, Wednesday and Friday.

Among this week's pictures at the Nickel Theatre will be "Annie Laurie," "The World's Largest Pigeon Farm," "Panther Hunting" and "How Jones Paid His Debt." The illustrated songs will be "Take Me Up with You, Dearie," "He's My Big Brudda-in-Law" and "Lovey."

LICENSED MANUFACTURERS.

As previously announced a meeting of the licensed motion picture manufacturers was held at the offices of the Motion Picture Patents Co. on Thursday and Friday, July 1 and 2. All members were present except Mr. H. N. Marvin, of the Biograph Co.

A number of matters relating to exchanges were considered and passed upon. Permission was granted Southern Exchanges to ship into Mexico. Borrowing between branch offices of exchanges was forbidden.

Other important matters, still under discussion at the time of going to press, will be announced next week.

ARMY AND NAVY.

On July 6 the Edison Manufacturing Company will release a subject entitled "Up the Ladder with Tom Bowline." This is an interesting story of the making of a sailor in the United States Navy, beginning with enlistment and taking the subject through all the various grades up to the time when Tom Bowline is pronounced an "A. B," and a competent "man o' war's man."

Quickly following this, on July 9, the Kalem Company will release "A Soldier of the United States Army," which shows how our "boys in blue" are trained from the raw recruit to the tried veteran—the finest soldier on earth.

These are pictures that every exhibitor ought to run. They will be a distinct sensation wherever shown, as everyone is deeply interested in the boys of the Army and Navy. Full descriptions in this issue.

PITTSBURG EXCHANGES GET TOGETHER.

Word has been received that the licensed exchanges of Pittsburg, Pa., have finally got together on an equitable trade arrangement and will stop some of the evils that have annoyed the exhibitor in that territory. The Pittsburg exchanges are Pittsburg Calcium Light & Film Co., Columbia Film Exchange, Duquesne Film Exchange and Pennsylvania Film Exchange.

The "independents" are about finished in the Pittsburg district and, with the licensed exchanges working in harmony, the date of the last sad rites may be expected at an early date.

FOR SALE.

First class moving picture theatre, only one other in the town. Have good reasons for selling and will sell cheap. Address,

TOM McCORMICK, Dearie Theatre, Gaylord, Mich.

Making Trick Pictures

(Continued from page 3.)

The girl leaps to her feet, laughs, throws a kiss, runs to the tobacco box, opens the lid, leaps in, closes the lid, raises it again. She and the Princess Nicotine point mockingly and laugh. In this transformation, the large property pipe is again used, and steam again serves as smoke.

Once more the scene is changed. The man is seen at his table. The lid of the box is just closing. It opens once more. The Princess thrusts out her arm, and waves it playfully. The lid closes, leaving the arm protruding. The man seizes it. He pulls what he supposes to be the arm, opens the lid, and to his surprise finds himself holding a large rose. He smells it, coughs and chokes; for smoke streams up from the center of the rose.

On the screen the film is reversed, so that the steam (apparently smoke) instead of rushing out of the bottle blows into it.

Astonished at the very remarkable behavior of the smoke the man picks up the bottle and looks at it. The fairy is dimly visible within. Again he picks up the magnifying glass and peers through. Once more the spectators take the place of the man, and apparently look through the magnifying glass. They see the girl in the bottle, turning around and leaping up and down, knocking at the glass. This effect of the girl in the bottle is produced by means of a double exposure. In other words, a series of pictures is taken of the bottle alone, and another of the little girl's reflected image on the previously exposed film. Naturally, the girl must not move without a prescribed area on her platform beside the moving picture camera; otherwise, her reflection would fall outside of the bottle.

tween two and three feet long, and are provided with paper heads which look for all the world like phosphorus in the camera.

When the scene is flashed back again to show the man at the table, the real matches (which have meanwhile been arranged in a pile) are shown blazing, with the fairy still bending down in the position of applying the match. The man seizes the seltzer siphon on the table, points at the blazing matches, looks through the magnifying glass. Again the spectators take the place of the man, and apparently look through the glass. They see the matches burning—this time the property matches—with a stream of water playing upon them, and the fairy falling backward and disappearing.

The final scene discloses the man squirting seltzer on the smoking matches, and in his anxiety to extinguish them completely deluging himself.

The effect of "The Princess Nicotine" when thrown



Blowing smoke at the fairy. In reality, the actor sees nothing on the table.



The fairy as the spectators see her. Steam serves as smoke.



The fairy entering the pipe with the assistance of the "Princess Nicotine."

The effect of the closing lid is produced by a fine black thread manipulated by a man out of range of the camera. What is apparently the Princess' arm is a miniature property arm. The transformation of the arm into the rose is produced by a "stop motion." In other words, the camera is stopped, a rose substituted for the arm, and the motion resumed. In throwing the picture on the screen the "stop" is of course omitted, so that a miraculous transformation takes place. The roses have a hollow stem, which is connected with a rubber tube passing through the box on the table. A man beneath the table blows smoke through the tube.

Once more the man seizes his magnifying glass and examines the rose. What he sees is again thrown upon the screen. The little fairy's head appears in the center of the rose, smoking a cigarette, and blowing the smoke laughingly. The rose, of course, is a huge property flower. Back the scene changes. The man drops the rose (a paper rose of natural size, frightened, and runs out. Presently the leaves detach themselves from the corolla, and commence to whirl around of their own accord toward the center of the table. Gradually they approach the center, and roll themselves up into a cigar. To produce this illusion, the "stop motion" is again called into requisition. Each leaf is carefully plucked by hand. The stage manager moves the leaves of the rose just so far and no farther, steps out of range of the camera, and another picture is taken; and so on to the end.

The man seizes the bottle by the top, and breaks the lower part with a hammer. The girl is revealed standing upon the box. She points to the man and throws him a kiss. Stooping, she produces, apparently from behind the box, a package of cigarettes. She opens the package, takes out a cigarette, and hands it to him. He reaches for it, takes it, lights it, blows the smoke at her, and looks at her through the magnifying glass. The effect of the girl standing on the box after the bottle is broken is again produced by means of the "stop motion," the girl appearing at the proper moment when the film is stopped, and motion being resumed when she is in position. The package of cigarettes which she produces is in reality a huge property package, as large as the girl herself. In the reflection it appears as small as a real package, so that the spectators are completely deceived. The cigarette which she removes from the package is a property cigarette, a yard long, and stuffed with hay. In the mirror it appears as small as a real cigarette. The effect of the man's taking the cigarette from her is again produced by means of the "stop motion," a real cigarette being substituted for the false.

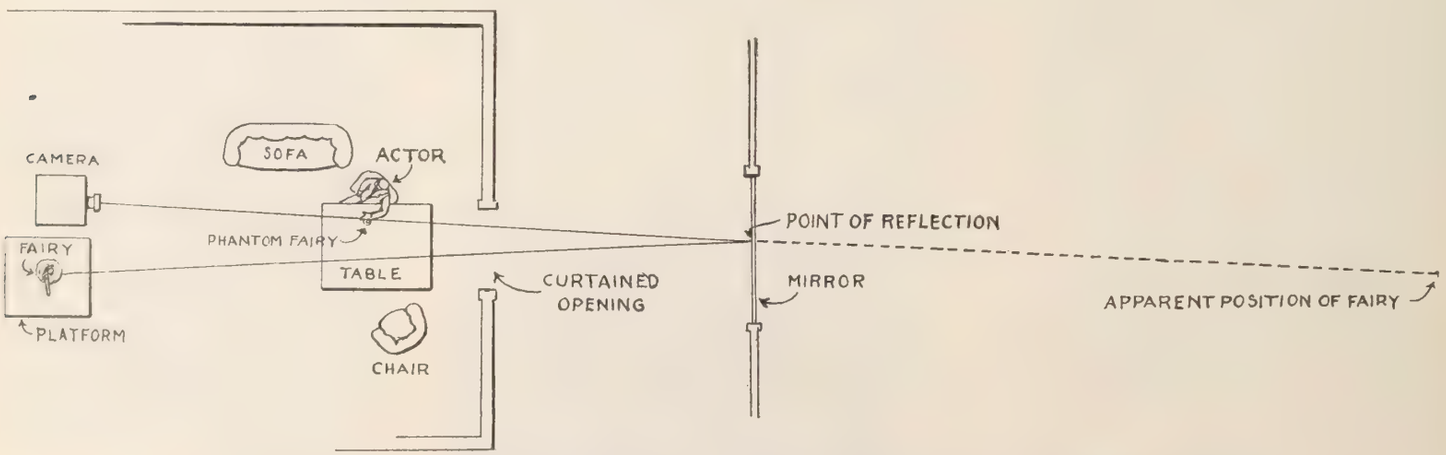
When the man picks up the magnifying glass to observe the antics of the fairy after he has blown smoke at her, the scene is again changed, so that the spectators apparently look through the glass. The smoke in the magnified image is really steam, the illusion being heightened because the fairy coughs,

upon the screen is so startling that it defies explanation by the uninitiated. The little fairy moves so realistically that she cannot be explained away by assuming that she is a doll, and yet it is impossible to understand how she can be a living being, because of her small stature. The illusion is heightened by the enormous size of the property cigarettes, matches and corncob pipe compared with the diminutive size of the fairy. Naturally, in enacting this photographic play it is most important that the two fairies should act their parts faultlessly. Thus, when the girl is shown in the bottle, she must never move outside of a certain square marked on the platform upon which she stands beside the camera. Otherwise, she would no longer be seen in the bottle, but outside of it, and the illusion would thus be destroyed.

Again, when she hands her property cigarette to the man, and he apparently takes it, she must hold her hand, and the man his hand, in the proper position, so that the real cigarette and false are superimposed.

IT WILL BE THE "IMP."

Carl Laemmle has found an appropriate name for his new motion picture company; it will be called "Imp." Yet some say that Laemmle lacks the sense of humor.



The stage setting of the "Princess Nicotine," showing the positions of the camera, mirror, and actors.

With the film flickering in front of the projecting lens at the rate of twenty pictures per second, the illusion is produced of a rose plucking itself apart, dancing upon the table, and molding itself into a cigar.

After the rose has thus miraculously metamorphosed itself, the man returns. He picks up the cigar and lights it. The smoke rises, and then whirls rapidly around. Presently a huge cloud of smoke rushes into the white bottle standing on the table. To produce the effect of smoke rushing into the white bottle, steam is blown from under the table through a hole in the bottom of the bottle.

shakes her fist and stamps her foot in rage. In the next scene the man is still shown blowing smoke. He takes a match, lights it, and holds it toward the fairy. She shrinks in fear. The man laughs, looks away, and blows out the match. In revenge the fairy stealthily creeps toward the match box. He watches her antics through the magnifying glass. In the magnified image the spectators see her opening the match box, taking out matches and piling them up. She strikes a match on the box, and ignites the pile. The match box shown in the magnified image is a large property match box. The matches themselves which the fairy piles up are be-

TWO STRONG MEN.

It is significant when men like Isman and Earle become interested in an industry, for they are the kind who are able to undertake big things and carry them through to success. What the motion picture business has long needed is men of means and high ideals to take an interest in the exhibition end. Men who have faith in the future of that branch of the business and are willing to invest capital.

Isman and his friends are not the sort who do much talking, but it would be no surprise should they make the announcement that New York would soon have a real high-class picture theatre.

PATHÉ FRÈRES FILMS

ALL TOP NOTCHERS

A CHILD'S LOVE

COLORED

Mon., July 5, 1909 — **LENGTH 524 FEET**

Tragic Ending of Shrove Tuesday

COLORED

Wed., July 7, 1909 — **LENGTH 459 FEET**

Week of July 5	Length
Spanish Army	442
Tunisian Industries	426
The Fan. (Colored)	213
The Witch's Donkey	443
Trained Falcon	403

Week of June 28	Length
A Western Hero. (Colored)	410
Psyche. (Colored)	935
The Bogey Woman. (Colored)	394
Book Taught Hypnotism	315
Determined Wooer	390

THE LITTLE DETECTIVE

Fri., July 9, 1909 — **LENGTH 774 FEET**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street



AMONG THE EXHIBITORS.

Charles A. Hines of Florence, S. C., has installed a picture show in the rear of his store on West Evans street.

The Wilson Amusement Co., of Baltimore, Md., will build a picture theatre at South Gay and Baltimore streets.

James H. Whitney is building a picture theatre on North street, Bennington, Vt.

Joseph Berthiaume and Daniel Paul, Jr., of Spencer, Mass., have dissolved their partnership in the picture theatre at that place. The present location was made untenable by law. Mr. Berthiaume will build a new theatre for himself, which will be ready about Sept. 1.

W. A. Powers of Marion, Ind., has bought the Fern picture theatre at New Castle and is now in possession.

L. A. LaBlonde has sold his Star picture theatre at Beatrice, Neb., to C. C. Farlow and H. A. Miller.

The Eastern Amusement Co. has secured control of the Pearl theatre at Phillipsburg, Pa., and changed the name to the Gem.

P. P. Miller has bought the picture theatre on Fourth street, Martins Ferry, O.

The Palace theatre, of Hazleton, Pa., opened with a five-reel picture program on June 19.

Rus Smith and L. L. Cunningham, now operating a picture theatre in the Faurot opera house, Lorain, Ohio, will open a store show in the same place in August.

L. H. Carr, the motion picture man of Ponca, Okla., has opened an "airdome" just east of the opera house for the summer business.

Moran Brothers, of New London, Conn., have closed their Nickel theatre for repairs. It will re-open in August.

Dexter Brothers have opened a picture theatre in the Pletke building, Winona, Minn.

Kidd & Flippo have sold the Amuzu picture theatre at Roanoke, Va., to Frank O. Webber.

A. C. Jones of Derby, N. H., has purchased the Elm Street theatre at Nashua, N. H., and will operate it as a picture theatre.

Lincoln, Ill., is to have a new Bijou theatre costing 23,900. It will be on the site of the present house.

George Fletcher has opened the Ramsdell theatre, Manistee, Mich., as a picture theatre.

J. A. Lemieux of the Scenic theatre, Thompsonville, Conn., has added vaudeville to his picture program.

John T. Kearney is building a picture theatre at 1338 L street, N. W., Washington, D. C. The estimated cost is $1,500.

Work on the Royal picture theatre, St. Joseph, Mo., has been commenced. The cost is to be $10,000.

Claude and Clarence Miller have opened a picture show in the Victoria opera house, Dayton, Ohio.

Powell Brothers are building a picture theatre at Northampton, Pa. It will be completed by Sept. 1 and will seat 500 people.

The C. A. Sasse Co., of Scranton, Pa., have purchased the interests of the Cole Amusement Co. in the picture theatre at Avoca, Pa. Mr. Sasse is operating two picture theatres in Scranton.

Chandler & Lipsett have bought the Grand vaudeville theatre at Peru, Ind., and turned it into a picure theatre. They also own the Palace theatre in the same city, and report that the two houses are doing a good business with licensed pictures, in spite of the hot weather and "independent" competition at the opera house.

Jess Towner is manager of the Ideal, a new picture theatre in Jackson, Mich. He is giving a good program to large audiences.

Manager George Middleton of the Mozart picture theatre, Elmira, N. Y., is operating the picture show at Eldridge Park, Elmira's Coney Island.

Frank Green, proprietor of the airdome at Vincennes, Ind., has opened the Fountain Airdome at Indianapolis, Ind., with picture and vaudeville. It seats 700 people and is cool and cozy.

NASHUA, N. H.

A. C. Jones, of Derry, N. H., has purchased the old Elm street theatre, Nashua, N. H., and after making several changes, will open it as a picture theatre. The changes will include the opening of additional exits and the installment of an asbestos curtain. The front will be improved with a corrugated iron vestibule and canopy and new carpets will be laid and the whole interior painted and renovated. It is Mr. Jones' intention to make the place one of the coziest in New Hampshire. He has had considerable experience in the moving picture business, having been connected with the first show of the kind established in Maine. He has more recently been manager of the scenic theatre in Derry.

NEW THEATRE FOR WEBSTER CITY, IA.

E. H. Martin, of Webster City, Ia., has let the contract for the construction of the new Unique theatre building on Second street. The contract price is $9597. The building will be a two-story brick structure with all modern conveniences and the ground floor construction will be especially designed to furnish the best equipment and accommodations for the moving picture business.

Work was begun June 21, and the building is to be ready for occupancy October 1.

BENEFIT AT THE ARC.

Manager Louis Klene of the Arc picture theatre, Lafayette, Ind., turned over his house to the Charity Organization Society on June 28 and 29, the proceeds of which days were devoted to the relief of the widow and children of the late Harry Ruddy of that city, who committed suicide, leaving his family in destitute circumstances. Special pictures were secured for the occasion, and a large sum was realized. Mr. Klene was greatly commended for his generous action.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, July 6

LED ASTRAY

A meritorious adaptation of the popular melodrama "East Lynne"

Length 565 Feet

The DRAMATIST'S DREAM

A young author writes a play and sends it to a manager for approval. He dreams that it has been accepted on a big royalty. On the first night it proves an immense hit, he is forced to make a speech, is showered with congratulations, dined and wined. He is awakened by the postman, who hands him the manuscript with a letter declining it. He is so disgusted that he tears it up and burns it.

Length 390 Feet

Saturday, July 10

MINE AT LAST

Jim Grant leaves his sweetheart, Helen, to go to war. A comrade, Geo. Flint, who also loves the girl, manages to intercept letters between the lovers. After an attack of heart failure, Flint is granted a furlough, and returns home, when he succeeds in estranging the pair and inducing Helen to marry him. Upon Jim's return home the villainy is exposed. Flint is publicly denounced. The shock brings on another attack of heart failure, from which he dies. Shortly after, Helen, realizing that both were victims of cruel deception, becomes Jim's wife.

Length 610 Feet

Wearybones Seeks Rest and Gets It

A series of laughs, picturing the vain attempts of Wearybones to take a sleep.

Length 305 Feet

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 100 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

The Edison Kinetoscope and Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

EDISON FILMS

A FEATURE FILM FOR THE FOURTH OF JULY SEASON

"THE MAN WITHOUT A COUNTRY"

A Free Dramatization of Edward Everett Hale's Great Novel.

Released, June 29, 1909

A FASCINATING STORY. A WONDERFUL LESSON IN PATRIOTISM

The greatest war scene ever staged. An engagement between imposing frigates at sea. The quarter deck and the great guns during the nerve tensing action. The battle lust and the roar of conflict. "Old Glory" nailed, 'midst shot and shell, to the wave tossed mast. Scenes, thrills and dramatic interest without a parallel.

A magnificent play, splendidly acted, leading up to a dramatically powerful climax that will bring cheers from any audience.

The film you must have and have early. Your patrons will discuss it in their homes. They will advertise it where they work. It will bring crowds of new faces to your theatre.

No. 6477 Code, VERLIESSES Approx. Length, 1000 feet

OTHER NEW SUBJECTS

Released, July 6, 1909

UP THE LADDER WITH TOM BOWLINE

An interesting story of the United States Navy, showing how men are received after enlistment and every stage of the process until they become finished sailors. This film is made with the approval of the United States Government and every facility of the Government Navy Yards and vessels was afforded our company in making the original pictures.

No. 6480 Code, VERMILY Approx. Length, 1000 feet

Released, July 9, 1909

A SQUEEDUNK SHERLOCK HOLMES

A laughable film, showing how a country constable, with the instinct of a true Sherlock Holmes, followed up an imaginary crime. A realistic travesty on the ambitions of the typical country constable.

No. 6481 Code, VERMINACAO Approx. Length, 500 feet

Released, July 9, 1909

AN ABSENT MINDED CUPID

A comedy subject. Harold borrows an overcoat to take his lady friend out to dine. The borrowed garment was put on by an absent minded old gentleman, causing Harold much distress when he discovered the fact. The absent minded old gentleman, however, discovered his mistake and assuaged Harold's feelings in a most satisfactory manner.

No. 6482 Code, VERMINAMUS Approx. Length, 500 feet

NEXT WEEK'S SUBJECTS

Released, July 13, 1909

THE SECRET OF THE LOCKET — Dramatic

No. 6483 Code, VERMINARIA Approx. Length, 915 feet

Released, July 16, 1909

CAUGHT by the COUPON CRAZE — A Merry Farce

No. 6484 Code, VERMINATE Approx. Length, 475 feet

Released, July 16, 1909

THE EGYPTIAN MYSTERY — A Comedy of Tricks

No. 6485 Code, VERMINDERN App. Length, 525 feet

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

Gaumont Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Tuesday, July 13th, 1909

ONLY A DREAM

Magic . . . . Approximate length 466 feet

A SURE CURE

Comedy . . . . . Approximate length 486 feet

Release, Saturday, July 17th, 1909

IN THE HANDS of the ENEMY

Drama . . . . . Approximate length 737 feet

THE LOST TIE

Comedy . . . . . Approximate length 225 feet

Urban-Eclipse Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Wednesday, July 14th, 1909

CONCHITA, the Spanish Belle

Drama . . . . . Approximate length 545 feet

The Wizard's Walking Stick

Magic . . . . . Approximate length 420 feet

Write for Advance Film Descriptions

George Kleine

IMPORTER OF

Gaumont and Urban-Eclipse Films

52 State Street
CHICAGO, Ill.

19 East 21st Street
NEW YORK

BIOGRAPH FILMS

Trade Mark

Trade Mark



THE MESSAGE

RELEASED JULY 5, 1909

THE MESSAGE

How a Baby Saves the Mother from a Perfidious Wretch

A beautiful and touching dramatic subject of the bucolic type, telling the story of how a little baby saves her mother as she is about to drift into the wrong path. The plot unfolds in a succession of the most attractive rustic scenes ever photographed, and the film is in every way up to the Biograph standard of dramatic and photographic excellence.

LENGTH, 944 FEET

RELEASED JULY 8, 1909

THE COUNTRY DOCTOR

Story of the Temporal Deeds that Reap Spiritual Reward

The Country Doctor, a slave of duty, is called from the bedside of his own sick child to give aid to the child of a poor neighbor. He saves the neighbor's child from death, but loses his own child by the noble sacrifice. The subject is one of impressive realism, and sure to strike deep into the hearts of the spectators.

LENGTH, 942 FEET



THE COUNTRY DOCTOR

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO

11 East 14th Street

New York City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
July 8	The Country Doctor	Drama	942
July 5	The Message	Drama	944
July 1	The Necklace	Drama	969
June 28	The Way of Man	Comedy	986
June 24	The Peachbasket Hat	Com.	666
June 24	The Mexican Sweethearts	Dram.	309
June 21	Was Justice Served?	Dram.	962
June 17	Her First Biscuits	Com.	514
June 17	Faded Lilies	Drama	481
June 16	The Son's Return	Drama	993

EDISON CO.

July 9	An Absent Minded Cupid	Comedy	500
July 9	A Squeedunk Sherlock Holmes	Comedy	500
July 6	Up the Ladder with Tom Bowline	Dis.	1,000
July 2	Parted on Their Honeymoon	Comedy	690
July 2	He Wouldn't Go Under a Ladder	Com.	305
June 29	The Man Without a Country	Drama	1,000
June 25	An Affair of Art	Farce	500
June 25	The Whole World Kin	Drama	500
June 22	The Lost Invitation	Com.	1,000
June 18	Closed On Sunday	Com.	840
June 18	How the Tramp Got the Lunch	Com.	160
June 15	A Rural Tragedy	Drama	1,000
June 11	Buying Manhattan	Hist.	400
June 11	The Boots He Couldn't Lose	Com.	600

ESSANAY CO.

July 7	The Black Sheep	Drama	1,000
June 30	The Tramp Story	Drama	750
June 30	A Case of Seltzer	Comedy	250
June 23	The Curse of Cocaine	Dram.	900
June 16	A Hustling Advertiser	Com.	550
June 16	The Little Peacemaker	Com.	450

GAUMONT.

July 10	Visions of Mother	Drama	664
July 10	A Bad Case	Comedy	314
July 6	The Coin Collector	Novelty	493
July 6	Raised in the Country	Comedy	502
July 3	The Hand Bell	Comedy	420
July 3	The Sunny South of France	Travel	535
June 29	Saved from the Flames	Drama	453
June 29	No Appetite for Dinner	Comedy	430
June 26	The Wrong Medicine	Drama	502
June 26	Stung by a Bee	Com.	377
June 22	A Good Hearted Policeman	Drama	572
June 22	Troublesome Lamppost	Com.	357
June 19	The Cry From the Well	Drama	812
June 15	Hunted to the End	Drama	717
June 15	A Paying Business	Com.	285
June 12	A Strong Diet	Comedy	598
June 12	Historical Fan	Scenic	278

KALEM CO.

July 9	A Soldier of the U. S. Army	Dis.	950
July 2	The Japanese Invasion	Military Drama	950
June 25	Famine in the Forest	Drama	745
June 25	Never Again	Com.	135
June 18	A Priest of the Wilderness	Hist.	735
June 18	Mardi Gras in Havana	Scenic	
June 11	The Little Angel of Roaring Springs.	Drama	565
June 11	The Mystic Swing	Comedy	385

LUBIN MFG. CO.

July 8	Room Mates	Comedy	335
July 8	The Side-Board Folding Bed	Comedy	595
July 5	A Great Wrong Righted	Drama	810
July 1	The Old Army Chest	Drama	930
June 28	Mary Jane Visits Her Country Cousin	Comedy	200
June 28	The Oysterman's Gold	Drama	720
June 24	Saved by His Sweetheart	Dram.	440
June 24	The Hypnotic Cure	Com.	385
June 21	The Story of Two Lives	Dram.	975
June 17	Flossie's New Peach Basket Hat	Com.	275
June 17	Curing a Jealous Husband	Com.	650
June 14	Through Shadow to Sunshine	Drama	885

PATHE FRERES.

July 10	Trained Falcon	Sport	403
July 10	The Witch's Donkey	Comedy	443
July 9	The Fan	Trick	213
July 9	The Little Detective	Drama	774
July 7	Tunisian Industries	Educa.	426
July 7	Tragic Ending of Shrove Tuesday	Drama	459
July 5	A Child's Love	Drama	524
July 5	Spanish Army	Descriptive	442
July 3	Book-Taught Hypnotism	Comedy	315
July 3	Inspiring Sunset	Scenic	289
July 3	Determined Wooer	Comedy	390
July 2	The Bogey Woman	Magic	394
July 2	Fun With a Manikin	Comedy	587
June 30	Psyche	Colored Novelty	934
June 28	A Western Hero	Comedy	426
June 28	Broke Again	Comedy	535
June 26	Joan of Arc	Drama	800
June 25	Assortment of Aeroplanes		456
June 25	An Affair of Honor	Com.	440
June 23	The Grandfather—Dramatic Film d'Art		1,062
June 21	For His Daughter's Sake	Dram.	836
June 19	Poor Little Kiddies	Drama	443
June 19	Good Birthday Present	Com.	338
June 19	Making Lace	Industrial	197
June 18	Mixed His Dinner Dates	Com.	623
June 18	Looking for His Umbrella	Com.	361
June 16	The Reckoning: Dramatic Film d'Art		666
June 16	Strenuous Sneezer	Com.	269
June 14	The Dog Detective	Com.	659
June 14	Cupid's Four Darts	Novelty	262
June 12	Skylight Theatre Seat	Com.	289
June 12	Rapids and Falls of Tannfossen, Sweden,	Scenic	390
June 12	His Lucky Day	Com.	295
June 11	A Woman's Intrigue	Dram.	476
June 11	Snake Skin Industry	Edu.	492

SELIG POLYSCOPE CO.

July 8	The Lion Tamer	Melodrama	975
July 1	Ben's Kid	Western Comedy	1,000
June 24	A Country Girl's Peril	Dram.	1,000
June 17	In the Sultan's Power	Drama	1,000

URBAN ECLIPSE.

July 7	The Pretty Fisher Maiden	Drama	589
July 7	Exciting Steeple-chase	Sport	361
June 30	The Phantom Sirens	Drama	727
June 30	Rulers of the World	Novelty	265
June 23	Winning a Princess	Dram.	636
June 23	Mrs. Simpson's Attractiveness	Com.	272
June 16	The New Footman	Com.	569
June 16	Modern Algeria	Trav.	396

VITAGRAPH CO.

July 10	Mine at Last	Drama	610
July 10	Wearybones Seeks Rest	Comedy	305
July 6	Led Astray	Drama	565
July 6	The Dramatist's Dream	Comedy	390
July 3	Washington Under the British Flag	Dram.	990
June 29	Washington Under the American Flag	Drama	995
June 26	The Old Organ	Drama	527
June 26	Troubles of an Amateur Detective	Com.	420
June 22	The Duke's Jester	Drama	945
June 19	The Plot That Failed	Com.	485
June 19	A Maker of Diamonds	Drama	490
June 15	The Foundling	Drama	1,000
June 12	A Romance of Old Mexico	Drama	530
June 12	Caught at Last	Comedy	440

NEXT S and A FILM ISSUE

ORDER QUICK OUR

NEXT RELEASE

THE

Black Sheep

(Length, Approx. 1000 Ft.)

READY
Wednesday, July 7th

ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ills.

KALEM FILMS

UNSURPASSED IN PHOTOGRAPHY

Issue of July 16, 1909



A TRUE STORY OF THE CIVIL WAR

LENGTH 850 FEET

"The Escape From Andersonville"

Not a war drama, but an exact reproduction of one of the most thrilling and best known episodes of the Civil War. Showing the interior of the prison stockade, the digging of the tunnel, the escape, the desperate flight through the swamp, the capture of a Confederate locomotive, the blowing up of the railroad bridge and the final home coming of the survivors. **A great theme magnificently handled.**

Free Descriptive Lecture to All Applicants

KALEM COMPANY, Inc.
EASTMAN KODAK BUILDING
235-239 W. 23d St. New York City



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying case for mechanism, together with **adjustable Bicycle Steel Legs** to extend over five feet high. **$150**

Released July 5th

A GREAT WRONG RIGHTED

A fisherman's daughter has run away with a city chap who leaves her to marry an heiress. He is refused, however, when the true facts are known. He now follows the road to ruin, and is saved by his own little girl, who brings him back to his erstwhile love.

Length, 810 feet

Released July 8th

THE SIDEBOARD FOLDING BED

The sideboard is the tramp's undoing and in the folding bed he is caught after many lively chases.

Length, 505 feet

ROOMMATES

Ted and Fred are roommates and always ready to play tricks on one another. The surprises are mutual, as each one tries not to be outdone by the other one.

Length, 335 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

$2 Gets the FILM INDEX for One Year. The Only Reliable Guide for Licensed Pictures Published



You require a good show.
Therefore, a good film service.

At a consistent price.
Try our service—*it's good.*

Geo. K. Spoor Co.

(Incorporated)
"RENTERS OF FILM"
62 NORTH CLARK STREET
CHICAGO, ILL.

SEEING IS BELIEVING.
A look at our

Exclusive Independent Film Service

will convince the most skeptical that we can deliver the goods. Communicate with us at once on our **HOT WEATHER PROPOSITION.**

MULLIN FILM SERVICE

Syracuse, N. Y. Scranton, Pa.
Minneapolis, Minn. Kansas City, Mo.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler

INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

The Film Index

is Received
and Read
by More
Picture Theatre
Managers
than any other
publication
that prints
Motion Picture
Information.

It Gets
Results for
Advertisers,
Too.

The Emblem of

PROSPERITY

THE DIAMOND

Why not be able to wear them?
You can if you order

SELIG'S NEXT

THE LION TAMER

Best Melodrama in Years

Released
JULY 8th, 1909

Code Word "Lion."
Length, 975 feet.

Order from your nearest film exchange. They all rent Selig's Films.

THE SELIG POLYSCOPE CO.
(INC.)
45, 47, 49 Randolph Street
Chicago, Ill., U. S. A.

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

JULY 17, 1909
WHOLE NUMBER 169



BIGGEST AND BEST

sounds familiar, that phrase, doesn't it? You have heard it before. Every good Moving Picture exhibitor is saying it now about the PITTSBURG CALCIUM LIGHT & FILM COMPANY and their PREMIER FILM SERVICE.

Your success is assured if you will install our film service. SO BE QUICK WITH THAT INQUIRY.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

MR. MANAGER

LET US PROVE TO YOU that we can furnish just the right kind of

FILM SERVICE

that will bring you the business. A trial is all we ask, anyway, to convince yourself. Write for full information on OUR GUARANTEED SERVICE.

O. T. CRAWFORD FILM EXCHANGE CO.
Licensee of Motion Picture Pat. Co.

1401-1405 Locust St., St. Louis, Mo.
421 4th Ave., Louisville, Ky.

GIVE US A TRIAL!

WESTERN FILM EXCHANGE

Licensee Motion Picture Patents Company

A COMPLETE STOCK OF SUPPLIES

MILWAUKEE, Wis.
ST. LOUIS, Mo.
JOPLIN, Mo.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 29. July 17, 1909. Whole No 169.

Published by

THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page, 11½ x 9	$84.00
Half Page, 5¾ x 9	42.00
One-Third p., 3¾ x 9	28.00
Quarter Page, 2⅞ x 9	21.00
Eighth Page, 1⅜ x 9	10.50
One Inch, single column	1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

LAST CALL FOR THE CONVENTION.

As has been frequently announced in The Film Index the dates of the Film Service Association convention at Atlantic City, N. J., are July 16, 17 and 18—Friday, Saturday and Sunday. Make a note of this as other publications have mentioned other dates, which is likely to be confusing if you do not get the right dates fixed in your memory.

Make no mistake about it, this convention will be a big one and enthusiastic. The attendance of nearly every exchange man entitled to a seat in the meeting is practically assured. Only a few located in the far west, who will be unable to attend on account of the long distance they would have to travel, will not be present. All other western exchange men have advised Secretary Miles that they will be on hand.

The official headquarters will be at Young's Hotel, on the Boardwalk, near the entrance to Young's Pier. Special accommodations have been guaranteed the association men at low rates upon the assurance that all attending the convention will make that hotel their stopping place. These are the rates:

Single room, with bath, $2.50 per day; without bath, $2 per day. Double rooms, with bath, $4 per day; without bath, $3.50 per day. Double rooms on ocean front, $6 per day. The convention hall in the hotel will be at the disposal of the Exchange men without charge.

Secretary Miles and the Board of Directors are at work upon a program to be followed as nearly as possible. One stated event will be a banquet Saturday night.

In view of the fact that the exchange men have been getting together quietly in all parts of the country, they will come to this convention with plenty to talk about. There will be plans to improve the service and to better conditions generally that every enterprising exchange man should know about and, best of all, should be on hand to take part in, or listen to, the discussions on the various subjects considered.

There is need for a strong organization of the motion picture business. The time is propitious for its formation and the coming convention is the place—the opportunity. It should not fail to bear good fruit.

Mention has been made in some of the trade papers that those members of the association who had gone over to the "independents" would be summarily thrown out at the coming convention. It is more than likely that no reference to them will be made since the constitution of the F. S. A. provides that only licensed exchanges shall hold membership. When those formerly holding licenses surrendered them, or lost them for cause, their membership in the F. S. A. terminated. An election of officers to fill the vacancies caused by seceding members will take place.

[illegible] from the importance of the convention which should bring out every exchange man who can possibly leave his business on the days named, there are the additional attractions which are afforded by no other summer resort than Atlantic City. The surf bathing is superb—better than anything to be found at Carlsbad, or any other "bad" watering place in Europe, which some motion picture men affect to enjoy. You can eat more and sleep better at Atlantic City than anywhere else. If you don't want to sleep, you can stay up longer and find something to keep you busy at Atlantic City than elsewhere. No matter how you look at it, it's the place to go for a good time—and business, too.

MURDOCK TALKS QUALITY.

When we say "Murdock talks quality," the term is used advisedly. It is just "talk." We refer to his two-column chatter in the last issue of The Show World, the hand organ of the Murdock "independents," which grinds out a doleful tune each week over the signature of "J. J. Murdock."

Murdock writes: "I have asked myself 'is quality worth while?'"

Murdock answers that question every time he lets go a batch of his particular brand of "independent" pictures, and he answers it in the negative, for a poorer lot of piffle has not been offered the picture loving public than the stuff Murdock has been bringing to this country.

Results tell the story and are to be found in the steadily decreasing number of so-called "independent" exhibitors—theatre managers who have tried the Murdock quality and have found it away below par. Not to be considered for an instant with the choice subjects that issue with unfailing regularity from the studios of the licensed manufacturers.

Let Murdock prate of "quality" to his heart's content, but the wise exhibitor goes where he knows by long experience he can always get quality and, what is equally essential, the character of pictures that suit American audiences.

WHERE ORGANIZATION COMES IN.

It is estimated that the effect of the recent law adopted by the Pennsylvania legislature affecting places of amusement in that state will close nearly 80 per cent of the picture theaters coming under its provisions. A majority of the remaining 20 per cent. will be put to considerable expense in order to comply with the clause which requires four-foot aisles in the centre and on each side of the house.

It is evident that the framers of this almost confiscatory enactment did not have in mind the picture theatre when they were at work. That the law was passed without a protest is proof conclusive that the managers of the picture theatres of Pennsylvania were not attending to their business. The result of this neglect will be a great loss, not alone to the Pennsylvania picture men, but to the business at large.

If the lesson teaches anything, it teaches the necessity of trade organization, and it is to be hoped that the motion picture exhibitors of Pennsylvania will have, by this time, learned their lesson; also, that the picture men of other states will profit by the fate of their Pennsylvania brothers.

There are more than 500 picture theatre managers in Pennsylvania. Had they been properly organized and alert, they would have been able to intercept the legislation which is about to put a great many of them out of business and put others to great expense to conform to the law.

To maintain a trade organization liberal contributions must be had at the right time. The expense of maintaining a trade organization is not great—a few dollars a month will do that; but when harmful legislation is to be combatted, there must be supplied the proper munitions of war—the long green.

Unfortunately, the men in the motion picture exhibition business are like men in many other lines of trade—they don't like to part with money. They don't like to pay the expenses of an organization, and they will not contribute to defense funds if they can avoid it, or if others will do it for them. In the case of the Pennsylvania exhibitors no one contributed a penny for defense, and now all will have to spend a lot of money to fix up the old houses, or build new ones.

In one sense the effect of the new law will be good: it will close many small, poorly lighted, poorly ventilated "store-shows," and will compel the building of more suitable places for the display of pictures. In this respect it is a good law. But for all that it will work a hardship upon many men deserving of more consideration, and who would, in time, have made those changes wthout material loss, such as they will now sustain by being compelled to make immediate changes in their houses or cease to operate them as picture shows.

There has been made in several states some half-hearted attempts at organization among the picture exhibitors, but up to now, nothing has been accomplished that may be considered adequate in the way of organization. The strongest exhibitors' association is that which exists in Greater New York, but even there interest is waning. A month or so ago a special attempt was made to increase the membership of the Greater New York Association, but we have not heard that any considerable good was accomplished.

Surely, the exhibitors of Greater New York have sufficient reason to get together and stick together, until they succeed in correcting some of the evils which they now have to endure.

It would seem that a body of men, such as those who are interested in picture theatres in New York and Brooklyn, ought to be able to command some little respect from the municipal authorities, if they were to combine and act together. The complete story of what they have endured and are enduring would make the angels weep; yet they continue to stand for all sorts of official imposition and—they seem to like it. They have paid thousands of dollars to grafting officials in every department of the city government, and may still be paying graft. If they had all that money in a common treasury they could buy, if necessary, a reasonable code of laws to govern their business. But they have preferred to pay for immediate immunity rather than to provide for future security. In they end they have neither.

Now that the dull season for pictures has arrived, exhibitors should have ample time to turn their thoughts to organization. During the heated term there will be a respite from grafters and over-zealous lawmakers. Why not employ that time in providing for a proper defense when those forces become active with the opening of the next season.

In time of peace prepare for war.

THE FILM INDEX would like to hear from exhibitors all over the country on this subject. Take a few moments from counting the nickels and dimes to write your opinion upon organization and say whether or not you are willing to contribute your share of money and effort toward forming an organization of exhibitors in your state.

All communications on this subject will be published as soon after they are received as possible. If you can't think of anything else to say answer these questions:

Are you in favor of an exhibitors' association in your state?

Does such an organization exist; if so, who is its secretary?

Will you attend a state convention of exhibitors if such meeting is called?

Name the city in your state best located for a state convention.

Send to THE FILM INDEX the names of ten other exhibitors who you have reason to believe will be interested in this movement.

Will you talk to other exhibitors in your city about a state association of exhibitors?

When, in your opinion, would be the best time for a meeting of exhibitors in your state?

About ten minutes of your time will be required to answer the foregoing questions; a two-cent stamp will transmit your reply to THE FILM INDEX. Twenty-five replies from any one state will be sufficient to start the ball rolling. Let yours be one of the twenty-five.

NEW COPYRIGHT LAW.

The new copyright law, which was passed last March, went into effect July 1st. Under the decisions of the courts motion picture subjects are considered in the same light as dramatic productions and entitled to similar protection. The new law improved upon the mode of reaching infringers. Once an injunction is secured in any competent court, it may be served upon the parties against whom it is granted at any place within the United States, and will be operative and enforcible by contempt proceedings by any other court or judge possessing jurisdiction of the defendant.

Another important change is that it is made a misdemeanor to wilfully and for profit infringe any copyright secured under the act, or to knowingly aid or abet such infringement. The penalty upon conviction is imprisonment for not exceeding one year, or a fine of not less than $100 or more than $1,000, or both, in the discretion of the court. This penalty is separate from the right of injunction and the right to recover damages for infringement.

The method of computing civil damages is also different. Under the new act the infringer is liable for any damage which the copyright proprietor may have suffered, as well as all profits which the infringer shall have made thereby. In proving profits it is only necessary that the plaintiff shall prove the sales; the defendant is required to prove every element of cost.

In lieu of actual damages and profits the court may at its discretion assess the same without regard to the actual damage and profits made. The infringer must, as before, deliver up all plates or copies of the infringed matter in his possession.

By the new law the duration of copyright is extended to a total of 56 years.

Manufacturers of motion picture films gain some adequate protection under the new law which they did not have under the old. The penalty did not extend to pictures and the civil damages collectable were insufficient to warrant prosecution. Under the new terms it will go rather hard with "dupers" of copyright pictures who are found guilty.

CONEY ISLAND EXHIBITORS ORGANIZE.

All the exhibitors of motion pictures at Coney Island, N. Y., have organized a mutual protective association. Herman Wacke is president, Morris Goldberg, secretary, and George Geneas, treasurer.

SITUATION IN PENNSYLVANIA

Many Picture Theatres Closed by New Law

FROM the point of view of the proprietor of a picture theatre the conditions imposed by the recent act of the Pennsylvania State Legislature governing picture theatres in that state are anything but comforting. From every city in that state come reports of houses compelled to close because compliance with the provisions of the law is impossible. In one city every picture theatre was compelled to close; in others more than half the number in operation will be unable to conform with the law requiring one centre and two side isles four feet in width.

The enforcement of the law is placed in the hands of the Chief Factory Inspector, Captain J. C. Delaney. This official is a reasonable man and not given to impulsive and drastic action, but even he cannot get away from the mandates of the law. In his instructions to his deputies he has advised the exercise of every possible consideration, but that will not alter the fact that the law must be enforced, and in doing so his department will have to close many picture theatres. We reproduce the instructions of the Chief Inspector to his deputies for the information it contains:

A new law providing for the safety of persons from fire or panic was passed and approved. This act supersedes all previous acts as to fire escapes and is a great improvement on them. (It excepts cities of the first and second classes from its provisions.) It does not include churches and ordinary dwelling houses within its supervision. It settles beyond controversy the vexed question as to lodge halls, as they are named among buildings subject to its requirements. Section 1 enumerates the various classes of buildings now subject to our jurisdiction. You will note that "ways of egress and means of escape" may be either "fire escapes on the outside" or "stairways on the inside." This gives discretion to us. You will observe that the provisions as to doors, passageways and landings apply only to buildings used or occupied by fifty or more persons. Section 2 has to do with theatres and like buildings, and covers matters relating to exits, doorways, aisles, lighting, electric wiring, drop curtains and borders, fire extinguishers, and illuminated "exit to fire escape." Now, for the first time, we have a law requiring doors to open outward, and that fire extinguishers be provided, and specifying the number and the width aisles in both auditoriums and galleries. A "fire extinguisher" may be water through a hose, or powder or other substance through a metal tube or other vessel. Section 3 fixes how discretion as to external or internal fire escapes provided for in Section 1 shall be exercised. The "certificates of exemption" will protect both the department and the owners of buildings exempted. They must not, however, be given except in cases where you are fully satisfied beyond any doubt that adequate provisions have already been made for safety in event of fire or panic. This section specifies, also, that external fire escapes shall be of wrought iron, and shall be kept in standard condition and painted once a year. Your attention is called to the specifications as to railings, landings and sustaining power of the escape. Section 4 covers two conditions: First, where an external escape is a legal impossibility, and where, therefore, only an internal starway is possible; second, where neither an external nor an internal escape is possible, in which case a building may not continue to be used for any of the purposes which make it amenable to the fire escape provisions of the act, a notice in writing to that effect to be given to the owner by the Chief Factory Inspector. Every such supposed case shall be promptly reported by the deputy to the Chief Factory Inspector for determination. Section 5 contemplates the making of provision for compliance with this act in the plans for buildings hereafter to be erected or adapted when such buildings are subject to the act. This is an advanced step, and one, we believe, which will commend itself to all parties interested. Section 6 makes wilful failure or refusal to comply with the provisions of the act a misdemeanor, and fixes the penalty therefor. Prosecutions, you will observe, are not placed upon deputy inspectors or upon any one, specifically. However, it will fall to the deputies' lot to enforce the law, and in no case of wilful violation will an offender escape the toils of the law. This is by far the most far-reaching and important piece of legislation put upon the department for enforcement, as it has in view the safety and saving of human lives, not only of those employed, but also of men, women and children in all manner of places where education, healing or amusement is sought, as well as in tenements, apartments and flats where they are domiciled. Compliance with its provisions will be enforced without fear or favor.

Next in vital importance to the act just treated is one with respect to booths in which moving-picture machines are operated. It is the first law on the subject ever enacted in this Commonwealth. Its importance can not be exaggerated, nor can there be too much care and thoroughness in its study and enforcement. Section 1 treats of permanent booths, and gives minute specifications as to materials, measurements, etc. Section 2 does the same as to portable booths. Section 3 defines the duties of our department, as well as the duties of owners, agents, etc., of booths under the act. Section 4 fixes the penalties for violation or ignoring the provisions of the act. Section 5 tells how fines collected are to be disposed of. Regardless of the place wherein moving picture exhibitions are given, they are subject to this act. A one-night exhibition in a church, schoolhouse or hall, as well as a year-round exhibition, comes within its supervision. It is not for the department to say whether the booth in a given building shall be permanent or portable; that is for the owner to determine; but the department will require that one or the other be provided, and that it be built according to the specifications. As an aid to owners of moving picture places in carrying out the provisions of this act, the department will supply the blue print drawings of booths to the deputies for distribution. The magnitude of the work involved in the enforcement of this act was appreciated by the Legislature; hence, Section 3 allows "a reasonable time" after its approval to secure compliance with it throughout the State. So soon, however, as deputy inspectors have mastered the details of the act, they will begin a systematic inspection of all moving picture places within their respective districts (except in cities of the first and second classes, to which it does not apply. So far as they have their addresses, they will send to owners of such places, in advance of their coming, copies of the act. The act itself is an order from the Commonwealth for the erection of booths which, therefore, relieves deputies from issuing a formal order for that purpose. The order to be issued by them as set forth in Section 3 is for the abatement and discontinuance of a booth which is not up to the requirements. Ten days of grace is the maximum allowance for compliance with the order. Failure to comply within that period will be followed by prosecution should the party use his machine thereafter. Deputies will, of course, bear in mind when visiting moving picture places, that the law providing for safety from fire or panic also applies to such places. They will rigidly enforce its provisions. While it is not their business to cripple or paralyze any business, nevertheless it is their duty to see that where the law places the responsibility upon them no business shall be conducted in a way that will cripple or kill our fellow-human beings.

How the law got by the picture theatre men of Pennsylvania without a protest has not been explained. Of course, one explanation is that they were not organized and prepared to meet such issues. Now they are paying the penalty of their inaction. What they are going to do about it beyond compliance has not been revealed, though it is believed that there is a movement on foot to test the validity of the act. It is just possible that a flaw may be found that will invalidate the act and thus afford relief to the trade.

Whatever may be the result the exhibitors of Pennsylvania will have learned by the experience the value of organization, and it is to be hoped that they will profit thereby. That so drastic a law could be introduced and passed in a State legislature emphasizes the necessity for an organization which will make it a special order of business to see that nothing detrimental to the business gets through without a protest.

NEW ORLEANS MANAGERS ORGANIZE.

The managers of a number of picture theatres in New Orleans, have formed an organization for booking purposes. Those present at the first meeting were Messrs. Leon Loeb, Star Theatre; Sid Levy, Roseland; J. Levy, Victor; Al. Durning, Happy Hour; Wm. Trimble, Napoleon Ave. Theatre; F. Frienedberg and J. Huer, Tulane Airdome; Frank Niclosi, People's; Percy Vey, Audubon Park Theatre; W. Frye, Avenue Theatre, and Peter Gallagher, Eden Musee.

The purpose of the association is to form a circuit in the city and to secure good performers at normal prices by giving them several weeks' continuous work. At the same time the managers will be able to give the public a change of bill weekly. Heretofore vaudeville acts have been hard to secure, due to the fact that salaries asked by them were more than the majority of the houses could afford. The performers were compelled to get good prices on account of a lack of continuous work.

With the co-operation of both the managers and the performers the association expects to be in a position to furnish the public with good entertainment.

Singers and pianists applying for work will be given opportunity to prove what they are worth. Emile D. Gonzales, formerly with the United Association of Vaudeville Managers, has been appointed secretary of the association. He is well known among the playhouses and performers.

The officers of the new association are as follows: Leon Leob, Star Theatre, president; Al Durning, Happy Hour Theatre, first vice-president; Wm. Trimble Napoleon, Avenue Theatre, second vice-president; Emile D. Gonzales, secretary.

Offices have been retained at 819 Maison Blanche, and hours will be daily from 9 to 12 and 1 to 5 p. m.

AN ENTERPRISING YOUNG MANAGER.

Manager Louis M. Boas of the Bijou and Premier picture theatres of Fall River, Mass., was given a testimonial on June 23. Manager Boas is accorded the distinction of having introduced motion pictures to Fall River. In February, 1907, as the representative of Providence capitalists who were in no way connected with the theatrical business, he fitted up a store in the Hudner building, Fall River, and launched the Scenic theatre for moving pictures and illustrated songs, which were then coming into vogue. Eight exhibitions were given every day, the price of admission being five cents. Mr. Boas caught the popular fancy and made money from the opening day.

One year later the Suffolk Amusement company of Boston, which was conducting the Rock street playhonuse under the name of Wonderland, put its interest on the market. The Scenic manager interested Messrs. Lowe and Bernstein of New York, who were in the business of furnishing films to theatres, and the Wonderland changed hands. A change in policy was inaugurated with the renaming, first class vaudeville and pictures replacing the burlesque and low comedy of the old management. Success was immediate, for Manager Boas provided the best attractions for a small admission, being particularly regardful of the character of the acts and illustrations in order that the best patronage might be encouraged. Through his efforts, the New York investors were induced to branch out until now they are in control of 20 theatres in various cities and towns. The Bijou is one of the properties. The manager introduced so many novelties in the last named theatre that standing room became the daily condition until the time of the trouble over the alleged violation of the statutes on the admittance of minors, when the attendance at all theatres was affected.

L. M. Boas is one of the youngest managers of theatres in New England. He was born 27 years ago in Providence, where, after graduating from the High school, he entered Brown university for a year. Then he became head bookkeeper for Caesar Misch, who conducted cloak stores in various cities. His connection with theatres began when he went to Chicago and became treasurer of a playhouse.

AMERICAN FILMS IN GREAT BRITAIN.

By our London Correspondent.

The American film publishers are all more or less represented in this market, and generally their goods are popular with the English public. The principal complaint made against goods made in the United States is that your better dramas are too long. Films of about 700 feet fit into this market better than the longer subjects. I think American publishers would find it to their advantage to cut down the length of their films for this market. This could be easily done in most cases by taking out some of the "padding."

The demand for "comics" is greater than for "dramatics" at the present moment. They should be short—from 200 to 400 feet.

I think there is a tendency on the part of the American publishers to copy the ideas of Continental makers, and would recommend more originality.

The photographic quality of the American product certainly compares favorably with the films made in this country and on the Continent. The outlook for American films is somewhat restricted in numbers as the country is catered to by every publisher worth mentioning, whether American, Continental or British. Renting houses here have plenty to choose from. KINETO

London, June 9.

NEW CENSORSHIP PLAN

It Is Making Favorable Impression

THE new plan of the National Board of Censorship is making good progress. Under the direction of General Secretary John N. Collier, the Board is getting in touch with every similar movement of local character with a view to gaining cooperation in the work of censoring motion pictures, and in every instance favorable replies have been elicited. In fact, in almost every case where local censors have been appointed application has been made to the National Board for information and instructions to guide them in the work to be undertaken.

The most important instance of this kind is that of the San Francisco Board, recently created by an ordinance adopted by the Board of Supervisors of that city. Upon meeting and organizing the San Francisco Board addressed the following letter to the National Board in New York:

San Francisco, June 20.

Board of Censorship,
96 Fifth Avenue, New York.

Gentlemen:

The Board of Supervisors of this city have recently created a Board of Censorship with the view of having a body competent to officially censor moving picture films. This Board consists of J. C. Astredo, representing the Mayor of San Francisco; Miss Edith Hecht, representing the Board of Education; Mrs. F. M. Malloye, the Society for the Prevention of Cruelty to Children; J. Redmond, the Board of Police Commissioners, and Norman W. Hall, representing the Moving Pictures Exhibitors' Association.

This body has, within the last few weeks, effected organization, and at the suggestion thereof, I would request that you furnish us, or undertake to see that the proper parties furnish us, with all possible data at hand as to the censorship maintained at New York, together with, in the future, lists of films released, etc., etc., in order that we may cooperate in this matter to the mutual interests of the trade and the public.

You may address all matters meant for the Board to N. W. Hall, 753 Cole Street, San Francisco.

Very truly yours,
NORMAN W. HALL.

From the make-up of the San Francisco Board of Censors it will be noticed that the lines of the National Board have been closely followed. About the only difference is that its members are representatives of city departments instead of civic bodies. The motion picture interests have been recognized in the appointment of Norman W. Hall. The disposition of the San Francisco Board to cooperate with the National Board is a good sign and warrants the conclusion that there will be little if any trouble in 'Frisco over the acts of the local censors.

An interesting inquiry comes from Cincinnati, Ohio, regarding the work of the National Board. It emanates from one of the civic societies of that city and reads as follows:

Cincinnati, O., June 23, '09.

Mr. John Collier, Secy.,
96 Fifth Ave., N. Y. City.

Dear Sir: Do you have printed matter describing the physical standards required in moving picture shows and also describing the moral standards? Do you have branch societies in other cities, and if not, do you think such societies would be helpful? They would at least be useful in regulating local physical standards and also the moral standards of the vaudeville acts connected with the picture shows. I presume that most of the films used in the cities west of New York come under your censorship. If branch or cooperating boards of censorship were established throughout the country to which lists of films approved by you and also condemned by you could be sent it would render your work much more far-reaching and effective.

I do not know whether it would be possible to secure the cooperation of the managers of picture shows in this city or not, but if so it could be arranged with them to submit lists of the films which they propose to show each week, and when any were discovered that have not already been censored by you, a local censor could view them and pass judgment upon them.

I congratulate you upon the most excellent work which you have accomplished and hope that other cities may follow your lead and that this great source of recreation and of education may be purged of objectionable features and made of the greatest possible utility.

I would be glad to have from you any suggestions you care to make regarding the possibility of organized censorship and control in Cincinnati.

Yours sincerely,
C. M. HUBBARD, Secy.

It will be gleaned from the foregoing letter that the work of the National Board in New York is being generally recognized throughout the length and breadth of the country, especially as regards the censoring of motion picture films.

In his correspondence with local boards and city authorities General Secretary Collier has emphasized the fact that the Board in New York is best situated to pass upon motion pictures, and that the task will be grealy simplified if local boards throughout the country will cooperate to the extent of accepting the judgment of the National Board as to pictures and devote their efforts to conditions that are purely local, such as the condition of the theatres in their cities, the programs of entertainment other than pictures, except such pictures as are not submitted to the National Board. Of these local boards will be advised.

Under the reorganization the make-up of the National Board of Censors is as follows:

Censorship Committee.—Albert Shiels, Chairman; M. M. Davis, Joseph F. Driscoll, Milton Gosdorfer, Mrs. Augusta Prescott, Mrs. Josephine Redding, William J. O'Shea; John N. Collier, General Secretary; Frederick N. Cooke, Jr., Executive Secretary; Walter Storey, Censorship Secretary.

The Board will retain its headquarters at 96 Fifth Avenue, New York City.

WILL TEST PENNSYLVANIA LAW

Since sending the story, on another page, regarding the situation in Pennsylvania to press, The Film Index is officially advised that action to test the law as it affects motion picture theatres will be taken.

The matter is in the hands of the Pittsburg Calcium Light & Film Company and competent legal talent will be retained to oppose the enforcement of the law on the ground of constitutionality.

Proprietors of picture theatres who are affected by the provisions of the act should communicate with President J. F. Clark of the Calcium Light Co., if they have not already received communications on the subject from him.

There will be no harm in every picture theatre manager taking a hand in this matter, whether the law hits him or not. It is a common cause in which the general trade is interested.

There is every reason to believe that the courts will afford relief when the matter is properly presented. The conditions imposed on the small picture theatres were never intended to apply to houses of that character.

If the law is allowed to stand its enforcement will mean the loss of many thousands of dollars to picture theatre managers.

The issue is one that the Pennsylvania Picture Men cannot afford to let stand without a fight. It will be a bad precedent for other state legislatures if that act is not successfully contested.

TO PROMOTE PICTURE THEATRES IN EUROPE.

N. H. Gordon, treasurer of the Gordon Brothers Amusement Co., of Worcester, Mass., sailed for Europe Thursday, July 8, as representative of a big corporation composed of New York and New England capitalists, which proposes to establish a chain of picture theatres in various Euporean countries. Mr. Gordon is accompanied by his wife and Samuel Simon G. Friedman, a Worcester attorney, who is his legal adviser. Paris will be the first stopping place. The party will remain abroad several weeks, visiting the principal cities of France, Germany, Russia, Norway, Sweden and England.

AMONG THE EXHIBITORS.

Charles S. Taylor of Great Barrington, Vt., has leased the opera house at Chatham, N. Y., and will conduct it as a picture and vaudeville theatre.

Mrs. E. F. Fuller has purchased all three picture theatres at Hartford, Ind. It is her intention to close one; to continue another as a straight picture house and to run the third as a combination picture and vaudeville house, with an increase of the admission fee.

E. B. Meitzler has purchased the picture theatre of Minor & School at Slatington, Pa.

John Rabeneau has leased the new theatre now being constructed at Lemp Avenue and Lynch street, St. Louis, Mo., for a term of five years. The building has a seating capacity of 600 and will cost, when completed, $10,000.

J. C. Shaver has re-purchased the Lyric theatre at Monticello, Ind., which he sold to J. E. Crockett about two months ago.

The Wilson Amusement Co. of Baltimore, Md., will build a one-story picture theatre at 12-14 North Gay street, Baltimore, to cost about $30,000.

George Celley and E. M. Williams have taken the management of the Theatorium at Carbondale, Ill.

The Jewel Theatre Co., of Paris, Tex., have taken possession of the old Lyric theatre in that city. The new house will seat 700 persons.

Ima S. Mistachkin will build a new picture theatre at Virginia, Minn.

The Casino theatre at Silurian Park, Waukesha, Wis., have been opened by Thomas Hughes.

The new Star theatre at Herkimer, N. Y., is now open under the management of Thomas M. Grogan and Stephen Hines.

Manager Wm. Leventhal of Oneonto, N. Y., has taken charge of the Ilion opera house and is operating it as a picture and vaudeville house.

F. L. Newman has leased the new Royal theatre at St. Joseph, Mo., for pictures. The building is now under construction and will cost about $10,000.

Messrs. C. F. Breaux, M. V. Marmande and Harry Goots have been given permission to build a picture theatre at Houma, La.

C. F. Gerhardt has purchased the Princess theatre at Yoakum, Texas, formerly conducted by H. H. Swift.

The United States Amusement Co. will build a picture theatre in New Castle, Ind.

Bates & Heywood Amusement Co. will build a picture theatre at Attleboro, Mass. It will be open about Sept. 1.

Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"THE CARDINAL'S CONSPIRACY."—Proving That When a Woman Will, She Will.—"He's a fool, who thinks by force, or skill, to turn the current of a woman's will."

Self-will is undeniably the dominant note in the nature of most women. With fixed determination they are as stubbornly redoubtable as the tide. Oppose her, and you may be sure she will defy you; plan and arrange for her, and she is sure to resist; in fact, she is contrariety personified. Such was the nature of Princess Angela, whose father, the King, had been so indiscreet as to select for her a husband in the person of a Prince of the neighboring domain, which alliance the King ardently wished as it meant relief in his present impecuniosity. Well, it was the old story, the arrangement was, of course, repugnant, inasmuch as she desires to make her own choice, hence she will not even deign to look at the Prince, and no amount of persuasion or threats will induce her to change her mien. The condition is most discouraging to the King, whose affairs would have been immeasurably improved by the match. The Cardinal, however, understanding the whims and foibles of womankind, hits upon a scheme to bring about a successful issue in spite of the Princess' stubbornness. He induces the Prince, with the aid of his barber, to change his facial appearance, although it was hardly necessary, as the Princess had not even glanced at his face. He is then disguised as a guard, and enlists the services of three cutthroats that he may play the hero this wise: while the Princess is strolling in the gardens, the thugs seize her with the ostensible intention of carrying her off, but the disguised Prince rushes to her rescue, and pretends to slay them all, thereby making himself a gallant hero in her eyes. She is at once smitten with the brave guard, and allows him to escort her to the palace, where he is at once seized and thrown into prison for presuming to accompany her Royal Highness. And so it goes—the more they forbid her associating with her hero lover, the more she is determined, until at length she dons the garb of a maid to elope with her simple swain. This move is thwarted by the Cardinal, who is carefully watching the working out of his plot. The recalcitrant Princess with her lover is brought before the King, where she defiantly avows she will marry her hero, when the identity of the guard is announced. He is a Prince, yet she had her way. The subject is, as you perceive, along high class comedy lines, beautifully acted, with setting seldom, if ever, equalled.

"THE FRIEND OF THE FAMILY."—The most colossal egotist is he that boasts of his impregnability of the fascination of a pretty woman, for the most austere wiseacre will become a doting fool under her puissant influence, so we do not marvel at the action of Robert Edmonds in falling a victim to the ensnaring charms of Estelle Morse during a house party at his residence. From that evening on he becomes her abject slave to the neglect of his own devoted wife and child. Mrs. Edmonds tries hard to dissemble and keep her sorrow from the little one, but he, too, misses the society of papa, his little romps with him and his good night kiss on going to bed, until at last he is constrained to write papa a note complaining of his neglect. The baby's innocent missive almost breaks mamma's heart, for she feels that her husband is being weaned away by some unknown power. Robert is simply oblivious to all sense of duty through this blinding fascination and would have cast aside wife, child and all things sacred for this woman, had not Jack Hudson, his dearest friend, stepped in and resolved to save him at all hazards. Jack learns of Robert's intention to elope with the other woman, and calls on her just after Robert has gone to get his suitcase preparatory of departure. Jack steps boldly into the affair and during Robert's absence becomes so ardently caressing in speech and action that she, most fickle of her sex, forgets Robert and is now Jacks apparent affianced. At this moment Robert returns ready for flight, but at once realizes the change. Crestfallen he returns home where he finds baby's letter on the table. The child's tearful mute appeal awakens him from his lethargy and we leave him with the little fellow clasped to his breast, while the mother, unseen by him, views the spectacle from the staircase. This biograph subject is an extremely beautiful work of dramatic and photographic art.

"TENDER HEARTS."—A pretty little pastoral, beautifully set and admirably acted. It shows how one slight, thoughtless action may discover the true nature of a man, and dash to atoms his fondest hopes. Nellie's hand is sought by a twain of swains. One is a simple farmer lad, while the other is a handsome dressy chap, who has lived in the city. As appearances are everything, the city chap is the favored one, until one day a hunter shoots a dove which he leaves wounded in the road. Nellie witnesses this occurrence with grieved heart, but the worst comes when her dandy suitor passes, sees the bird and kicks it aside. A moment later the farmer boy approaches, and picking up the dove carries it carressingly away in his straw hat. This decides her. The simple lad wins the day.

EDISON MFG. CO.

"THE SECRET OF THE LOCKET."—Rich with interest and a veritable mine of dramatic qualities is the story embodied in this film play, a play that has been handled with exact skill and presented in a manner worthy the strength of its subject. The acting is of the best quality, scenically it leaves nothing to be desired even by the most captious, and photographically it is one of the best films ever placed on the market.

A woman, the wife of a rich man, Thomas Underwood, is driven to despair by the nagging of her husband's relatives at home, and, finding no relief at her husband's hands, finally leaves with her little girl, Mary. The struggle with the world is harder than she realized; at last dire poverty and hunger are the portion of mother and child. Mrs. Underwood receives an offer for work. Alas, it will be sixteen days before the position is open. Her child may starve meanwhile. She has an idea. She pawns the little one, intending to redeem her in thirty days, in the interim she can live on the money thus secured.

She falls from starvation at the door of a restaurant and dies, without recovering consciousness, in a hospital. There is no clue to the identity of the mother, save a picture in a locket which the Jewish pawnbroker has secured.

The Jew keeps and cares for the child. Sixteen years later the child's father's home is burglarized and the thief attempts to pawn with the old Jew a locket he had secured there. In the locket is a picture of the same woman who pawned the little girl with him years before. Through this the child is restored to its parent, the Jew nobly refusing to accept a cent from the father in remuneration of his years of care for the girl. He had supported the child through sheer love for her.

The story is fascinating; it is full of powerful scenes and situations and has been adequately told in the pictorial pantomime.

"CAUGHT BY THE COUPON CRAZE." — For months Bilkins had been confronted by the numerous coupon signs in the cigar store where he traded, yet paid no attention to them. The gifts, alluringly exhibited, to go with so many coupons, failed to attract his notice. The offers of coupons made by the obliging clerks whenever he made a purchase, he scorned. He would have no coupons, didn't want to be bothered with them.

One fatal day, however, Bilkins had his wife with him when he bought some cigars. She saw a beautiful lamp among the gifts for coupons, and that was the beginning of Bilkins' undoing. She urged him to get coupons and save them. She wanted that lamp and wanted it without delay. Bilkins began to get coupons at once, presently he had the craze in all it virulency. He bought cigars for the sake of coupons. He stacked his house with them. He bought for his friends. He would use money for no other purpose. Theatres were eliminated from the family's horizon. Bilkins must buy cigars to secure more coupons.

When Bilkins lost coupons or they were blown away by the wind he forgot everything else but to recover the little green billets, even though the chase led him, splash, into a pool of water. If he lost the cigars while he was chasing, what mattered it? He had the coupons.

He smoked himself blue in the face, he could no longer look at a tobacco sign, but still he bought. At last the glad day arrived. He had the necessary 500 coupons and the $7.98 lamp was escorted home in triumph. It was given a place of honor on the parlor table. The family raved over it. Their excitement ran high. Then it happened. Bilkins was waving his arms in enthusiastic description, the lamp was in the way; over it went, and then the firemen came. When they departed Bilkins stood in the midst of a wrecked home—stood and mourned. Sadly he gazed, and as he gazed the friend for whom he had bought so many cigars arrived to sympathize. He offered Bilkins a cigar—Bilkins, who had just been brought to such ruin through cigars. Can you imagine how Bilkins felt? Let us draw the curtain. It was too much for Bilkins.

"THE EGYPTIAN MYSTERY."—Here is a sure comedy hit and one that will keep any audience convulsed with every flash from the reel. It fairly bubbles with merriment and radiates the keenest enjoyment, and, what is an essential point, is clean and sweet in its motif.

A lady is given a pendant that has been found in an ancient Egyptian tomb. It is said that anything its wearers' hands rest upon will disappear. The lady soon finds, to her horror, that this is true and she hastily orders her cook to throw it away. The cook presents it to her friend the iceman, however, and when the iceman embraces her in an ecstacy of gratitude the cook vanishes in his arms. Astounded, for he knows nothing whatever about the mysterious quality of the pendant he is wearing, the iceman starts back, and other objects disappear upon which he chances to place his hands. Finally the wall of the house vanishes and the iceman runs to his wagon which crumbles to nothing under his touch.

This is too much for the brain of the iceman, and as soon as he can, for the moment, recover himself he hurries away, only to find the mysterious horror still with him wherever he goes. A baby carriage disappears under his touch, and the amazed nurse finds her charge sprawling on the sidewalk, a street car he attempts to board turns to thin air and car and passengers fall to the street, a park bench dematerializes and a pair of lovers sitting on it go with a crash to the ground.

He can't understand it all himself and it is little wonder, therefore, with such a chain of strange events weighing on his mind, that when he finally sees his visage in a mirror he is shocked beyond measure. He reels toward it, puts his trembling hand forward, touches the reflection of himself and, bing!—there is a puff of smoke, and iceman and mirrored self have vanished. With his own touch he sent himself away of all other things he had placed hand upon that fatal morning, and the Egyptian pendant went with him.

ESSANAY MFG. CO.

"WHICH IS WHICH."—Scarcity of comedies should make this reel an exceptional one, and together with its humor, photography, and construction, "Which is Which" and "The New Cop," its reel-mate, should fit in very nicely at this time.

"Which is Which" is a comedy original in theme, and portrays the adventures of a bogus Lord and an American sweetheart.

Colonel Prince's daughter is engaged to a young American, when she meets a man impersonating Lord Dunbury. She immediately thinks she wants a title, breaks her engagement with her American sweetheart and accepts the attention of the bogus Lord.

The American sweetheart makes up his mind to break the engagement. Impersonating the Lord, he goes to the girl's house and disgusts her by his actions. He is thrown out, but does not know that word has been received at the police station to arrest the bogus Lord, and the policemen arrive on the spot just in time to see him come out of the home. They of course think he is the Lord, and immediately take him to the police station. Explanation follows; he leads the policeman to where the real bogus Lord is; then goes to his sweetheart's home as a plain American, and reconciliation follows.

"THE NEW COP."—This subject will create laughter. An undersized man, gifted with much ignorance, but who has a pull with a local politician, secures a position as a policeman. He is given a book of rules and told to enforce the law on his beat, and his efforts in trying to arrest innocent people are extremely ludicrous. A man is trying to get into his own home and the "New Cop" thinking he is a burglar pounces upon him. A man carrying a bundle of laundry is intercepted. A painter going up a ladder is pulled down. The "New Cop" goes on doing ridiculous things until he meets a bull-dog on the sidewalk. This proves his Waterloo. The policeman tells the lady the dog must be muzzled. She becomes very indignant at his intrusion and lets the dog loose. The Cop immediately beats it. The dog follows. The Cop, with the dog hanging on to him, runs into the police station asking aid from the sergeant. The sergeant takes the star from him and forcibly ejects them all from the place.

GAUMONT

(GEO. KLEINE)

"ONLY A DREAM."—In this exceedingly mystifying series of views one magical incident follows another and the attention of your audience is retained throughout the entertainment.

The story is that of an eccentric pauper inflicting innumerable and aggravating difficulties upon Sir Huntel, a retired merchant, who refuses to contribute to the support of the former. As a final the merchant awakens from his slumber and becomes aware that all was only a dream.

The photographic quality and the acting are unexcelled, making this subject very desirable for any occasion.

"A SURE CURE."—One Continuous Round of Laughter and Applause.—At the conclusion of dinner the host experiences a violent attack of the hiccoughs. His compassionate wife advises a number of remedies, each proving unsuccessful. Other remedies, some of them strong enough to scare him out of a year's growth, are enforced upon him, the police interfere and other escapades, too numerous to mention, are indulged in, but all to no avail.

As a last resource his mother-in-law is brought to him and the sight of that dignitary effects immediate relief.

Excellent quality and detail throughout.

"IN THE HANDS OF THE ENEMY." A Touching Incident of the Franco Prussian War. Reproduced with all the realism of the original event. The photographic quality is unexcelled and the acting natural.

In a little village of France, in 1870, the arrival of a detachment of Prussians is announced. Consternation fills the hearts of the timid folk, but a gamekeeper secrets himself in ambush from where he kills one of the advance guards. Fearing an attack the other members of the guard retreat and soon the regular troops are on the ground. It develops that no general attack was contemplated, but a search for the person responsible for the soldier's death is unsuccessful. They take with them as hostage the son of the gamekeeper. When, upon his return, the father learns the news, he is sorely perplexed and he induces the neighbors to turn him over as the guilty man with the explanation that he is insane.

The truth of the claim is doubted and a test is made. He is placed before an execution platoon to be shot, but endures the test without a flinch. The son is now placed in the father's position and at the crucial moment the strain upon the father is so great that he gives way, whereupon he is immediately executed.

"THE LOST TIE."—A comedy of unusual merit. Ordinarily it is the collar button that gets lost, but in this instance a gentleman becomes so flustrated about a pretty servant that he leaves his tie dangling from its support at the back of his neck and later upsets the entire room in his efforts to locate it. His wife finally comes to his aid and serenity is restored. Excellent action and well rendered.

URBAN ECLIPSE

(GEO. KLEINE)

"CONCHITA, THE SPANISH BELLE."—This is an exceptionally high grade dramatic production and meets with approval of eminent critics. The dramatization is natural and the photographic quality good, so that the subject can be classed with any of the art series.

A celebrated espada (bull fighter) has a brother married to the beautiful Conchita. The young woman falls in love with the toreador who, however, will not accept her attentions seriously or in any manner wrong his brother. The untrue wife calls at the home of the toreador and the latter induces her to return to her home, but at that moment the brother appears and believes his brother to be the lover of his wife. The innocent man declares under oath before the Virgin, that he has not wronged his brother, but Conchita makes a false oath and thus implicates the brother. A duel is to be fought between the two brothers and when the woman sees that she can never hope for the love of her idol, she confesses her guilt.

The entire story is most beautifully rendered, retaining interest throughout and will meet with the approval of the most fastidious critics.

"THE WIZARD'S WALKING STICK."—A Presentation of Comic, Magic and Mystery of the First Order Beautifully Tinted.—This series is of intense interest throughout. Excellent photographic detail.

KALEM CO.

THE ESCAPE FROM ANDERSONVILLE.—Ladies and Gentlemen: Andersonville, how familiar the name! How often in the years that followed the great Civil War have we gathered around some old battle-scarred veteran and listened while he painted for us, with homely eloquence, word pictures of the horrors of prison life there, and told us of some daring escape. Just such a thrilling story of the escape of six prisoners, as told by one of them, is spread before you in the splendid Kalem Film about to be shown you. All six were natves of the same little Massachusetts village. Enlisting in different regiments they became widely separated only to meet again as fellow prisoners in the pen at Andersonville.

SCENE I.—The first scene opens with a view of a corner of the stockade that surrounded the land comprising the prison. Here, stretched out under the sweltering sun of a July day, are the little bands of Federal prisoners with whom our story deals. Dressed in rags, haggard and worn, many months of privation have weakened them so they are barely able to raise themselves from the ground. One poor fellow, unable longer to continue the struggle sinks back lifeless. The guard, hardened to such scenes by continual repetition, touches the corpse with his foot and calls for the helpers to remove it. The remaining prisoners follow the body of their late companion with sorrowful eyes and shudderingly wonder when their time will come for this last journey. The brutal guard taunts them cruelly. Now he brings in their meagre rations. Like starving dogs they struggle for them and crouching on the ground eagerly devour them. Here some the guard finds a prisoner. Another man from the little village. Eagerly they ask him the news from the front and what are their chances for being exchanged. He sorrowfully shakes his head. One of the guards orders him to sit down. He refuses. With a savage curse the guards fell him to the earth and while the remaining prisoners crouch trembling with fear, laugh tauntingly.

SCENE II.—Now darkness has thrown its pall over the prison. Six long weary weeks have passed. The little band, urged on by the new comers, who are strong and eager, have with infinite caution and patience been digging their way to freedom. Under the few old rags that compose their beds the mouth of the tunnel is hidden from the guards. No sooner is the guard out of sight than work commences. Two of the prisoners enter the tunnel. Hark! the guard is coming! Out in the swamps all seems quiet under the eyes of the guard tramping his beat. But what is that? Look closely. A quiver seems to run through the tall swamp grass. Out from the roots comes a man's hand. Slowly up through the grass follows the head of a prisoner. A quick look around and down he crouches. Surely a wise Providence must have guided them in their work for the mouth of their tunnel is hidden from the guard by a pile of old logs. Down the prisoner goes to carry the joyful news to his comrades. Quickly the news reaches them. Two more prisoners disappear down the tunnel. But now the remaining two are in a desperate plight. How shall they prevent the guard, now approaching, giving the alarm? Their plans are soon made. On comes the guard. He notices the fresh dirt and stops to examine it. Quick as a flash one of the prisoners fells him to the earth. Eagerly the other takes his gun and disappears down the hole. With eager, trembling hands the last prisoner seizes the lifeless body of the guard and drops it into the tunnel, stopping only to grab the guard's tell-tale bayonet, he disappears. The rags are cunningly drawn over the hole from below and nothing remains to attract the attention of any guard who may happen to pass near.

SCENE III.—Up through the opening in the tall grass again appears the head of the first prisoner. He crawls out, looks around and beckons up his companion. Cautiously watching the sentry for fear of discovery they sneak off into the swamp. Another of the poor fellows makes his appearance and follows the two leaders. Up comes the haggard and worn face of another prisoner. He stops to help up the next man who is guarding jealously the precious gun secured from the guard. Both crawl cautiously away. And now the last man appears. Stealthily he crawls out. He lifts his hand to heaven with joy, then follows his companions, and nothing remains for the searching eyes of the guard but the waving green of the swamp grass.

SCENE IV.—Out near the edge of the swamp a small stream flows sluggishly. Reflected in its sullen waters we see the approaching prisoners. Down the bank they creep and plunge into the shallow waters. They are almost exhausted from their hurried flight through the swamp. One poor fellow falls twice before he reaches the safety of the solid ground. No sooner do they reach the other bank than they are away on their desperate dash for liberty.

SCENE V.—Back at the end of a little lane away from the main road is the humble home of Mrs. Carter. Of New England parentage, although married to a Southerner now with Lee in Virginia, her secret sympathy has ever been with the North. She goes slowly towards the house with a pail of water from the spring. Around the corner comes one of the fugitives. Desperate hunger has driven them to the open. Cautiously he approaches the door and knocks. Mrs. Carter comes to the door. One look tells her she has nothing to fear from this wan and pitiful man. The other prisoners are beckoned on. Mrs. Carter brings out a loaf of wheat bread. Eagerly they devour it, the first they have tasted for months. One of the men sees the gun hanging above the door of the cabin. He begs Mrs. Carter for it. Willingly she gives it to them and entering the house returns with a pistol and more precious still a bag of powder and bullets. The men are fervent in their thanks. One poor fellow kisses the hem of her dress in thankfulness. Now, at last, they will be able to make a stern fight for liberty. With repeated prayers of thankfulness they hurry away.

SCENE VI.—The fugitives have now reached the Georgia Central Railroad. Out on a siding stands an engine. The engineer and firemen have steam up. The engineer and fireman are ordered to throw up their hands. Into the cab jumps one of the prisoners. Up climb the others and still holding the railroad men at bay they are away with the engine. The engineer and fireman watch them out of sight, then rush back to the Confederate outpost to give the alarm.

SCENE VII.—The alarm is soon given and a squad of Confederate soldiers led by the two men dash up to a switch engine standing near and soon they are on the main track and after the fugitives. Now we see the prisoners dashing along firing back at the Confederates, who are following closely behind in stern pursuit. The prisoners urge the old engine forward, for they realize the Confederates are gaining on them.

SCENE VIII.—Around the curve in the track comes the Confederates on their engine. Gradually they have cut down the distance between the two engines until the fugitives are almost in their grasp. But something is the matter. The engine is losing speed. Now it stops. The engineer rushes forward. A cloud of steam envelopes him. Excitedly he explains to the Confederates that their engine is hopelessly broken down. In frantic rage the Confederates watch their prey slip through their hands.

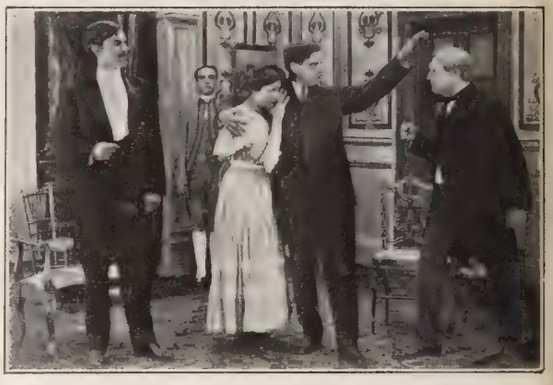
SCENE IX.—Up the line we find a sleepy little country station. Two trainmen are lounging about watching the baggage man at his work. Out rushes the operator holding in his hand a telegram. Hurriedly it is shown the man. All is excitement to reach the Red Bridge ere the fugitives arrive there. Off to the powder house they rush. The door is burst open and a bag of giant powder secured. But no engine is at hand. How shall they reach the Red Bridge? The hand car! Off they rush! Soon the car is on the track and they are away. How desperately they work to force the car along in their mad desire to intercept the fugitives!

SCENE X.—Here is the Red Bridge only a few miles from the union lines. Up comes the hand car. Not a moment must be lost. Off the tracks the car is lifted, the powder is in place and a fuse laid. Now they are ready for the fugitives. Not a second too soon for around the curve of the trestle comes the engine bearing the fugitives. Only a few more miles and they will be safely within the Union line. The engine reaches the mine. Crash! The explosion! Too late! Through the cloud of smoke we see the engine still moving forward and bearing the fugitives safely to the haven they have struggled so bravely to gain.

SCENE XI.—Ten days have passed, and the prisoners are nearing home. Back to the little village nestling amongst the Berkshire Hills the news has flown of their escape and great preparations have been made to receive the returning heroes. Two disabled soldiers, home on sick leave, stand with fife and drum ready to give them a martial greeting. All the women and children are gathered here and what few men grim war has left in the village. Down the track of the branch line connecting them with the outside world is seen the train approaching. What a reception it gets! Hats are thrown in the air, arms wave, the fife whistles shrilly and the drum roars out its welcome to the returning heroes. Soon they are in the midst of the loved ones, the thought of whom had been as a beacon leading them on to greater effort in those miserable days spent under the sweltering Southern sun.

LUBIN MFG. CO.

"DRIVEN FROM HOME."—The young daughter of a rich merchant is in love with one of her father's clerks. The father learns of this infatuation when certain papers are presented to him for immediate payment, which he is unable to meet. These papers are forged and the man who presents them is Jim, the forger, unknown, however, to those present. Jim is willing to relinquish his claim, provided the young daughter is forced to marry him She refuses to accede to her father's wishes and runs in the arms of the man she loves. The father tells her to choose between himself and her lover. she chooses the latter and is driven from home.



The young couple live in a happy little home. They are soon discovered by Jim who swears to destroy their happiness. He follows the young man to the place of his employment and effects his discharge. Try as he may, the evil spirit follows him and drives him from every position When at last he finds Jim outside of his home, he steps out and knocks him down. Accidentally Jim's mustache comes off. A policeman who wants to separate the fighters, recognizes in him a long sought criminal. He is arrested, the forged papers are thrown out of court and the young couple are reinstated in the graces of the father.

"TWO COUSINS."—Ruth and Celeste are the nieces of James Cleoland. Ruth, the favorite, becomes engaged, much to the delight of her uncle. Celeste, however, is jealous. When, a few days later, the uncle makes a will in favor of Ruth, leaving to Celeste only an annuity, Celeste decides to take a hand in the matter. She visits Prof. De Monti, a hypnotist and under promise of $50,000 induces him to hynotize Ruth so as to visit the uncle at midnight, take the will out of his safe and pour poison in his water glass. Ruth, under the hynotic spell of Prof. De Monti, does what is asked of her. The uncle, however, awakened by the noise in his room, watches all this as if spellbound. He tries to rise two or three times, but falls back on the pillows. As soon as Ruth leaves the room he rises, rings the bell and calls for help.

The hypnotic spell has been broken. Ruth is in her room and is much surprised when called by her uncle and accused of having tried to poison him. He

denounces her as a murderess and orders her from the house. Heartbroken she leaves the room. Celeste stood in the doorway and with a satanical smile she leaves the room.

She then conspires to bring Ruth to a sanitarium, so as to have her out of the way permanently. Ruth's intended, however, followed on horseback. He attacks De Monti savagely with his riding crop and fells him to the ground. A policeman appears on the scene. The intended accuses De Monti o



abduction; he is hand-cuffed and led away, while the young man lovingly attends to Ruth.

The last scene brings us to the uncle's sickroom. The Doctor is in attendance. The young man enters and quickly explains all that happened. The uncle asks for Ruth; she is brought into the room and lovingly clasped in his arms. De Monti is next brought in. Just then Celeste enters. De Monti in turn accuses Celeste, who seeing that the game is up, takes the poison and before any one can prevent it, drinks it to the last drop.

PATHÉ FRÈRES.

"DIFFERENT RULERS OF THE WORLD."—This is one of the cleverest trick pictures which has ever been put on the market, and as a means of entertainment it is without a peer, for it shows all the rulers of the world in caricature, embracing the pet hobby for which each one has become famous.

In the first picture we see an old conjurer appear upon the stage accompanied by two assistants, who place a large frame in the foreground. They then take some boiling fluid from a pan and by the aid of magic they form the bodies of each one of the



rulers in characteristic attire. This accomplished they next proceed to make the heads, and out of the pan comes the funny features of each ruler. The heads are then placed upon the shoulders of their owner and the grotesque group forms a very amusing sight.

"WOOD FLOATING IN MORVAN."—In this film the public will enjoy a rare treat, for aside from its instructive qualities, it is a marvel of grandeur from a scenic point of view. In the first picture we see the men hewing down the large trees and sawing them into small logs which are thrown into the swiftly moving stream and carried to their destination many miles away. The wood is then dragged ashore and piled in heaps to dry, after which it is loaded on flat boats and sent to Paris where a large portion is used as fuel in bakeries on account of the excessive heat derived from it.

"EVIL SPIRIT IN A GIRL'S BOARDING SCHOOL."—At this select school for young ladies everything is running along, smoothly and the pretty students give their teacher very little trouble for their deportment is perfect and the discipline of the school is above reproach. The tranquil aspect of the place is soon changed, however, by the introduction of a vivacious Miss who is bubbling over with deviltry, and by her many escapades soon earns the title from her more docile companions, as the evil spirit.

We see the scholars going for their daily walk to the woods, under the careful guidance of the exacting old Matron, who, upon arriving at their destination lets the girls romp and make merry, while she herself does a little sketching of the beautiful surrounding landscape. The girls come too near the easel and in their mad rush they upset the whole thing which incurs the uncontrollable wrath of the old Matron, who orders them to immediately fall in line, and cutting the recess short, she starts to lead them back to the school. As they are going along the road and the Matron is deeply absorbed in a book, a crowd of young male students put in their appearance and fall in line with the fair co-eds; each fellow taking a partner. After having a delightful walk the girls suddenly disappear, leaving the boys to play the joke on the Matron and follow her to the school. When the latter turns and discovers her male companions she is horrified and after denouncing the boys in no mild fashion, she starts out to search for her disobedient charges. Finding them in the wood enjoying their young lives to their heart's content the sour old matron forces them to fall in line and follow her to the school, where, after a severe lecture she sends them off to bed without any supper. The rollicking girls enter the dormitory and as soon as the teacher leaves them alone they start a pillow fight, and are just having the time of their lives with the feathers flying like snow when in walks the old matron again and puts a stop to the fracas. She then takes the leader and locks her in a private room, but the latter is not there long before she discovers her sweetheart waiting for her under the window. The youth climbs up to the room, and as the pair of young lovers are just forming a scheme to elope the Matron again puts in her appearance, this time accompanied by the young lady's indignant father, who has come to the school to learn the cause of all the trouble. Upon discovering the young man in the girl's room they throw up their hands in holy horror, but the youth steps up and confesses the nature of his visit, whereupon the father gives him the hand of his daughter with his blessings while the cross old Matron offers up thanks that she is rid of the bane of her life.

"TRUE TO HER FIRST LOVE."—This little silent drama reveals an interesting story in which the central figure is a good woman who remains steadfast in her love for her departed husband, but having a little son, she finds it a difficult matter to



shoulder the responsibility of raising him without a man as head of the family. There is a youth in the village who is in love with her, and fortunately is very fond of the little boy, who in return for his many kind acts shows the young man that he favors him as a prospective step-father. After due deliberation on the matter, the woman accepts the young man when he proposes marriage to her.

The wedding day arrives and shortly after the ceremony when everyone is happy, celebrating the event, the bride who should be the happiest among the guests is in a moroseful state. The thought of her departed one seems to master her, and feeling that she can never forget her first love and be the same devoted wife to her new husband, she decides to end it all. Making a bolt from the midst of the merry throng, she rushes towards the sea, closely followed by her husband and little son, but before they can restrain her, she plunges into the water. The little boy dives in after his drowning mother, and after a hard struggle he succeeds in bringing her safely to shore. The prostrate woman is soon revived, and finding herself in the loving embrace of her husband and son, she becomes penitent for her rash act and vows that she will now strive to live for them alone, forgetting all the past.

"THE HAND OF JUSTICE."—An old man possessing a large fortune is stricken with a fatal sickness, and realizing that his days are numbered, he thinks about making proper provisions for his daughter Anna who is his only living heir. Having a friend who is a banker and in whom he has implicit confidence, the sick man summons the latter to his side and, [illegible] over every [illegible] and all his money, requesting the banker to [illegible] same until [illegible] has passed away, when it [illegible] all be given to the young woman. The [illegible] as he is bid, but there is no witness to the affair save a servant who happens to be passing through the room and by a quick glance notices the unusually secret proceedings.

In the next picture we see the interior of the same home eight days later when the old millionaire is no more and the sorrowful daughter is reading a note which he left to her, telling her to go to the banker, who will remit to her the large fortune left in his care. The girl does as she is bid but to her great astonishment receives only a very small sum, for the supposed honest friend has embezzled her out of her large inheritance. In burning up some of the important papers the dishonest man makes a bad job of the affair, and his servant is fortunate in grabbing the documents from the flames before they are destroyed.

The distracted girl returns home and as she is nearly penniless she decides to give up the establishment and take cheaper quarters, for there seems to be no hope of her ever obtaining her money as there was no witness whom she could call upon to aid her in the hour of need. The servant who happened to see the transaction between his late employer and the banker, comes to the aid of the young woman. He is a member of a secret organization whose watch word is "justice" and at a meeting the young man puts forth the case of the impoverished girl. The society immediately takes action and through their agents they make the life or the dishonest banker unbearable, for everywhere that he goes he is confronted with the insignia of the organization which is a "hand," and he is ever receiving letters informing him that his life is in peril unless he returns the money to the proper owner. Finally, the society kidnaps his daughter, after which they send him a letter informing him to meet the agents of the society at a given point and allow himself to be led blindfolded to their meeting place where upon receipt of the money his daughter will be returned to him and he will be set free, but failing to com-



ply with the request, means death to both. At last he is cornered, so taking the money he does as he is bid, and appears before the tribunal of justice where he gives the young woman what belongs to her, and his own servant who is also a member of the organization completes the missing fund by handing over the certificates which he saved from the fire. The imprisoned girl is released and with her father leaves the place, while the happy heiress well repays those who proved such beneficial friends in her time of trouble.

"INVISIBLE THIEF."—This picture which abounds in funny situations is a marvel for its tricks in photography and leaves the spectator spellbound with amazement over the many unique incidents which take place in the course of the story.

In the first picture we see a fellow bent upon perpetrating a theft, entering the room where, after drinking a potion from a bottle, he becomes invisible. We can just barely see the outline of the figure as it leaves the room and again he turns up near a fashionable dwelling where he again becomes invisible and entering the place, helps himself to all the valuables within reach. He then returns to his room and after changing his costume, goes down to the street where he steals a woman's pocketbook. A policeman who witnesses the dishonest act gives chase and soon catches the thief, but the latter has the upper hand, and just as he is entering his home, again he disappears into vapor, leaving the officer spellbound. The thief gets to his room and as the policeman makes an effort to come up the stairs to apprehend him, the culprit in spirit form grabs everything in the place and hurls it at the officer's head. The latter at last realizing that there is little use in [illegible] the thief, gives up the battle and beats a hasty retreat, leaving him to resume his normal state and enjoy the luxuries of his spoils.

"KINDHEARTED TOUGH."—A tough young fellow is seen prowling aimlessly around the street when he happens to meet a girl who bears the furrows of trouble and sorrow upon her brow. The youth who tries to start a little flirtation, but without success, becomes curious, so follows the unhappy looking young woman and soon [illegible]

[illegible]

the pitiful spectacle, that he was able to assist them, but being without money himself, he is unable to lend any aid. Determined that he will scrape up a little money somewhere, he starts down the street, and as he is passing a mansion he notices a ladder leaning against the wall. Becoming curious, he climbs up, and there discovers a burglar rifling the room. The youth descends to the sidewalks and after removing the ladder, he sits down under the window to wait development. Soon the thief has finished his little job and as he is about to descend, he is horror stricken upon discovering that the ladder has been removed. Having no other means



of escape, he calls to the tough to replace the ladder, but the latter who has a keen sense for business, strikes up a bargain with the thief, and compels him to share the spoils. The thief who is willing to do anything to escape, throws down a lot o' money to the youth, whereupon the latter effusively thanks him and walks away.

Coming to the distressed people's home again, the tough looks in through the window and finds that the sick woman is alone and asleep, so quietly climbing in, he puts the money in the invalid's hand and is just about to make his departure when the unhappy girl enters. The latter is greatly surprised to find him there, but after a hasty explanation he convinces her that his mission is well meant. The proud girl refuses to accept the money and hands it back, but just at that juncture the landlady enters with her bill for the rent. The youth soon puts her anxiety at rest for he hands the amount due and gives the rest to the sick woman who, with her daughter showers him with their blessings as he beats a hasty retreat.

SELIG POLYSCOPE CO.

"THE PEASANT PRINCE."—Years ago, in Southern France, when knighthood was yet in flower, back in those days, when men settled their differences with their swords, there lived a poor peasant family, Deuval by name. Like many of the poorer peasants of the day, the father was employed by a wealthy landowner as gardener, or caretaker of these vast estates.

Not only was M. Deupont blessed with wealth and title, but he was the father of two beautiful daughters, Pauline and Beatrice. Pauline was a sweet girl of eighteen, whose nature was like the flowers among which she was raised. With golden hair and dark eyes, her lips were as though moulded after Cupid's bow, and as red as a cherry. Many were the young men who sought to win her hand, but to no avail. Pauline was yet to find the one she loved and in whose keeping she must place her future life. She was, indeed, nature's child, and possessed of that magnetism none could resist.

Beatrice, her sister, was just the reverse. She had dark hair and eyes and was fair of face, but failed to possess the charm which would make her attractive to those with whom she came in contact. One could easily see she was jealous of her sister.

On adjoining estates to that of M. Deupont lived two young knights, who each in turn had tried hard to win the hand of Pauline, but each, as his turn came, had failed. Glaris, the less conceited of the two, had at last turned his attention towards Beatrice, while Beausant was as persistent as ever, and flattered himself that he would yet claim the heart of the beautiful Pauline.

In one corner of M. Deupont's estate stood a vine-clad little cottage overlooking a wooded ravine where flowers of many species grew in abundance. Here lived the gardener, Deuval, and his family, father, mother and two children. Claude, a young man nearing his twenty-first birthday, and his sister Elleen, a girl of sixteen. Claude, a nice looking chap, with blue eyes and long curly hair, had from boyhood spent his time with brush and easel until he was a master hand. Although an unknown artist, many were his paintings that found their way into the salons of the wealthy.

As our story begins Claude for the first time had volunteered to assist his father in arranging some rare flowers in M. Deupont's garden. He was not there long until Pauline Beatrice and their mother are seen coming among the flowers. As they arrive where the gardener is working, Madame Deupont questions him regarding his task. Claude, who until now has been busily engrossed in his work, suddenly looks up into the eyes of Pauline and is at once a subject to her charms. As the ladies are about to leave, Claude picks a flower and hands it to Pauline, which she accepts. He likewise gives one to Beatrice, but she throws it down and upbraids him for his insolence. As the ladies leave Claude turns to his father and tells him of the insult, who reminds him of his station in life and warns him not to look too high.

He returns to his work and in a few moments the ladies are seen coming towards him again. As Pauline approaches Claude offers her a boquet of flowers he has gathered, but she passes him without so much as raising her eyes. Disappointed, Claude hangs his head until the ladies have passed.

Unable to bear it longer, he starts to follow, but his father stops him and reprimands him for his foolishness. Claude submits to the chiding, but the moment the gardener's back is turned he, flowers in hand, runs after them. He has not gone far until he overtakes Pauline in the company of her father, who has just joined his wife and daughters. Forgetting all else, Claude again offers Pauline the flowers he has gathered. M. .Deupont, angered beyond control, raises his walking stick to strike Claude, who folding his arms looks him straight in the eyes. M. Deupont lowers his cane, and Claude hands him the flowers, requesting that he give them to Pauline. M. Deupont accepts them in anger and throws them on the ground. Claude stands as if carved in stone, and after the ladies have gone gathers up the flowers and returns to his home.

Beausant, having again been rejected by Pauline, swears revenge, and having heard of Claude's love for Pauline is not long in arranging his plans. He and Glaris arrange a meeting at the latter's home, and there Beausant writes a note requesting Claude to call immediately, as he, Beausant, has very important news for him. A messenger is at once dispatched to Claude's home with the message.

Claude on returning home at once begins a painting of Pauline, his heart guiding the brushes as he paints the picture of the girl he loves. He is thus employed when Beausant's messenger arrives. After reading the letter he decides to go at once. Arriving at Glaris' home he is told of their plans. He, Claude, is to disguise himself as a prince, and as such Beausant and Glaris will introduce him into the home of Pauline's father. Claude at first refuses, but when he is reminded that he will be near the woman he loves he eagerly agrees.

Beausant selects a beautiful costume, and Claude is soon transformed from a poor peasant into a handsome prince. They now proceed arm in arm to the home of M. Deupont, where Claude is to be introduced as Prince Rudolph, son of a royal family.

When M. Deupont receives the card announcing the arrival of the prince he is overjoyed at the honor thus bestowed upon his family, and at once extends invitations to his friends. They have all assembled when the prince arrives. After acknowledging the introduction Claude offers Pauline his arm and they lead the way to the banquet hall, where the choicest delicacies are awaiting them. Little does Pauline think she is leaning on the arm of Claude, the gardener's son. Happy, indeed, is Claude to be near the girl he loves, but happiness unfairly gained is short lived.

Beausant is so far delighted with the success of his plan, but he never ceases to watch Claude and Pauline. At the first opportunity Claude tells Pauline that he loves her. She listens until he has finished, and then with blushing cheeks she tells him that his love is returned.

Beausant who has been an unobserved witness, is almost crazed with jealousy, and swears to get even with Claude. When he employed Claude to enact the part of a prince, he little dreamed that his prince would win the heart of the woman he himself loved.

After Claude has heard Pauline repeat that she loves him, he at once seeks Beausant and asks him to release him from his promise. But Beausant sneeringly refuses, and laughs when Claude pleads with him. Claude, realizing that it is useless to plead longer, walks up to Beausant, and with ungloved hand slaps him in the face. Both men draw swords, and a duel is immediately in progress. Claude, though only a poor peasant, is the master swordsman of the two, and soon disarms Beausant. Picking up the latter's sword he hands it back to him, and is about to depart when he is stayed by a light touch on his arm. Turning he beholds Pauline at his side. She had been a witness to the duel and his splendid swordsmanship. With trembling lips she asks Claude the cause of the duel, and as he gently leads her away he tells her it was a misunderstanding and tries to reassure her as best he can.

Beausant, burning with jealousy and hatred for Claude, at once decides upon a plan to get even with him. He immediately finds Claude's father and tells him that Claude is on the grounds and wishes to see him at once. Fearing that some harm has befallen his only boy, the old man follows Beausant to where the prince and Pauline are strolling, and there Beausant points to Claude, saying: "There is your son—an imposter." The old man does not recognize Claude at first, but when they are face to face the gardener sees it is his boy. Pauline tries to convince them that there is a mistake, but Claude, who can bear it no longer, tells Pauline that it is true. That he is not Prince Rudolph, but Deuval, the gardener's son.

During the excitement M. Deupont and the ladies have come upon the scene and have witnessed it all. Pleading with Pauline for forgiveness Claude is led away by his father. When he arrives home he is almost frantic with grief, and tells his mother how, in his eagerness to be near Pauline, he has lost his only chance of gaining her love. Unable to see him suffer, his mother, unknown to Claude, goes to Pauline and tells her all. Pauline, who is true blue, says she will go to Claude at once, which she does. She finds him at his easel, and there on the canvas is the likeness of herself. Claude studies the face on the canvas, and is about to proceed with his work when he hears a slight noise behind him. Turning he beholds Pauline, the girl he loves. It is not long until they are in each other's arms.

Beatrice, suspecting her sister's visit to the peasant cottage, tells her father and mother, who follow Pauline, and arrive just in time to see her in the arms of Claude. In anger M. Deupont disinherits Pauline and tells her that he never wishes to see her again. At first she pleads with her father, but finding it of no use she returns to the arms of the man she loves.

After having won Pauline as his wife, Claude is not long in ascending the ladder of fame, and now, as he sits at his easel there is a loving voice near to cheer him in his work. It is Pauline talking to her "Peasant Prince."

VITAGRAPH COMPANY

"THE COBBLER AND THE CALIPH."—Mustapha, a cobbler, is discontented with life and tired of his work. He envies the Caliph, who passes down the street with a procession. A wise dervish, passing along, offers him a wishing ring in exchange for a pair of shoes. By means of this ring any wish can be gratified. Mustapha takes the ring and wishes himself Caliph. He is immediately transformed to that individual and for a while enjoys life, but soon



becomes mixed up in court intrigues, murders and family troubles with the ladies of his harem. Omer, a desperate man, whom he has offended, starts a conspiracy and tries to murder him. He manages to escape in his night clothes and, as he is fleeing for his life, opportunely meets the dervish, to whom he

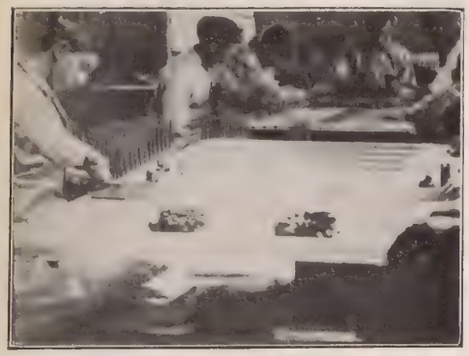


begs for help. The dervish takes the ring and wishes the Caliph back to a cobbler again. Back to his original vocation, he sits contentedly working at his bench, never wishing to be a Caliph.

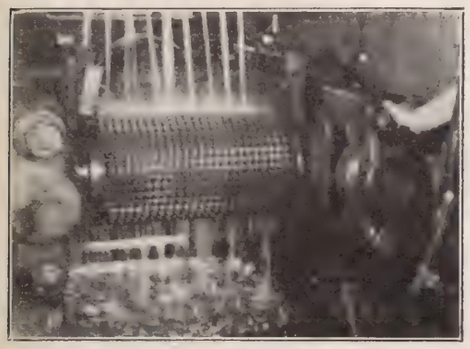
"SKI-ING TOURNAMENT AT ISHPEMING, MICH."—The first scene shows the contestants polishing their skis, preparing for their jumps. After they are ready they start one at a time down an incline to gather momentum and then shoot upward into space, their jumps being measured after they are through. The measurements are for height and distance. A very interesting winter scene.

"THE BIRTH AND ADVENTURES OF A FOUNTAIN PEN."—An interesting and instructive film, depicting the different stages in the manufacture of fountain pens, beginning with the examination of

crude rubber biscuits, then in turn grinding and washing the same, the process of drying and mixing (two-thirds rubber, one-third sulphur), the wonderful automatic covering machine, hand covering of

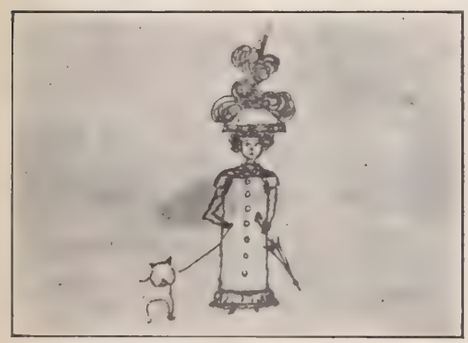


mandrels with sheet rubber, packing of covered mandrels in soapstone before vulcanizing; the vulcanizing oven, in which 5,000 pens are vulcanized at



308 degrees Fahrenheit; the stamping of the trademark on each pen; testing of the pens for leakage, and the making of gold pens.

"THE MAGIC FOUNTAIN PEN."—The pen draws sketches and change themselves slowly. First, Napoleon is drawn, this evolves into Emperor William, who in turn changes to King Edward, wearing a silk hat and smoking a cigar. This turns into a fine



likeness of the Father of our Country, George Washington. Then the smoking lamp on a pedestal changes itself into a young lady in one of the new style dresses and a large hat.

Then there is a warning to engaged couples; the dude and his girl have the kissing habit and finally



turn into a pair of ducks. Then a flower pot is drawn and a little package of seeds. The seeds fall into the flower pot, a watering can is drawn, then raises up and the water pours out and sprinkles the earth in the pot. The sun comes out and its rays cause the seeds to sprout and in a few seconds a beautiful lily is grown.

The last sketch is just a circle, which changes shape until it becomes a picture of Bridget, the kitchen queen. The features then undergo a series of wonderful changes and, although it remains a complete picture throughout, finally turns into a society queen wearing a fashionable peach basket hat.

GETTING LOCAL COLOR.

The "realists" of the motion picture enthusiasts should take heart upon perusing the following yarn from the San Francisco Bulletin:

"They've been having hold-ups and man-chases in the Yosemite Valley, and the innocent tourist has been scared out of his boots by the sight of heavily armed posses running desperadoes to earth, riddling outlaws with blank cartridges and making the granite cliffs reveberate with fusilade after fusilade. It's been very exciting and very mystifying, for the authorities have taken apparently no notice of the extraordinary actions of these desperate looking men.

"There is a rule in the Yosemite National Park that no guns shall be allowed in the valley, but these mounted men have been galloping up and down the roads and scaling the precipices with as ugly an arsenal as the Yosemite has ever seen for lo these many moons. They have disconcerted stage drivers and stage horses, too, by giving realistic imitations of road agents separating helpless passengers from their valuables.

"Staid tourists in the valley have been deeply shocked by the sudden appearance of a dishevelled witch, scrambling over the rocks, chased by a motley crowd of people, bent on catching her and doing her injury. Neither has it added to the peace of mind of gentle camping parties to see a wild man of the woods, unkempt, ragged and streaked with grease paint, scampering past them with a shrieking crowd of pursuers at his heels.

"There are many motley costumes in the valley in summer time. Each individual has his or her own tastes about khaki, sombrero and puttee, but it has remained for one of this party of mummers to scandalize the fashionable crowd on the Hotel Sentinel porch by riding by gravely astride of a tiny burro, his mouth concealed by a ponderous gray mustache and his wig crowned with a rusty plug hat of the vintage of '49.

"He looked like a page from Bret Harte, and, forsooth, the guess was correct, for he, with his fellow actors, was on his way to a secluded spot to act out before a moving picture machine one of the romantic adventures of that coterie of odd characters who made history sixty years ago in that famous settlement, Roaring Camp."

ANOTHER MOVE AT BUFFALO.

The United Vaudeville Company, of Buffalo, N. Y., has obtained an order from Justice White, of the Supreme Court, requiring the Police Commissioners of Buffalo to show cause why they should not be restrained from interfering with the Sunday performances in the houses of the plaintiff company at 257, 263 and 473 Main Street. The order was served on Mayor Adam on July 3.

ELSIE SIGEL PICTURES NOT WANTED.

A report that some picture theatre manager in Bayonne, N. J., was showing a picture purporting to be a description of the recent Elsie Sigel horror, brought forth an order from Mayor Garven, of that city, instructing the police to stop any such exhibition. It is doubtful if there has been made such a picture, but some picture theatre managers have been posting Chinatown pictures outside their houses with references to the Sigel case, which may have led to the conclusion that the case had been worked into motion pictures.

JUVENILE SINGERS BARRED.

Captain L. A. Pope, of the Massachusetts State Police, has forbidden two very popular young singers, Thomas Meade and Ray Girard, of North Adams, Mass., appearing in picture theatres because they are under the legal age of 15 years, required by statute.

Thomas Meade had an engagement at the "World of Motion" picture house, conducted by Cooney & Wollison, and Ray Girard had an engagement at the moving picture show which is being conducted at the Colonial Theatre by Manager James Sullivan during the summer season. The completion of this week's work the boys were to change places.

As the services of the boys are in great demand on account of their ability as vocalists, an attempt will be made to obtain a special permit from Chief Whitney, of the State Police, to enable them to go on with their work during the school vacation.

LAW CLOSES YORK, PA., THEATRES.

The new law affecting places of amusement in Pennsylvania hit the picture theatres hard at York, Pa. The Casino, conducted by William Small, and the Brooklyn Theatre have closed permanently. The East End Theatre has closed temporarily for alterations to bring it within the provisions of the law. The Alhambra will also be altered and reopened.



HE CAN'T HELP LAUGHING.

TO ADOPT SAFETY MEASURES.

Fire Chief Lauer of Columbus, Ohio, has proposed an ordinance to be adopted for the regulation of picture theatres in that city. The measure requires side exits; prohibits the placing of more than seven seats in a row; prescribes the length and width of doors and says they shall swing freely. Machine operators are required to surround lights with fireproof material, and precautions are prescribed to make the floors, walls, and ceilings safe.

MONTREAL, CAN.

The Ouimetoscope and Motionscope are two of the largest houses of the East End. They have large seating capacity and good vaudeville and pictures attract large crowds. They are patronized mainly by the French element. Mr. Ouimet, proprietor of the former house, is one of the first to take local pictures in and around Montreal. His M.P. camera is always on the lookout for military parades and gala fetes. The 26-mile Longboat and Shrubb race at the M. A. A. Grounds was taken by him, as was, also, the big fire at Three Rivers, Que.

A word regarding some of our singers: J. D. Lawlor is now singing at the Casino on Sunday only. Alex Saunders has been engaged to sing at the Crystal Palace. Bob Price, one of the oldest boys in the singing line, and the longest in the business, is still at the Starland Theatre. Miss Beatrice Bains, the most popular lady singer here, is making hits with the latest songs, "Can't You Be Good," is one of them and they all join in the chorus when she sings. Miss Bains sings at the Ouimetoscope and Starland theatres.

Dave Livinson has added two new branches to his hand-painted pictorial poster business. He is now booking vocalists and musicians for M.P. houses and making announcement slides. "Livinson's United Service" is seen all over town.

The Sunday closing situation is rather peculiar here. Twenty-six picture theatre men pleaded guilty to keeping open on Sunday, recently, and were fined $10 and costs each. The amount was $13, which was paid with a smile. The law provides that a maximum fine of $100 can be imposed for subsequent offenses, but the picture managers say that they would rather pay the fines than close. In the face of these circumstances the Sunday observance people admit that they are unable to enforce Sunday closing in Montreal under the present law.

D. L.

TALKING MACHINE COMPANY OUT.

The Motion Picture Patents Company has cancelled the license of the Talking Machine Company, of Rochester, an exchange, on account of the alleged connection of its former proprietor with the "Powers Co. of New York," which has commenced the manufacture of films.

The Talking Machine Co., which was recently incorporated by Arthur A. Schmidt, Sophie A. Klee and Ethel A. Gardiner, of Rochester, N. Y., now claims that Mr. Powers has severed his connection with the company. The incorporators of the Powers Company are P. A. Powers, C. V. Henkel and A. A. Schmidt, the last two giving Buffalo as their home addresses. There is a singular similarity between "A. A." and "Arthur A." Schmidt. The cancellation will probably stand.

EDUCATIONAL FILMS.

By Archer McMackin.

"Come take a little trip with me up the Nile," said a friend of mine as we stopped in front of the glaring entrance of a nickel theatre. "We will hunt crocodile, shoot a hippopotamus, and have a look at some beautiful scenery. Tthe journey will cost us 5 cents each the round trip and I promise to land you safe and sound in this selfsame spot in 20 minutes."

From a comfortable seat in the little nickel theatre we took that trip up the Nile, got acquainted with the natives and watched them roast and eat the big overgrown lizard. Ten minutes later we crossed over to India and did a snake hunt, and found out incidentally that snake skins make most attractive purses, slippers, belts and what not.

Now that the United States government has taken to motion pictures in training young naval recruits in the operation of big guns, other branches of the government are beginning to look into the moving picture possibilities. The commission at Washington for the settlement of public lands in the Western states hopes soon to interest the settler by bringing to him, via the motion picture camera, some idea of the vast opportunities waiting him in these new rich lands, pictures showing irrigation processes and the reclamation of desert lands, the beauty of scenery, and views of prosperous farms, the owners of which are growing rapidly rich, will revive the interest in emmigration and settle the country quickly.

The possibility of motion pictures in schools, academies and colleges in some branches of study cannot be too highly estimated. In the study of geography and history in the grammar schools the motion picture machine will prove itself indispensible in bringing to young minds true ideas of what they study by showing them the world as it really is. Again, in the academies and colleges, the motion picture machine will aid in the study of the sciences and other branches of higher learning.

But, some one will ask, will this not be too expensive? No. On the other hand, outside of the first purchase of motion picture machines, the service can be established at a remarkably low price. The same system now worked by the film exchanges would probably be adopted, that of from maker to general distributor, who, in turn, would supply a certain number of schools.

A Washington, D. C., school teacher suggests teaching United States history by motion pictures. A story of the Life of George Washington, showing scenes and incidents in the life of "The Father of Our Country," interpreted by actors in costume, would appeal to the children and give them a clearer understanding of the great man. One American firm has given us Napoleon, another firm has made some pleasing civil war pictures, introducing such wartime heroes as Sherman, Grant, Sheridan, Lee and Lincoln.

That the moving picture will, in the near future, be a valuable adjunct in teaching in the public schools and colleges cannot be denied. Educators all over the world realize this and are making ready to install the moving picture machine at the earliest opportunity.

But what of the masses who pass in and out of the nickelodeon? The poor man who has had little opportunity to travel, who has never had an education, finds here in pictures of remote corners of the earth, the same joy of travel practically that his better educated and wealthier brother finds, yet who spends six or eight months of hard travelling to obtain. Great industrial pictures, such as the making of steel rails, building of ships, of locomotives and the like, interest the working man and inspire him to better efforts for himself. Films of travel in America and abroad bring joy to the heart of the would-be tourist who is held back by a too slender purse.

The value of educational films is marked clearly by the [illegible] popularity of the travelogue. [illegible] films and [illegible] the interest and [illegible] of more value.

The Essanay Company of Chicago reports the making of a splendid scenic picture in Southern Idaho. These views are taken in the vicinity of the Twin Falls country, whose beautiful streams and great cascades and waterfalls are claimed to be the most beautiful in all the world. Views of the famous Shoshone Falls, the "Niagara of the West," Twin Falls, Perrine Cascades, including also the "Old Snowball," the largest spring in the world, will undoubtedly make a pleasing scenic picture.

MOVING PICTURE THEATRES IN GREAT BRITAIN.

[illegible] of the principal [illegible] have been converted into theatres. Some of these are very elaborate and have attractive and have illuminated fronts. Among the better [illegible] picture theatres in London the most attractive are as follows:

The Recreation Theatre, Edgware Road W., has a capacity for about 500 people, handsomely decorated and the films give an excellent programme. The place is well managed and patronized by a well dressed and appreciative audience.

The Electric Theatre, Hammersmith Road, is one of the best establishments of this kind, well patronized and will comfortably accommodate about 500 people.

The Electroscope Palace, Clapham Junction, S. W. This is another well managed and up-to-date Electric Theatre, which maintains its reputation for new and up to date pictures.

The Marble Arch Electric Theatre is the largest place of this kind in London and the prices of admission range from 6d (12 cents) up to 2s. 6d (60 cents). This place will accommodate 1,000 people.

There are only a few of the better shows, and apart from these there are many more theatres that charge 1s (24 cents) admission. These are scattered over the suburbs, usually in the market streets. They in most instances give a short show, of from 15 to 30 minutes, and then look for a new audience.

Most of these places accommodate from 100 to 250 people. Frankly I do not think the 1s shows have proved profitable, they are usually run by one man who simply manages to get a living out of his place. They hire their pictures from Renters who make a business of supplying old and worn out subjects.

In some of the poorer districts these shows charge as low a ½d, equivalent to about 1 cent. Next week I have something to say about American pictures in this country. Yours truly, KINETO.

London, June 25.

NOBODY LOVES A FAT MAN.

Fat comedians have little chance of employment in a moving picture company, says the morning Telegraph:

"There's where the shadow has it on the substance," said one cadaverous one; "the worst worry I have is caused by my tendency to grow fat since I settled down to a life before the camera with no one-night stands.

"It tickles me to death to be cast for one of those harrowing pursuits. I glory in Marathon races over hill and dale with a bunch of men on bikes and a few autos in the ruck. For it is sure to keep off the sign of prosperity. Once a man gets fat he gets slow. And the film demands speed before sense or comfort. Thinness and muscular development are sure assets in this business.

"When I got the job I was pretty shy on muscle. But after I had been set to breaking up furniture, throwing stoves around, been in a dozen fights, been thrown into the drink a score of times and chased over the country by a few bull pups who might forget to grab the pad hanging to my coat and grab me instead, why, I began to develop muscle.

"I remember we tried a fat comedian once. Played opposite to me. I threw him into the water from a boat under High Bridge. As soon as he struck the water he began to yell for the boat. It seems he could not swim. The more he yelled, the more the manager shouted to him to keep on yelling and for me to leave him alone—that the picture was just right. Finally, with an unearthly scream he threw up his hands and sank—or thought he would sink.

"But he didn't. He struck mud instead, and stood, just chin deep, in the water, going down. As soon as he realized what had stopped him he began to plough for the shore. As he reached shore, the camera boat following, he stood and faced us, mud from head to foot. And the camera was taking it all in. He stood there for fully five minutes cursing until the sweat rolled down his face and wilted his collar. Then the manager shut off the camera and hurried ashore and began congratulating the fat one on his fine piece of acting.

"'Acting!' roared the fat one, swelling up awfully; "if I could act like that I wouldn't want a job with no film house.'

"Then he walked off and never came back."

HERKIMER'S NEW PICTURE THEATRE.

The Star picture theatre at Herkimer, N. Y., was opened for the first time on Monday, June 21, and is described as one of the neatest picture houses in the State. The Herkimer Record gives the new house a good send-off in the following description:

"The little play house which bids well to be a popular place, is located on the west side of Main street and on the ground floor. In the construction of the building the comforts of its patrons have been well considered and carried out by those in charge. As you enter the building one finds a spacious lobby 40x14, which has in connection a check room. The color effects are white and green. The auditorium is equipped with 500 of the latest pattern opera chairs, so arranged that every seat is in full view of the stage, and upon an inclined floor, so that the rear seats are as desirable as those nearest the stage.

"No expense has been spared in lighting the building, a large number of electric lights being used for this purpose. The ventilation, a most important feature of all theatres, is found to be perfect here, fifteen windows and electric fans are used.

"There are four exits from the building and the operating room, where the moving picture machine is located, is built entirely of steel and is outside of the theatre proper. Two standpipes with hose attachments are conveniently located in the building for use in case of fire, but this seems hardly necessary owing to the precaution that has been taken in this direction. The color effects in the auditorium are red, green and gold, presenting a most pleasing scene.

"The stage is completely equipped and is 18x13 in size, has commodious dressing rooms and toilets for the performers. There are four sets of scenery curtains, etc. The picture curtain is a new patented silver plated affair, which makes the moving pictures appear plain and clear, and is a vast improvement over the old cloth curtains. The theatre will be under the management of J. D. Conklin of Mohawk, and he will be assisted by "Jack" Rose."

ADVERTISING BY MOTION PICTURES.

A novel method of presenting arguments in favor of his products has just been put into operation by a manufacturer in the middle West. A motion picture act has been devised with all the care that is given to such performances by the best of the film makers of France and the United States.

The services of a playwright and of actors and actresses were secured, says System, and a playlet was produced with all the dramatic force that has made the motion picture show so popular. Talking machine records were made to accompany these films.

Both these records and the films were sent out to the company's representatives in the various cities, who in turn lent them for gratuitous use to the proprietors of the motion picture theatres, who were glad of the opportunity to save the money usually paid for rentals of such materials.

Thus the need of the company's product was emphasized and a unique but effective selling talk was delivered to the public, who paid for the privilege of hearing it. Films are now being made that will simulate a flying machine trip from New York to the factory, with motion views of the various cities en route taken from above and including a trip through the factory departments and showing as a finale one of the machines assembling itself rapidly and mysteriously without the assistance of human hands.

SUCCESSFUL PICTURE THEATRE COMPANY.

The Gordon Brothers Amusement Co., whose official home is Worcester, Mass., is pointed to as one of the most successful picture theatre concerns in the country. Six years ago this company had a penny arcade at Savin Rock, one of a lucky 13 throughout New England. Moving pictures were just entering the field of refined amusement and Gordon Bros. launched their last dollar in the enterprise. From the start their efforts were crowned with success and true to their nature these hustlers in picture land coined money only to invest it in further improvement of their pet enterprise.

The result was a continuous success and the final achievement of what hundreds of managers failed to accomplish—success.

The $45.000 made the first year in the penny arcade business, was a basis of a big fortune that formed a foundation for this unmatched success in the land of films.

To-day Gordon Bros. have a chain of the most popular and largely patronized moving picture houses in Massachusetts and New York.

Their $40,000 house in Taunton, Mass., is the leader and their numerous other houses are close to the high mark set by Gordon Bros. big company. Among the other cities which are proud of the fact that a Gordon Bros.' house is within their limits are: Rochester, N. Y.; Milford, Mass.; Chelsea, Mass, and the Park at Worcester, Mass.

The latest addition to their enterprises is the new Pastime Theatre at Savin Rock, Conn., which was rebuilt at a cost of $10,000. It is under the management of Joseph J. Raymond.

"INDEPENDENTS" GET "POT LUCK."

Do you remember, when the "independent" promoters first got into the business that the burden of their song was "selected subjects," "the pick of the pack," and all that sort of rot? There was to be no "trust dictation," you know, and the exhibitor was to get the benefit of everything.

At first, you will remember, the Murdock crowd sent a traveling salesman over the road; his name was Streyckmans, brother to another Streyckmans who worked for somebody else who was first, second or third lieutenant to some other politician in Chicago. Anyway, this Streyckmans (pronounced "strike-mans"), peddled his "independent" pictures over considerable of the United States, and the burden of his song was: "You don't have to buy what you don't want." The idea being to put in a "knock" against the "standing order" rule of the licensed manufacturers. Laemmle, and the rest of the "independent" exchange men took up the cry and advertised strongly the fact that they were getting the pick of the importations of the Murdock "independent" company.

That was some months ago when the "independent" importers were now at the game. New things are changed. Either there is a shortage of supply, or the importers have discovered that if they allow the exchange man to take his pick he will not pick enough, and thus leave a lot of dead stock on their hands, so the order of the day in the "independent" camp now is, "take what we give you." This is quite a come down for Murdock, for he perched rather high, or thought he did.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, July 13

The COBBLER and The CALIPH

A poor cobbler discontented and tired of his work envies the Caliph. A wise Dervish gives him a ring by means of which any wish may be gratified. The Cobbler wishes himself the Caliph and is immediately transformed into that individual. Life in his exalted position is nothing but trouble. He gets into innumerable difficulties, and when his life is threatened he goes to the Dervish and begs for help. The Dervish takes the ring and wishes him back to the Cobbler, where he is happy, resolving never again to envy the Caliph.

Length 585 Feet

SKI-ING TOURNAMENT AT ISHPEMING, MICH.

Picturing the contestants making ready and competing for supremacy in this exciting and dangerous sport.

Length 345 Feet

Saturday, July 17

The Birth and Adventures of a Fountain Pen

An interesting industrial film depicting the various stages in manufacturing fountain pens; from the crude rubber biscuits to the finished article ready for use.

Length 585 Feet

THE MAGIC FOUNTAIN PEN

The pen draws sketches which change themselves slowly. Napoleon evolves into Emperor William, then into King Edward and last to Washington. A pedestal lamp changes to a stylish young lady. A loving couple turn into a pair of ducks. From a flower pot a lily sprouts up and blooms. A plain circle turns into Bridget and after a series of changes becomes a society queen.

Length 475 Feet

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

SOME FACTS ABOUT SUNDAY OBSERVANCE.

By K. S. HOVER, in The Nickelodeon.

That Justice Blackmar, of the Supreme Court in Brooklyn, N. Y., should have differed with Mayor McClellan on the subject of moving picture shows on Sunday is not surprising, for there is no question upon which a greater diversity of opinion prevails than the matter of the observance of the Sabbath. It has been so for hundreds of years. Law, church and popular sentiment are alike in favor of the idea that one day in the week should be set aside for cessation from toil and labor.

But there is no unity of opinion as to just how this day of relaxation should be spent. Changing custom, equally ephemeral prejudice, contradictory legislation and a disposition on the part of those in authority to insist upon their own particular interpretation of the laws all contribute to confusion. The Archbishop of Canterbury, England, who made many friends in this country during his memorable visit to the United States some three years ago, on being questioned about golf playing on Sunday and on the observance of the Sabbath generally, expressed himself as follows: "Detailed rules to be adopted by Christian men with regard to the observance of Sunday are a matter for their own consciences. Each one is responsible to God for so using the Lord's Day as to fit him best for the working days that follow."

It is a peculiar coincidence that at the time when the chief magistrate of the city of New York was endeavoring to suppress the exhibition of moving picture shows on Sunday, King Edward was inaugurating a similar measure in Great Britain. In New York the mayor endeavored to deal with the problem by means of the law, which only permits public entertainments that have obtained from him a "common show license." This power of license has been placed in the hands of the head of the municipal government with the object of securing the observance of a number of precautions indispensable to the safety and to the morality of the audience. Justice Blackmar, of the Supreme Court of Brooklyn, held that once these licenses have been obtained the mayor has no power to revoke them, except as a penalty in a specific case of violation of the law.

While admitting the absolute right of the mayor to grant or withhold licenses, he denies his power to cancel a license after it has been issued and paid for except where the management has rendered itself guilty of a statutory infraction. He refuses to recognize the authority of the mayor to put all the Sunday picture shows out of business, the good with the bad, by a sweeping withdrawal of licenses, and declares that the power of the chief magistrate in the matter cannot be exercised arbitrarily.

King Edward has greater jurisdiction in this respect. The measure which he inaugurated is even of a still more sweeping character than that which Mayor McClellan endeavored to carry into effect, and there is no doubt about its arbitrariness. But this arbitrary power is vested in the crown by statute, and the sovereign is free to enforce it, either personally or through the officers of his own household.

The English law is so framed as to vest the entire censorship of the stage in the sovereign, and this censorship extends not merely to the plays themselves, but likewise to the costumes of the actors and actresses, as Miss Fay Templeton found when she appeared at the Gaiety Theatre in London some twenty years ago and was prohibited by the lord chamberlain's department from taking any further part in the performance until she had satisfied the notions of propriety of his representative by adding a scarf to her costume.

While theoretically the authority of the crown in Great Britain is restricted to the plays, or rather to their performance, and that of the mayor of New York is restricted to licensing the buildings in which the shows take place, the power in each instance goes far beyond the letter of the law. For in New York there can be no performance until the house or the hall has been licensed, and in England such premises are equally dependent upon the pleasure of the crown, since they are of no use until the permission has been obtained for the performance.

Availing himself of his prerogatives in this connection, King Edward caused it to be known that no public entertainment could be given in a theatre or music hall on Sundays, on Christmas Day, or on Good Friday, "unless under very exceptional circumstances," and then only if the program of that particular performance has been previously submitted to the lord chamberlain's department.

But the action of Parliament about fifteen years ago authorizing the secretary of state for the home department to remit the penalties imposed by magistrates for violations of the law in opening places of popular entertainment on Sunday, such as, for instance, the Brighton Aquarium, etc., emboldened the organization of public concerts of sacred music on Sundays. Then followed the cinematograph displays of Biblical subjects. The latter, as well as the sacred music, has long given way to much more frivolous and more worldly features; and whereas twenty and more years ago every theatre and music hall throughout Great Britain was shut on Sundays, latterly they have nearly all been open and doing a rushing business.

The action of the king is said to have been prompted by Queen Alexandra, who is a very religious woman, and by the leading ecclesiastics, not only of the Church of England, but also of other denominations. And since it is not an administrative act of the government, but the exercise of a purely sovereign prerogative which is concerned, the impresarios, managers and showmen generally who are affected have no legal relief.

Of course, this power is extremely arbitrary and savors of medieval despotism, rather than of constitutional government. If, however, it were placed in the hands of a man of narrow mind and puritanical prejudices, it might become an instrument of almost intolerable tyranny. But there is no danger of this kind on the part of Great Britain's genial ruler, who holds that there is no harm in quiet, innocent diversion on the Lord's Day, though he defers to the views of the masses of his subjects by keeping away from the race track on Sunday when abroad. In France and elsewhere on the continent the classic events always take place on the Sabbath, thanks to which he has never seen the Grand Prix run at Paris. He has been known to spend a Sunday afternoon watching his prime ministers play at golf, and does not consider his position as supreme head of the Church of England in the least degree compromised by his indulgence in a quiet game of bridge with the members of his family and household or intimate friends after dinner at Sandringham, Buckingham Palace, or Windsor Castle on Sunday evening.

Queen Victoria, in the same way, was wont to indulge in her favorite game of "patience" on Sundays as on week days, and angrily resented the protest addressed to her by some of the extremely strict Sabbatarian societies in England against her permitting her grandchildren to play lawn tennis and croquet on the lawns at Osborne on Sunday afternoon. She could see no desecration of the Sabbath in such harmless pastimes—her views on the matter being in accord with those expressed by the late Bishop Henry C. Potter, when at the Diocesan Convention of New York, in September, 1905, he reminded those present "how numerous were those wage-earners whose only opportunity of enjoying an afternoon of healthy sport and wholesome recreation was on Sunday."

France owes much of its legislation insisting upon the observance of the Sabbath to King Frances I. He issued a series of ordinances rigorously closing markets and fairs on Sundays, and even forbidding public dances on that day. Although the authorities strove throughout the seventeenth and eighteenth centuries to compel trades people to close their shops and to prevent the populace from partaking of their favorite amusements on the Sabbath, the old edicts and ordinances of King Francis gradually fell into desuetude, and at the Revolution they were swept away altogether.

Napoleon, both as consul and as emperor, was too sagacious to entertain any project of laws which would hinder the millions over which he ruled from going about their business and from indulging in every sort of entertainment on Sunday, knowing full well that the more his subjects were occupied with their business affairs and their pleasures the less they would have to think or talk about politics. On the return, however, of the Bourbons in 1814 the aristocracy, who were in many respects more Royalist than the restored king himself, combined with the clergy to reestablish the old Sabbatarian regulations.

After the revolution of 1830 the laws fell into disuse, and although they have been a dead letter ever since, yet they still stand unrepealed. It was because of their strictly religious character that, when a few years ago the Republican government decided upon the institution of a weekly day of rest and of relief from labor it devised altogether new legislation bearing the title of "laws of weekly rest," rather than to recall the old ones into force. Both the government and the champions of these laws are at pains to repudiate all Sabbatarian influence in connection with the affair and insist that it is a piece of purely secular legislation based upon economic instead of religious grounds.

King Alfonso, since his assumption of the reins of sovereignty in Spain, has provided for the observance of Sunday throughout Spain. The royal decree forbids labor of every kind on the Sabbath, and even prohibits the publication and sale of newspapers on that day. All shops and stores have to be closed, bakers must have finished work by seven in the morning and bullfights are not allowed, save in altogether exceptional cases. Theatres are subjected to a similar regulation, the performances being restricted to plays of a particularly high moral and semi-religious character.

In Germany Emperor William and his consort have succeeded in bringing about a more general observance of Sunday than was accorded to the day prior to the present reign. They have contrived to render attendance at church on Sunday morning as fashionable and as popular as it was formerly the reverse. Despite the popular belief in this country as to the laxity of the observance of the Sabbath in Germany, all sorts of laws prevail there, restricting the liberty of the people in the matter.

That the enforcement of these laws is popular, it is foolish to assert. Still, at the same itme, public sentiment and religious influence do not admit of their being legislatively repealed. And thus they remain on the statute book, honored in the breach rather than in the observance.

No country, in fact, is altogether without Sabbatarian legislation of some kind or another, and everywhere the same difficulty prevails as to the extent and method of its enforcement.

INCORPORATIONS.

The National Moving Picture Theatre Co., has been incorporated under the laws of the State of Delaware. The incorporators are Joseph W. Devere, Bernardsville, N. J., William Espy and Edward J. Sweeney, of New York City. The capital stock is $250,000.

Federal Fireproof Film Co., of New York. Capital, $100,000. Incorporators: Henry W. Mattoni and Robert J. Mattoni, Julius Burnstein, Allyn B. Carrick, all of New York City.

Majestic Amusement Company of Salt Lake City, Utah, to operate the Majestic picture theatre of that city. Capital, $5,000. Incorporators: J. A. Greenwald, president; Harry Revier, vice-president; Fred Strouse, secretary and treasurer; A. L. Brittain and Bessie Revier, additional directors.

The Talking Machine Co., Film Service, of Rochester, N. Y. Capital, $3,000. Incorporators: Arthur A. Schmidt, Sophie M. Klee and Ethel A. Gardiner, of Rochester.

The Powers Co., of Manhattan, New York. Capital, $50,000. Incorporators: C. V. Henkel, of New York; P. A. Powers and A. A. Schmidt, of Buffalo, N. Y.

LOOK OUT FOR STOLEN GOODS.

Henry Behrendt, chief-of-police of Lansing, Mich., has offered a reward of $25 for the apprehension and conviction of a person named J. Cohn Phelan, alias John Conan, for the theft of a quantity of film from the Vaudette picture theatre, Lansing, on June 7th. The subjects stolen were:

701 950 feet of "Hunting Big Game in Africa," made by Selig Mfg. Co.

679 485 feet of "Grin and Win," made by Vitigraph.

679 480 feet of "Plain Mame," made by Vitigraph.

708 625 feet of "Cigarette Making," made by Vitigraph.

708 355 feet of "Old Sweetheart of Mine," made by Vitigraph.

714 345 feet of "Alphone Gets in Wrong," made by Pathe.

714 623 feet of "Miss Faust," made by Pathe.

Phelan, or Conan, is described as about 35 years old, 5 feet 9 inches tall, dark complexion, black hair, smooth face, long, pointed nose; weight about 145 pounds; he is a smooth talker and has been in the picture business. Phelan made an attempt to sell the stolen films at Cincinnati, Ohio.

URBAN EDUCATIONAL SUBJECTS.

Arrangements have been made which will enable George Kleine to import the Charles Urban educational subjects. These subjects will not be available for rental purposes, but are intended for the use of societies, Y. M. C. A.'s and for school purposes.

PUTTING OUT NON-INFLAMMABLE FILMS.

The Edison Manufacturing Co. announces this week that its subjects for release July 13 and 16 are printed on the new Eastman non-inflammable film stock, and that the use of that stock will be continued by the Edison company hereafter. A similar announcement was made by the Lubin Manufacturing Co. last week.

Particular attention of the exhibitors is called to the fact that a special cement is required for the new film, as the old cement will not hold on non-inflammable stock. As it will join the old film there need be no confusion or mistakes if exchanges and exhibitors will simply throw away their old cement and lay in a stock of the new article.

Subscribe Now

for

FILM INDEX

IS UP TO THE MINUTE

PATHÉ FRÈRES FILMS

FEATURE SUBJECTS

THE HAND of JUSTICE

A POWERFUL DRAMA

Fri., July 16, 1909 **LENGTH 1010 FEET**

Week of July 12	Length
Different Rulers of the World (Colored)	426
Wood Floating in Morvan	459
Evil Spirit in a Girl's Boarding School. (Colored)	623
True to Her First Love	358
Invisible Thief. (Colored)	377
Kindhearted Tough	587

Week of July 5	Length
A Child's Love. (Colored)	524
Spanish Army	442
Tragic Ending of Shrove Tuesday. (Colored)	459
Tunisian Industries	426
The Little Detective	774
The Witch's Donkey	443
The Fan. (Colored)	213

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

The Edison Kinetoscope and Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

EDISON FILMS

NEW SUBJECTS

Released, July 6, 1909

UP THE LADDER WITH TOM BOWLINE

An interesting story of the United States Navy, showing how men are received after enlistment and every stage of the process until they become finished sailors. This film is made with the approval of the United States Government and every facility of the Government Navy Yards and vessels was afforded our company in making the original pictures.

No. 6480 **Code, VERMILY** **Approx. Length, 1000 feet**

Released, July 9, 1909

A SQUEEDUNK SHERLOCK HOLMES

A laughable film, showing how a country constable, with the instinct of a true Sherlock Holmes, followed up an imaginary crime. A realistic travesty on the ambitions of the typical country constable.

No. 6481 **Code, VERMINACAO** **Approx. Length, 500 feet**

Released, July 9, 1909

AN ABSENT MINDED CUPID

A comedy subject. Harold borrows an overcoat to take his lady friend out to dine. The borrowed garment was put on by an absent minded old gentleman, causing Harold much distress when he discovered the fact. The absent minded old gentleman, however, discovered his mistake and assuaged Harold's feelings in a most satisfactory manner.

No. 6482 **Code, VERMINAMUS** **Approx. Length, 500 feet**

NEXT WEEK'S SUBJECTS

Released, July 13, 1909

THE SECRET OF THE LOCKET — Dramatic

No. 6483 **Code, VERMINARIA** **Approx. Length, 915 feet**

Released, July 16, 1909

CAUGHT by the COUPON CRAZE — A Merry Farce

No. 6484 **Code, VERMINATE** **Approx. Length, 475 feet**

Released, July 16, 1909

THE EGYPTIAN MYSTERY — A Comedy of Tricks

No. 6485 **Code, VERMINDERN** **App. Length, 525 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

Gaumont Films

LICENSED BY MOTION PICTURE PATENTS CO.

Tuesday, July 20th, 1909

TRUE TO HIS MASTER

Drama . . . . Approximate length 554 feet

THE MAN IN THE MOON

Comedy . . . . . Approximate length 317 feet

Saturday, July 24th, 1909

THE MONK'S MOTHER

Drama . . . . . Approximate length 664 feet

BROWN'S MOVING DAY

Comedy . . . . . Approximate length 290 feet

Urban-Eclipse Films

LICENSED BY MOTION PICTURE PATENTS CO.

Wednesday, July 21st, 1909

THE KING'S CONSPIRACY

Drama . . . . . Approximate length 957 feet

Write for Advance Film Descriptions

George Kleine

IMPORTER OF

Gaumont and Urban-Eclipse Films

52 State Street, CHICAGO, Ill.
19 East 21st Street, NEW YORK

Trade Mark

BIOGRAPH FILMS

Trade Mark

RELEASED JULY 12th, 1909

THE CARDINAL'S CONSPIRACY

Proving That When A Woman Will, She Will



THE CARDINAL'S CONSPIRACY

Selfwill is undeniably the dominant note in the nature of most women, and when the King selects a husband for his daughter she, of course, rebels and won't even look at him. The Cardinal, however, knowing the woman's nature, plots to have the King's wish gratified in spite of the Princess' objections. Disguising the selected suitor as a guard, he succeeds in having the girl fall in love with him. She is, of course, surprised to find her simple lover a Prince, but then she had her way. The subject is elaborately staged, comprising some of the most beautiful exterior scenes ever shown.

LENGTH, 999 FEET

RELEASED JULY 15th, 1909

THE FRIEND OF THE FAMILY

This is one incident where a friend had to be seemingly cruel to be kind. The husband is deeply fascinated by the charms of a beautiful woman whom he met at a house party, and would have cast aside all things sacred for her; but the friend, seeing his danger, becomes a rival for her attention and wins her. The husband, realizing his folly, is thankful for his deliverance, while the friend simply laughs the woman to scorn.

LENGTH, 749 FEET



THE FRIEND OF THE FAMILY

TENDER HEARTS

A pretty little pastoral, beautifully staged and admirably acted. It shows how the tender treatment of a wounded dove decides a young girl in favor of her simple country suitor against the dressy city chap. The subject is indeed of the highest type of picture story, with a simple heart appeal.

LENGTH, 233 FEET

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY — **Get on our Mail List and Keep Posted** — **Write for our Descriptive Circulars**

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street — New York City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
July 15	Tender Hearts	Comedy	233
July 15	The Friend of the Family	Comedy	749
July 12	The Cardinal's Conspiracy	Comedy	999
July 8	The Country Doctor	Drama	942
July 5	The Message	Drama	944
July 1	The Necklace	Drama	969
June 28	The Way of Man	Comedy	986
June 24	The Peachbasket Hat	Com.	666
June 24	The Mexican Sweethearts	Dram.	309
June 21	Was Justice Served?	Dram.	962

EDISON CO.

July 16	The Egyptian Mystery	Trick Comedy	525
July 16	Caught by the Coupon Craze	Farce	475
July 13	The Secret of the Locket	Drama	915
July 9	An Absent Minded Cupid	Comedy	500
July 9	A Squeedunk Sherlock Holmes	Comedy	500
July 6	Up the Ladder with Tom Bowline	Dis.	1,000
July 2	Parted on Their Honeymoon	Comedy	690
July 2	He Wouldn't Go Under a Ladder	Com.	305
June 29	The Man Without a Country	Drama	1,000
June 25	An Affair of Art	Farce	500
June 25	The Whole World Kin	Drama	500
June 22	The Lost Invitation	Com.	1,000
June 18	Closed On Sunday	Com.	840
June 18	How the Tramp Got the Lunch	Com.	160

ESSANAY CO.

July 14	Which Is Which?	Comedy	450
July 14	The New Cop	Comedy	550
July 7	The Black Sheep	Drama	1,000
June 30	The Tramp Story	Drama	750
June 30	A Case of Seltzer	Comedy	250
June 23	The Curse of Cocaine	Dram.	900
June 16	A Hustling Advertiser	Com.	550
June 16	The Little Peacemaker	Com.	450

GAUMONT.

July 17	In the Hands of the Enemy	Drama	734
July 17	The Lost Tie	Comedy	227
July 13	Only a Dream	Magic	170
July 13	A Sure Cure	Comedy	490
July 10	Visions of Mother	Drama	664
July 10	A Bad Case	Comedy	314
July 6	The Coin Collector	Novelty	493
July 6	Raised in the Country	Comedy	502
July 3	The Hand Bell	Comedy	420
July 3	The Sunny South of France	Travel	535
June 29	Saved from the Flames	Drama	453
June 29	No Appetite for Dinner	Comedy	430
June 26	The Wrong Medicine	Drama	502
June 26	Stung by a Bee	Com.	377
June 22	A Good Hearted Policeman	Drama	572
June 22	Troublesome Lamppost	Com.	357
June 19	The Cry From the Well	Drama	812

KALEM CO.

July 16	The Escape from Andersonville	Drama	850
July 9	A Soldier of the U. S. Army	Dis.	950
July 2	The Japanese Invasion	Military Drama	950
June 25	Famine in the Forest	Drama	745
June 25	Never Again	Com.	135
June 18	A Priest of the Wilderness	Hist.	735
June 18	Mardi Gras in Havana	Scenic	

LUBIN MFG. CO.

July 15	Two Cousins	Drama	965
July 12	Driven From Home	Drama	750
July 8	Room Mates	Comedy	335
July 8	The Side-Board Folding Bed	Comedy	505
July 5	A Great Wrong Righted	Drama	810
July 1	The Old Army Chest	Drama	930
June 28	Mary Jane Visits Her Country Cousin	Comedy	200
June 28	The Oysterman's Gold	Drama	720
June 24	Saved by His Sweetheart	Dram.	440
June 24	The Hypnotic Cure	Com.	385
June 21	The Story of Two Lives	Dram.	975
June 17	Flossie's New Peach Basket Hat	Com.	275
June 17	Curing a Jealous Husband	Com.	650
June 14	Through Shadow to Sunshine	Drama	885

PATHE FRERES.

July 17	The Invisible Thief	Trick	377
July 17	Kindhearted Tough	Drama	587
July 16	The Hand of Justice	Drama	1,010
July 14	Evil Spirit in a Girl's Boarding School	Comedy	623
July 14	True to Her First Love	Drama	623
July 12	Different Rulers of the World	Trick	426
July 12	Wood-Floating in Morvan	Scenic	459
July 10	Trained Falcon	Sport	603
July 10	The Witch's Donkey	Comedy	443
July 9	The Fan	Trick	243
July 9	The Little Detective	Drama	774
July 7	Tunisian Industries	Educa.	426
July 7	Tragic Ending of Shrove Tuesday	Drama	459
July 5	A Child's Love	Drama	524
July 5	Spanish Army	Descriptive	442
July 3	Book-Taught Hypnotism	Comedy	315
July 3	Inspiring Sunset	Scenic	289
July 3	Determined Wooer	Comedy	390
July 2	The Bogey Woman	Magic	394
July 2	Fun With a Manikin	Comedy	587
June 30	Psyche	Colored Novelty	934
June 28	A Western Hero	Comedy	426
June 28	Broke Again	Comedy	535
June 26	Joan of Arc	Drama	800
June 25	Assortment of Aeroplanes		456
June 25	An Affair of Honor	Com.	440
June 23	The Grandfather—Dramatic Film d'Art		1,062
June 21	For His Daughter's Sake	Dram.	836
June 19	Poor Little Kiddies	Drama	443
June 19	Good Birthday Present	Com.	338
June 19	Making Lace	Industrial	197
June 18	Mixed His Dinner Dates	Com.	623
June 18	Looking for His Umbrella	Com.	361
June 16	The Reckoning: Dramatic Film d'Art		666
June 16	Strenuous Sneezer	Com.	269
June 14	The Dog Detective	Com.	659
June 14	Cupid's Four Darts	Novelty	262

SELIG POLYSCOPE CO.

July 15	The Peasant Prince	Drama	1,000
July 8	The Lion Tamer	Melodrama	975
July 1	Ben's Kid	Western Comedy	1,000
June 24	A Country Girl's Peril	Dram.	1,000

URBAN ECLIPSE.

July 7	The Pretty Fisher Maiden	Drama	589
July 7	Exciting Steeple-chase	Sport	364
June 30	The Phantom Sirens	Drama	727
June 30	Rulers of the World	Novelty	265
June 23	Winning a Princess	Dram.	636
June 23	Mrs. Simpson's Attractiveness	Com.	272

VITAGRAPH CO.

July 17	The Birth and Adventures of a Fountain Pen	Indus.	525
July 17	The Magic Pen	Mag.	475
July 13	The Cobbler and the Czar's Dream	Dram.	585
July 13	Skiing Tournament at Lake George Much	Sport	445
July 10	Mine at Last	Drama	610
July 10	Wearybones Seeks Rest	Comedy	305
July 6	Led Astray	Drama	565
July 6	The Dramatist's Dream	Comedy	398
July 3	Washington Under the British Flag	Dram.	990
June 29	Washington Under the American Flag	Drama	995
June 26	The Old Organ	Drama	527
June 26	Troubles of an Amateur Detective	Com.	453
June 22	The Duke's Jester	Drama	947
June 19	The Plot That Failed	Com.	487
June 19	A Maker of Diamonds	Drama	490

NEXT

S and A

FILM ISSUE

ORDER QUICK OUR

COMEDY SUBJECTS:

"Which is Which?"

(Length Approx. 450 Feet)

"The New Cop"

(Length Approx. 550 Feet)

One Complete Reel of Exceptional Humor

READY

Wednesday, July 14th

ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ills.

KALEM FILMS

UNSURPASSED IN PHOTOGRAPHY

Issue of July 23, 1909

The Tom Boy

LENGTH 690 FEET

"The Tom Boy" is a splendid romantic drama exploiting the remarkable riding and swimming ability of a pretty young girl. Her rescue of her lover from drowning is one of the best things we have ever done.

TICKLE MARY

Length 130 feet

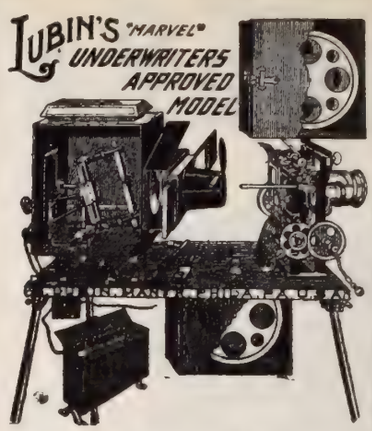
A comedy of the rip roaring order in which three suitors for the hand of one maiden become involved in a most laughable duel.

Complete Lecture Free to All Applicants

KALEM COMPANY, Inc.

EASTMAN KODAK BUILDING

235-239 W. 23d St. New York City



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for mechanism, together with adjustable Bicycle Steel Legs to extend over five feet high. $150

Released July 12th

Driven From Home

The daughter of a rich merchant is in love with one of her father's clerks. The father learns of this infatuation when certain notes are presented to him which he is unable to meet. These papers are forged and the man who presents them is Jim, the forger. Jim is willing to relinquish his claim, provided the young daughter is forced to marry him. She refuses. The father tells her to choose between himself and her lover—she chooses the latter and is driven from home. But all ends well.

Length, 750 feet

Released July 15th

TWO COUSINS

Both are raised by their uncle. Ruth is the favorite one. Celeste tries to get possession of the will, and with the aid of the great hypnotist, Prof. De Monti, she puts Ruth under a hypnotic spell and thus makes her the unwilling slave of her plans. De Monti is exposed, he accuses Celeste, who, seeing the game is up, takes poison.

Length, 965 feet

LUBIN MANUFACTURING COMPANY

926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

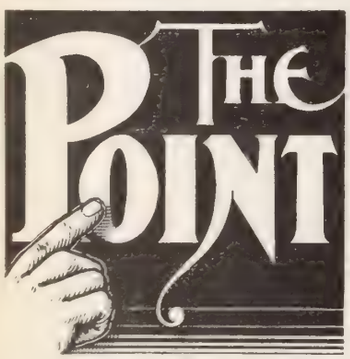
$2 GETS THE FILM INDEX FOR ONE YEAR

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.



to consider is this.

Do you require a later—a better film service than you are getting?

We have it. At the right price.

Geo. K. Spoor Co.

(Incorporated)

"RENTERS OF FILM"

62 NORTH CLARK STREET CHICAGO, ILL.

SEEING IS BELIEVING.

A look at our

Exclusive Independent Film Service

will convince the most skeptical that we can deliver the goods. Communicate with us at once on our HOT WEATHER PROPOSITION.

MULLIN FILM SERVICE

Syracuse, N. Y. Scranton, Pa.

Minneapolis, Minn. Kansas City, Mo.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler

INC.

120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

The Film Index

is Received and Read by More Picture Theatre Managers than any other publication that prints Motion Picture Information.

It Gets Results for Aavertisers, Too.

The Emblem of

PROSPERITY

THE DIAMOND

Why not be able to wear them? You can if you order

SELIG'S NEXT

THE PEASANT PRINCE

A Thrilling Drama and Up To Date

Released

JULY 15th, 1909

Code Word "Prince."

Length, 1,000 feet.

Order from your nearest film exchange. They all rent Selig's Films.

THE SELIG POLYSCOPE CO.

(INC.)

45, 47, 49 Randolph Street

Chicago, Ill., U. S. A.

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

JULY 24, 1909
WHOLE NUMBER 170



BIGGEST AND BEST

sounds familiar, that phrase, doesn't it? You have heard it before. Every good Moving Picture exhibitor is saying it now about the PITTSBURG CALCIUM LIGHT & FILM COMPANY and their PREMIER FILM SERVICE.

Your success is assured if you will install our film service.
SO BE QUICK WITH THAT INQUIRY.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

MR. MANAGER

LET US PROVE TO YOU that we can furnish just the right kind of

FILM SERVICE

that will bring you the business. A trial is all we ask, anyway, to convince yourself. Write for full information on OUR GUARANTEED SERVICE.

O. T. CRAWFORD FILM EXCHANGE CO.
Licensee of Motion Picture Pat. Co.
1401-1405 Locust St., St. Louis, Mo.
421 4th Ave., Louisville, Ky.

GIVE US A TRIAL!
WESTERN FILM EXCHANGE
Licensee Motion Picture Patents Company
A COMPLETE STOCK OF SUPPLIES
MILWAUKEE, Wis. ST. LOUIS, Mo. JOPLIN, Mo.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 30. July 24, 1909. Whole No. 170

Published by

THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page, 11½ x 9	$84.00
Half Page, 5¾ x 9	42.00
One-Third p., 3¾ x 9	28.00
Quarter Page, 2⅞ x 9	21.00
Eighth Page, 1⅝ x 9	10.50
One Inch, single column	1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building,
Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

A REAL DANGER.

It has been announced by various more or less reliable authorities, that the motion picture business was threatened by great dangers. One menace is said to be the "trust," whatever that may mean, and we have seen columns of stories denouncing that particular danger. Another is said to be "faked pictures," and there are several others which we fail to recall just now.

It seems to The Film Index that there is a danger greater than any of these. It has been referred to in these columns before, but it is so real and so great that it will stand mention frequently. It is the danger that comes from showing inferior pictures.

The life of the motion picture business as an amusement for the people depends upon the ability of the manufacturer to meet the demand for something new and different. If the "new and different" pictures are always put forward public interest in pictures will not wane. In this, pictures occupy a position similar to that of the drama, which, even after several hundred years, is the World's staple amusement. When all other pleasures pall and cease to amuse we go to the theatre to see something new. And only that which is bright and new and attractive is succesful in dramatic effort.

Manufacturers have recognized this and are putting forth every effort to give variety and novelty to their pictures. So far as the new product is concerned there will be little cause for complaint and little danger of the business suffering.

It is in the old product that the greatest danger lies; the continued use of pictures that have become worn by use and which the public have become tired of by reason of having seen them innumerable times. To this stuff has been generally applied the term "junk." And that term best describes it—something that has become worn out by use and is no longer suited to the purpose for which it was originally intended.

Unfortunately for the picture business there are exchanges and exhibitors who like to deal with "junk." The exchange because it seems a little easy money in the "junk" business. The exhibitor because he believes that he is getting something cheap. He is—two ways.

It is one of the peculiar facts about the amusement business that the devices which are "cheap" soon go to the scrap heap. Likewise, the man or men, who deal in cheap, shoddy or worn-out devices for public amusement, soon fail in business. Only those forms of amusement that retain character and class endure.

It is just as true of the picture theatre manager who persists in running his house with old pictures and worn-out films. It will not take the public long to realize the truth and then it will quit patronizing that particular theatre.

There are several firms—exchanges—in New York and Chicago which are making a business of renting "junk." It can be obtained at prices as low as fifty cents a reel. One firm offers to change three reels a day for $9 per week. Surely it must be very bad to go at that price.

The reader can easily imagine the sort of "dump" that might and does use film that can be rented at 50 cents per reel. It is not difficult to guess the impression which such places give the public of the picture business.

To those who are engaged in the "junk business" the future of the picture business means nothing. They are selling and renting scrap film today; tomorrow they may be selling some other kind of scrap. They are "junk" dealers at the best and the sooner they are put out of business the better.

It was once proposed by the manufacturers that all pictures be called in and retired after a certain length of time. This plan would have the effect of taking the "junk" out of circulation. When that plan is put into effect a long step toward perpetuating the motion picture business will have been taken.

BOARD OF CENSORS O. K.

Some time ago those most vitally interested in the work of the Board of Censors as originally formed at the instigation of the New York Exhibitors' Association, realized that the Board should assume a national character; that its headquarters should be located in New York, and that all other boards of similar character ought to co-operate with the National body.

Accepting this idea as the only proper plan of organization steps were taken to re-organize the Board on those lines. The Peoples' Institute, formed of the principle civic organizations of New York City, and patronized by the most prominent philanthropic and business men of New York, assumed the task undertaken by the New York Exhibitors' Association, re-organized the Board of Censors giving it national scope. Since then the officers of the new Board have been in communication with Boards of Censors of other cities and have received assurance of co-operation. It is recognized that in so far as the work of censoring motion pictures is concerned, that New York is the proper place for that work to be done, and such Boards of Censors as have communicated with the New York Board, agree with that plan.

The committee on censorship as at present composed, is fairly representative of the public before which the pictures are to be shown. It includes educators, newspaper writers and managers of picture theatres; all broad minded and liberal men and women, possessing good taste and ability to discriminate. What is more they know what the critical public will stand for, which is the main thing in deciding upon the merits of a picture.

It has been long contended that scenes of crime and violence are not proper topics of illustrations to be fed to children. The chief complaint against the picture makers is that they have given too much attention to this kind of picture. Experience has proved that good pictures can be made without resort to scenes of crime and violence. Indeed, such subjects are the cheap and easy way of obtaining "shocks" and "thrills." The practice has been condemned by the producer of the legitimate drama and has been rejected by the theatre-going public in America, as well.

It would be difficult to estimate the value of the Board of Censors to the cause of motion pictures. The work that has been done has been generally acceptable to the makers of pictures and has forestalled much criticism. The press of the country have commented most favorably upon the work that has been done, and it ill becomes any trade organ to print disparaging statements regarding the public-spirited persons who are doing the work.

Editors with iconoclastic tendencies are essentially disturbing elements in the exceedingly delicate situation with which the National Board of Consorship has to deal.

The Film Index has heard no complaints regarding the competency of the present Board, and does not believe that any have been made, either by manufacturer or public. On the contrary the members of the present board have been commended for their liberality and breadth of mind. They have proved themselves far superior to the Police Censor of a certain Western city, whose chief concern seems to be to cut out of the pictures any burlesque upon the police.

It is gravely suspected that the alleged complaints and citicisms mentioned by a certain trade paper editor are purely imaginary and for the sake of argument.

CENSORSHIP PROPOSED FOR BUFFALO.

There is talk of having a local board of censors for Buffalo, N. Y., and Mayor Adam has expressed himself as in favor of vesting the censorship in the Police Department. The authorities in Buffalo seem to be familiar with the work of the National Board, but it is claimed that objectionable pictures are still being shown there in spite of the fact that the National Board have been censoring pictures for some time.

Buffalo picture theatre managers explain that such pictures were put out before the Board began its operations, which does not explain the presence of objectionable pictures in Buffalo now. It might pay the Buffalo exhibitors to recognize the wishes of the public in regard to the class of pictures they propose to show.

BUFFALO EXHIBITORS WIN POINT.

Important Opinion by Justice White Favors Buffalo Exhibitors.

After a long and stormy struggle with the Mayor and police authorities of the city of Buffalo, N. Y., a substantial point in the Sunday show controversy has been won by the motion picture exhibitors of that city. The victory belongs to the United Vaudeville Company of which Mr. A. W. Schlacter is manager. After several ineffectual atempts to get the case for Sunday shows properly before the courts, the plaintiff company finally made an attempt to open one of their houses on Sunday. This effort was resisted by the police and, upon the strength of that resistance, action was commenced to enjoin the police department from interfering with the business of the United Vaudeville Company.

The case was heard by Justice White of the Supreme Court and after due consideration he decided to grant the injunction pending the trial of the case. In commenting upon the situation Justice White in his opinion, handed down on Saturday, July 10, takes the stand that while the penal law of this State prohibits the doing of certain acts on Sunday, and in terms pronounces those acts serious interruptions of the repose and religious liberty of the community, the act of exhibiting moving pictures in the manner proposed to be done by the plaintiff is not, in express language, condemned by the statute.

And further, that such exhibition is designed to be and is instructive, entertaining and amusing, and is held to be so by the city, inasmuch as the city licenses such places.

Justice White, in his decision, says in part as follows:

"The statute expressly legalizes any act on Sunday which is needful for the good order, health or comfort of the community.

"It must be conceded, I think, that the exhibition proposed to be given by the plaintiff may be fairly classed with instrumentalities universally used to promote the good order, health and comfort of the people without question as to their lawfulness and beneficent character.

"The time has passed forever in this State when innocent amusement or a smile on the lips of a child on Sunday will be accepted by any considerable number of persons as a desecration of the day or as evidence of original sin.

"As types of instrumentalities so used and made use of by municipalities for the promotion of good order, health and comfort in the community, may be mentioned newspapers published on Sunday; music in the public parks; boat privileges on the park lakes; exhibitions of pictures on the walls of the art gallery; assent by the city to the sight-seeing vehicles and concerts in the city's not beautiful Convention Hall."

Justice White goes on to say that the language of the statute is very broad and comprehensive on the matter of making lawful any act needful for the good order, health and comfort of the community. He states further that a discussion of the decisions and opinions of the courts and judges concerning the Sunday laws would serve no useful purpose at this time.

In conclusion Justice White says in his decision:

"The characterization of the pictures used by the plaintiff in an affidavit to the effect that the exhibitions are neither educational, patriotic, historic, heroic nor religious, and the allegations that the exhibition will disturb the peace and quiet of Sunday are simply conclusions, and may not rest on fact. The fact remains without dispute that the plaintiff's exhibition is instructive, entertaining and amusing, which justifies its production in the interest of good order, health and comfort in the community.

"I am of the opinion, therefore, that the plaintiff is entitled to an injunction pendente lite, the terms of which, if not agreed upon, will be settled on twenty-four hours later."

The Buffalo exhibitors are especially jubilant over the result which will enable them to run Sunday shows for the present, at least. What the result of a further hearing of the case will be is difficult to predict at this time, but with the opinion of Justice Gaynor in the Brooklyn cases, supplemented by the extremely favorable opinion by Justice White, there should be a favorable termination of the difficulty.

MELIES SUIT POSTPONED.

The action instituted by the George Melies Company of Chicago, which is composed of Max Lewis of the Chicago Film Exchange and others, to compel the Motion Picture Patents Company to recognize the plaintiff company as a licensed manufacturer of motion pictures, came up for a hearing before Judge Cross of the United States Court sitting in Trenton, N. J., recently, and was postponed until the third week in September.

LICENSED EXHIBITORS INCREASING.

The Motion Picture Patents Company announces that it is signing from 125 to 150 new exhibitors each week, most of which number are exhibitors who have been using independent service. Reports from various parts of the country indicate that with the opening of the season in September there will be a great rush for licensed service.

THE TROUBLES OF MURDOCK

Reads Like "Rube Come-On" Story

With great show of indignation J. J. Murdock, head of the so-called "independent movement," announced sometime ago that it was the intention of the alleged "trust" to force all the exchange bureaus out of business gradually and take over that very profitable branch of the business itself. Lurid pictures of the dire ruin that was to be visited upon the exchange men were drawn by the Murdock press agent and duly approved by Murdock's rubber stamp.

Exchange men were exhorted to flee from the wrath to come by deserting the "trust" and allying themselves with Murdock and his beneficient "independent" organization.

We laughed at Murdock's pretensions at the time and pointed out that his pronunciamentos were merest nonsense; tommy-rot and twaddle. We explained that Murdock would not be able to make good with either exchange or exhibitor; that the licensed manufacturers had tried that game and found it a failure; that Murdock, if he stayed in the game long enough would discover that the licensed manufacturers of film and the Motion Picture Patents Company had the correct idea.

But Murdock continued beating it to windward. His press agent certainly did earn his salary with the long talks on things that he knew nothing about. But experience is a great school, for Murdock soon began to discover a few things about the picture business. He found that many of the film exchanges whom he had invited to join him, were using him for a good thing. He started out by giving them the pick of the subjects he imported, but he found that they only took enough to talk about and left a good portion of the goods on his hands. No money in that. He found that they traded and sublet and jobbed and duped and bought all the old junk they could lay their hands upon, but that they did not buy as liberally of his incomparable importations as he had been given to understand that they would.

Pretty soon the exhibitors began to kick: Independent film were the worst ever. We know it instinctively; from all over the country the complaints poured into Murdock, but he kept a stiff upper lip and stood for the gaff as long as he could without a murmur. But he was getting the harpoon good and strong all the while.

Finally he began to grow peevish; he mentioned the matter covertly, in his "timely talks," that someone was trading on the fair name of the "independents," and that they would get the worst of it if they didn't watch out. He offered a $1,000 reward for the conviction of "dupers and a life job to any man working in a duping plant that would 'squeal.'"

Why repeat the details; its a long story although it was amusing to read as it came out from week to week. Readers of The Film Index will have a fairly good idea of it, for we followed Murdock closely and doped out the real thing each week. Now Murdock comes out in a full page recital of all his troubles just as we knew it was happening. If you never bought a copy of The Show World before, get a copy of the week of July 10; its worth several times the price to read what Murdock has to say. Of course there is more or less tommy-rot as usual, but every now and then there is a paragraph that is right up to the mark. It reads like the tale of the "rube come-on" who was led to the green-goods joint and landed for his bundle.

Briefly Murdock rehearses the story of how he was induced to engage in the film business and what a "flood of congratulations" poured in upon him after the first release of "independent" film. Then he says: "We congratulated ourselves that we had won the day." Vain and foolish man; he knew not what he was going up against. But it came to him alright and this is what happened, just as he tells it:

> The face of the situation changed. Complaints began pouring into us, thick and fast, from exhibitors. One exhibitor wrote us that he had contracted with a certain exchange for International goods. The exchange had agreed to supply International films, and International only, and we found upon investigation that the exhibitor received one and two reels of International goods and the balance of cheap, shoddy, duped films of a very old vintage. This was but one instance of many.
>
> To give you an idea of the tactics of some exchanges we have in our possession letters written to exhibitors by certain exchanges, stating that they buy the entire output of the International company, whereas they have never bought a reel of film from our office; but instead, are supplying faked, shoddy and duped goods. We know of instances where exchanges have but one or two reels of International film, in order to exhibit the bill to their clients in proof that they were receiving International goods, and, week after week, have palmed off to the unsuspecting exhibitor inferior goods, and the innocent exhibitor believed he was getting International product.
>
> One exhibitor came to us personally and stated that he had tried in vain to obtain International films from exchanges. We referred him to an exchange, which agreed to supply him with International service exclusively. At the end of the first week he came to us with the list of goods he had received, and there appeared but one reel of International on the list. The balance of the list was made up of goods two and three years old.

How about it? Do you remember that The Film Index told you many times just what the so-called "independent" exchanges were doing; that they were handing out old junk and dupes? Murdock acknowledges now that every word we said about the so-called "independent service" was true. He tries to excuse himself and to side-step the responsibility, but the fact remains that he was the leader in the movement that meant the utter demoralizing of the picture business if it had not been for the fact that the licensees of the Motion Picture Patents Company were putting out a strong line of dependable pictures every week and that a large majority of the exhibitors were glad to pay two dollars for the insurance that they would always have new subjects when they wanted them.

But, coming to the crux of the matter, Murdock announces (and this will be a sad blow to The Moving Picture World):

> We realized in the beginning, that to eliminate the middleman and supply the exhibitor direct would mean a tremendous increased profit to us. But as we considered the work that the exchange men had accomplished in upbuilding the industry and the thousands of dollars they had invested in the business, and their assurances to us that they would rather join the International movement than affiliate with the trust, we believed it to be but common justice to avail ourselves of their assistance.
>
> So the idea of supplying the exhibitor direct was abandoned. We therefore gave the exchange man the opportunity of reaping the benefits of our hard work, continuous advertising and invested capital.
>
> But the exchanges did not appreciate this opportunity. They continued to palm off shoddy, duped and old, rainy films under the guise of International, thereby injuring the results of our efforts and cheating the exhibitor out of his hard-earned profits.
>
> We have no desire whatsoever to interfere with the business of those exchanges which have proven their loyalty to the International company, and who have treated the exhibitors with due consideration.
>
> At a meeting in New York city a number of exchanges signed their names agreeing to treat their customers right and to stick to International service.
>
> We will open exchanges in most of the large cities of the United States and Canada. We have already secured the services of a number of the best men to be found in the film business, whom we feel assured will deal courteously with exhibitors, and we will establish our exchanges as rapidly as men and locations can be secured.

And there you have it.

Murdock, the Good, the Benevolent, the Mighty Trust Buster, has gone and done the very thing he accused the so-called "trust" of conspiring to do. He discovered that the exchanges did not want to buy any more of his imported films than they had to; there was nothing to compel them to buy any more than they did. He admits that they did not buy very much and that his vaults are full of film. As a last resort he is compelled to establish his own rental bureaus. In that he goes the "trust" one better in the trust business.

But, you must remember that this is Murdock's side of the controversy. You may bet your last dollar that there is another side to it. We have heard a lot about the stuff that Murdock has been importing and the reasons why the "independent" exchanges did not buy more of it than they were obliged to. Every exhibitor knows that his audiences will stand just so much of the ordinary foreign subjects and no more. Outside of the wonderful creations of Pathe, Gaumont and Urban, there is very little film produced on the other side that is suitable for use in America. If exchanges were compelled to stick to the stuff Murdock imported they would soon be out of business. Fortunately for some of them they had a large stock of old licensed subjects on hand which were, in most cases as good, if not better than anything Murdock could get. And they used them.

Now that Murdock has got into the renting end of the business his real troubles have only just begun. Wait till you hear the big yell he will set up in about three months from now.

Don't worry, it will come.

CAUGHT AT ATLANTIC CITY.

The Atlanta Journal of Atlanta, Ga., tells this amusing story of a beautiful young manicure of Atlantic City, formerly of Atlanta, who got mixed up in a motion picture:

In company with a friend, Miss Bessie Adams, for that was the young woman's name, was promenading along the Boardwalk dressed in that charming taste so well remembered by her Atlanta friends. In all that moving gallery of pretty faces none was more observed than hers with its frame of rich golden hair and its eyes of wonderful blue.

Little wonder therefore that the boardwalkers surged forward breathlessly when they caught sight of her leaping from the pier and swimming boldly forth to a spot where two men were fiercely struggling in the water. The whole thing had happened in a blink. Far out across the surf a cry of terror had rung. Two stalwart swimmers were grappling as though in a death fight, their fists clenched about each others' throats. Suddenly one of them relaxed his grasp under the torture of the other's iron strength. Then he began sinking slowly while his victor beat him savagely from above. For a moment the spectators on the beach, Miss Adams among them, sickened at the sight. Then one of the women fell back in a faint shrieking, "Murder!" as she sank unconscious. Others took up the fearful cry but none moved, they were so horrified; none but Miss Adams.

Heedless of her clothes, she dashed off her picture hat, flung a hurried, half scornful glance about her and sprang into the tide. On she swam with strokes of wonderful grace and strength, buffeting the waves as if they had been playthings. Out near the bar, the grasping man went down for the third time. The crowd sent up a deafening cheer.

And then as the rescuer reached the spot where the fated one had disappeared and dived and brought him up again, a roar of laughter broke from his assailant's mouth. At the same time a rasping voice was heard calling from behind one of the bath houses, "Hey, there, what are you doing? Cut that out, young lady, you're spoiling the picture."

"The picture? What does that mean?" asked the bewildered high-strung throng on the walk.

Then a business-looking photographer came walking briskly up, just as Miss Adams reached the beach again, followed by the two men who had suddenly to all appearances become good friends.

"Sure, the picture," said the man with the camera, a tone, of mingled humor and disappointment in his voice. "We came down here to get scenes for a motion picture melodrama we're planning to put on and now—"

Miss Adams broke into his speech with a low cry, as she foresaw what the possibilities of the case might be.

"You are not going to use that picture?" she said indignantly.

"Well," answered the photographer, "we weren't responsible for you getting in it, Miss."

And so it happens, for all anybody knows, that the Atlanta girl's pretty face may be flashed all over the continent.

INCORPORATIONS.

Exhibitions Film Exchange of New York—Capital, $30,000. Incorporators: Albert Pradel, 138 Third Avenue; Morris Levy, 134 West 116th Street; Isaac Cohen, 2035 Second Avenue, all of New York City.

Illinois Chromophone Co., of Chicago—Capital, $10,000. Incorporators: Minona S. Fitts-Jones, Emma C. Eustace, and A. R. Benson.

Imperial Amusement Co., of Boston—Capital, $20,000. President, Patrick F. Lydon; treasurer, Michael J. Lydon; clerk, John F. Gallivan, all of Boston.

Electric Moving Picture Co., of Nashville, Tenn.—Capital, $4,000. Incorporators: J. H. Sidberry; J. T. Stovall, J. L. Redman, Wm. B. Vewus, C. C. Redman.

SUNDAY SHOWS AT PENSACOLA.

Upon the strength of an opinion by the Recorder of Pensacola, Fla., that there were no city ordinances forbidding the giving of exhibitions on Sunday, all the picture theatres of that city have been open on Sundays since July 4th.

There are some very stringent State laws on the subject but they are fifty years old, and when the sheriff attempted to enforce them the indignation of the citizens was so great that he did not persist. The church people are attempting to stir up sentiment in favor of closer Sunday observance.

ON THE BOARDWALK

We're Having a Good Time Thank You

AH, here you are; recognize you by the official badge. Wearing a badge our selves if you will notice. Not sorry you came; guess not. All the boys are here, barring some who fell by the wayside. Have you seen Bill Swanson? He's expected. He will be sorry if he did not come. Bill is not a bad fellow; he's impulsive and sometimes makes mistakes. We all make mistakes—some-



times. Laemmle talked of coming on, too. Guarantee he will have more fun in the ocean waves that pound the sand just beyond the Boardwalk than he could have at Carlsbad or any other "bad" place on Earth or beneath it.

Of course you have seen Secretary Miles—Herbert Miles. You must take off your hat to him for the



J. B. CLARK, OF PITTSBURG.

success of this gathering. It looked like a joke before he started in to work up interest among the members of the F. S. A. Herbert wasn't altogether sure of it himself at first; but, he explained to us the other day, there was the decision of



HERBERT MILES,
Secretary of the Film Service Association.

the Association on the minute book that there would be a convention at Atlantic City in July, so all I could do was to go about preparing for it.

That is what is called "faith." You see, Secretary Miles believed that the F. S. A. was just as much alive as ever, even though it did suffer from the frost last winter. He believed that the time was ripe for a get-together-meeting, and he started out with a determination to make the Atlantic City convention a success.

Does he win? What do you think?

Got a picture of Secretary Miles on this page. It was taken just after he was made secretary at the meeting at the Imperial when the explosion occurred. He doesn't look exactly the same in that tuxedo and straw hat you saw him wearing on the Boardwalk last evening, but he's the same fellow



A. C. HAYMAN, OF SYRACUSE.

and just as snappy. Makes a pretty good Secretary, does Herbert Miles.

Have you seen Former President Clark? Quiet sort of fellow is J. B., but he was there with the goods as president. You will recognize him by the picture printed on this page. Comes from Pittsburg—ever heard of Pittsburg; its the original millionaire colony of America and that's why Clark comes from there.

Then there's Rowland, his partner in the Pittsburg Calcium Light and Film Co. Pretty strong combination and pretty close to being topnotchers in the exchange business.

Did anyone say "Boston Baked"; there comes Howard now. He's been here for several days; came over in a motor. But what's a motor to the man who owns New England. The "independents" admit that they are weak in New England. Fact is, they have no chance against Howard.



F. J. HOWARD, OF BOSTON.

By the way, there's another motor party here. Comes all the way from New Orleans and represents the house of Josiah Pearce & Son. A dip in the briney-o will be very acceptable to them.

One of our most enterprising little hustlers, A. C. Hayman, now of Syracuse, N. Y. He was formerly one of the shining lights of the Actograph Company of New York, but is now busy introducing pictures in the "tall-grass" and "still towns" of Central New York state. Looks as though he had always lived along the Boardwalk.

Another view from our sight-seeing car is that of our friends Mosher and Harrington, also the dog. comprising the principals of the Actograph Company. This is a very intelligent dog and has succeeded in training its masters to jump through the



MOSHER, HARRINGTON AND THE DOG.

hoop, lie down and roll over and to speak when they want something to eat. Fine dog that. The result of keeping good company. Brother Mosher really hails from Troy, N. Y., where the Actograph Co. reaches over into New England and grabs off a good line of business throughout Vermont and Western Massachusetts. When not otherwise engaged Mosher can be found at his comfortable hotel blowing collars and cuffs off high-ones and otherwise keeping the temperature down.

Haven't space here to mention all the good fellows you will meet along the Boardwalk, but these few pictures will be familiar. Next week we will tell you all about it and what a good time everyone had.

Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"THE RENUNCIATION," a Comedy Drama of the Wild, Wooly West."—There is certainly a positive axiom in the lines "Woman has more strength in her looks than we have in our laws," for we may say that the greatest heroes of history were made through woman's glances. The focused rays from woman's eyes have ever enkindled the flame of man's ambition and brought it to a state of ebullition. Hence it is but consistent that the appearance of pretty little Kittie Ryan at Yellow Hill Mining Camp should play such havoc. Joe Fielding and Sam Walters were boyhood chums, and becoming obsessed with the gold fever came out to Yellow Hill as partners. Both sturdy, honorable chaps, they found congeniality in each other's company. They worked together, shared the fruits of their toil, and, in fact, seemed a monumental typification of true friendship. We see them sitting on the rocks smoking and talking over old times, no doubt repeating the lines of Byron "Ah! happy years! once more, who would not be a boy." But, lo! A cloud. The disturber appears in the person of Kittie, the pretty niece of old Steve Ryan, on a visit from the East. Joe and Sam are immediately smitten with the little one, whose lustrous orbs pierce their very soul. Both make up their minds to win her, as does every other fellow in the camp. However, Joe seems to hold high cards and so the erstwhile chums are now bitter rivals. They quarrel over the precious bit of femininity, and a challenge to a duel with pistols is the outcome. Joe is a dead shot, while Sam's aim is uncertain. Upon returning to his cabin, Joe's eye alights on a photograph of the boyhood chums and his heart softens. He realizes the duel can only result in the death of his chum, so he decides it shall not take place, and he writes a note, renouncing claim to the girl's attentions and will leave the place at sunrise; in conclusion, hoping that Sam and Kittie will be happy. Relieved and happy at his self-sacrifice, he lies on his cot and sleeps. Meanwhile Sam is in his cabin in a state of nervous perturbation, knowing well that it would be fatal to face Joe's unerring gun, hence he plans assassination with a knife. Kittie learns his intention and follows him to Joe's cabin. Here a fierce conflict with bowie knives ensues, Joe having been taunted by Sam into participation. At a most crucial moment. Kittie rushes in and parts them, thereby intercepting a calamity. When she finds she is the cause of their conflict, she pretends amazement, and introduces to their notice as her favored Strephon the most effeminate, nambypamby dude one has ever gazed upon. The contrast between the big rugged miners and the weak apology for a human being is indeed superlative. One look is enough, and the chums in unison exclaim: "Well, I'll be ———," but there were ladies present.

"SWEET AND TWENTY."—A pretty little comedy of Love's young dream, presented in the most dainty manner imaginable. 'Tis late Spring, the flowers are in bloom and the birds are in tune to the lover's song, when Alice and Frank romp among the wild flowers. Frank is desperately in love with pretty little Alice, but she, while loving him in return is a tantalizing mite of femininity and enjoys the sensation of keeping him guessing. However, as faint heart ne'er won fair lady he persists so stubbornly that he finally wins her response. Frank is now in the very zenith of ecstatic bliss. They part at the door and Alice goes inside. Frank is too happy to lose her company so soon, so follows after. Entering the drawing room, he espies what appears to be the object of his visit standing at the window closing the shades. Approaching steathily, he kisses the braids of her hair and then turning her head around imprints a kiss on the lips of "Great Scott! her sister." Here is trouble, for Alice had entered just in time to see the performance. It is all off between them despite his explanation, and in desperation he resolves to go and throw himself into the lake and end it all. At the lakeside his determination receives a chill, and he is cogitating when he hears Alice approaching in pursuit to dissuade him from his dire design. He now makes the bluff at self-destruction, which goes; Alice doing her utmost to drag him from the spot. As his resistance is but mild, she succeeds, and they are once more folded in each others arms; she accusing herself of being unreasonable and hasty, while he is proudly slapping himself on the back with the assumption that he is simply irresistable. They are just a couple of kids who will kiss and make up, only to quarrel again soon for the fun of making up.

"JEALOUSY AND THE MAN."—"With groundless fear he thus his soul deceives what frenzy dictates jealousy believes." These lines by Gay most aptly fit the principal of this Biograph story. Jim Brooks, a painter, and his wife, have boarding with them their best friend, John West. Jim and John being lifelong chums, Jim is amazed at what he imagines to be blatant perfidy in his wife and friend. He espies them whispering together on several occasions, but the apparently convincing evidence is the slipping of a note into the hand of John by the wife, while she visits their place of work, with their luncheon. This decides Jim, and he rushes home, arms himself with a gun, declaring they shall both die. You may imagine his surprise when, as he is about to assassinate the pair, they load him with presents, it being his birthday, which he had forgotten. Their little intrigues were in making the arrangement, and the note was a list of things for John to get.

EDISON MFG. CO.

"THE MISSIONARY AND THE MAID."—It was the love of a dusky damsel that drove Henry Herbert from the African missionary field. He could stand for the hot pots and the cannibalistic soup tureens of those who were living in darkness and the dinge of their own color, but when it came to receiving an osculatory imprint from those merry widow lips of sofa cushion dimensions and an embrace from the huge arms attached to her 400 pound form, that was too much. He could serve the heathen even though he was tortured, but not when he was the object of such pachydermal passion. The innermost core of the hottest hot pot was infinitely preferable to the lady's love.

Henry wasn't much of the missionary order at that. He had been induced somewhat against his wishes to take up the studies for the field, but had his doubts about his fitness even when active preparations for his departure for Africa were already going forward. He had been a little of a sport in his time and his friend, Pug Pelty, thought he would waste his life in Africa,

To Africa Henry went, however, and the chieftain's fat daughter loved him from the moment of his landing. Umpilika she was called and Umpilika vowed to have him for her very own. Heroically she saved him from the community pot to the cook's wrath. She forced the wedding bells upon him and then a diversion happened. A dusky, husky warrior returned from battle to claim the fickle one and Henry Herbert was compelled to do combat with him for her hand. Better this death than the marriage. Henry was happy, so happy he lighted a pipe and at the first puff of smoke from his pipe the cannibals scattered. Here was a devil indeed, a man who smoked as he talked. They never stopped running, all save the coy maid. She loved and she would be true—even to a white devil. She threw her arms around Henry in an excess of loving emotion and—he woke up.

It was all a dream, but it was enough for the intending missioner. He abandoned the cloth to the horror of his clerical friends and adjourned with the redoubtable Pug Pelty to the activity of the world. He couldn't face the prospect of possibly being loved by an elephantine maiden of cannibal lineage.

"CASEY'S JUMPING TOOTHACHE."—Casey was a strong man, sure for his size, he could lift more than any man at the quarry. He was a brave man, too, was Casey and often vowed that nothing could get the best of him, but when that rousing, jumping nerve wrecking ache implanted itself in one of his teeth it floored him in the first round. He was crazy with pain, he gyrated, howled and nearly rent rocks in twain in his agony. At last the foreman took pity on him and helped the helpless strong man to a dentist.

Casey's teeth had roots, well, those of an oak tree must have been pygmies compared with them. The dentist tugged and pulled, he used larger and larger forceps, while Casey howled and yelled and vowed, when he had a chance to vow, that he was being murdered. Casey squirmed and pulled and kicked so that the dentist was finally reduced to his only alternative. Casey must take gas. Casey did. He inhaled with the depth and strength of an elephant. Unconsciousness stole upon him swiftly and Casey slumbered and dreamed.

The dentist began to make love to his pretty assistant, he forgot all about the patient and Casey filled so with gas that at last he floated upward, punched a hole in the ceiling and drifted away, but just as he began to sweetly drift he came to with a yell. The dream was over and the tooth was out.

"MCGINTY'S SUDDEN RISE."—"Down went McGinty to the Bottom of the Sea" was one of the most popular songs of a comic nature ever published and the reason for its pronounced success was due to the comedy of the situations suggested in its lines. There was a laugh in every one and this same statement may be made regarding the scenes in "McGinty's Sudden Rise," just about as good a laugh-producer as was ever staged before a motion picture camera.

McGinty is the foreman of a rock blasting gang. Feeling the pangs of thirst he sends a youth for a bucket of potable refreshment, but, alas for his dreams of a cooling drink, the youth spills the contents of the pail. Having red hair McGinty was not dilatory in administering physical punishment to the youth and the latter planned revenge. He had it by setting off a keg of powder on which the foreman sat to eat his noonday meal.

Up went McGinty toward the sunny, bright blue sky and he didn't have a chance to know the reason of the why. Far upward he did sail but he came down like a whale. Not that whales fall from the sky, Oh, no. But his crash was heavy enough for such a ponderous mammal. He hit a church steeple, likewise a few other objects before he finally struck the cold, hard earth and was minus an arm and a leg when his sorrowing workmen found him unconscious on the ground.

The workmen wheeled him to a surgeon expecting little, but they got much. The doctor was of the occult variety. He made a few mysterious passes with his supple hands and arms, the missing members of the McGinty anatomy appeared and connected themselves and McGinty returned to his cheering men as sound as he ever was, as fiery of temper and as full of strenuous vituperation.

"THE BRIDEGROOM'S DILEMMA."—A merry tale, forsooth, my gentlemen, and one that hath within it naught but bubbles of mirth, glittering in the sunshine of humor and sparkling with all the brilliant colors of imprisoned smiles. So an Elizabethan gentleman-courier might have proclaimed this film subject. It is indeed a thing of mirth and if merrier tales than the story it tells have been offered on the screen they have been jewels of comedy in all truth.

Witness Lord Quex placing the final touches upon his toilet preparatory to the wedding ceremony with Miss Gladys Vanderpool at high noon. He must have a cup of strong coffee to quiet his nerves. The old servitor brings the beverage and at that moment an unlucky accident causes the upsetting of the tray on a dresser drawer full of his lordship's shirts. The coffee stains fall on them all. Lord Quex has no others save some at a Chinese laundry, taken there several days previously by the old servant. It looks easy. Secure the shirts at the laundry. Certainly. But Lord Quex has mislaid his laundry ticket and the slant-eyed sons of Cathay will yield the laundry to neither his lordship's messenger nor himself. Madly Lord Quex dashes about to solve the problem. It is a holiday. The stores are all closed. He is going frantic. What can he do? A friendly tip from a passer-by. There is a little store open down the street. Thither the nobleman flies to find he must choose between a blue shirt or a dickey. He selects the latter and returns to his rooms.

Meanwhile the bridal party has had opportunity to learn what nerves are. The hour for the wedding arrives and is passed. The bride is near collapse. A scouting party finds Lord Quex, rushes him into his coat and off to the bride's home. At this juncture the fat Irish servant finds the laundry ticket, has no money to pay the bill, but takes the laundryman to the bride's home and here the celestial bursts in with his bundle upon the astounded party. The cord breaks as he demands his money and Lord Quex turns to find his shirts, collars and cuffs in a heap at his feet.

A merry tale it is, a corking merry tale, the best film comedy presented in many a month.

ESSANAY MFG. CO.

"THE ROMANCE OF A STRANDED ACTRESS."—A romance that is tinctured with some pain of stern reality and filled with intense human heart interest from the opening to the close of the story, holding to view, also, a living principle of the "Good Samaritan" whose heart goes out to the stranger in distress.

It is a clean, wholesome lesson of sweet charity as against cool heartless hypocrisy, with the final reward of virtue.

Our young heroine, Agnes Hiller, is the leading lady of a theatrical troupe which comes to the little town of Hampton in one of the New England states. They meet with misfortunes, bad business, lack of funds, etc. The manager skips and leaves the company stranded.

Agnes, just before the catastrophe, has sent her last dollar to her invalid mother; she has no means whatsoever. The landlord of the hotel has put her out and retained her baggage even to her small handbag.

Misfortunes crowd upon her and while she is crossing the street she is run down by an automobile. The people who crowd about her as she lays insensible upon the ground, refuse to aid her. She is an actress, and the strong prejudice against such bars her from their consideration. The young curate of the village is passing and seeing the uncharitableness of the people, appeals to two ladies of his congregation to care for her. They indignantly refuse to shelter "an actress." The young parson carries the girl to his mother who receives her. She is nursed tenderly back to health.

The girl's patient forbearance and gratitude has won the affections of the mother and the heart of the young parson.

In the meantime gossips get busy. A committee waits upon the parson and demands that the actress be sent away at once and "end the village scandal."

The parson resigns his charge, begging the girl to marry him. Agnes, though she loves him, cannot bring further trouble on him and she refuses him.

The young parson decides to make one last appeal to the committee and goes to the house of one of the ladies who demanded that the actress leave the parsonage. When he enters he finds the old ladies playing bridge. Weeping, they beg his forgiveness, declaring they will renounce cards forever but he leaves denouncing them as hypocrites. Calling at the home of a deacon, who was also one of the committee, he finds this dignitary half intoxicated with the accusing decanter of whiskey at his elbow.

The young preacher returns to the parsonage, fully resolved to marry Agnes. They prepare to leave the village when the penitent and shamefaced committee call upon him, begging him not to leave, and offering no objections to his marriage to Agnes.

Thus the story ends happily. This story will please your audiences; it is cleverly pantomimed by competent actors, and the photography is exceptionally good.

GAUMONT

(GEO. KLEINE)

"TRUE TO HIS MASTER."—A pathetic production of unusual merit. The photographic quality and dramatization are par excellence. As the blind man and his dog, the principal characters in this series, arrive at their home, and the master is adding the results of his day's earnings to his little hoard, he is attacked and overcome by vagrants who lead the old man out into the woods, where they leave him to his destiny and lock the dog up in the shed. The dog digs his way out of the shed, runs to the station and brings the police to the scene. Following the scent, he traces his master to the woods and reaches him just as he is about to step over a precipice. The vagrants are overpowered and taken into custody.

"THE MAN IN THE MOON."—Beautifully hand colored and of excellent technique.—Two lovers perform a fandango dance. A jealous quarrel follows and the heart-broken swain decides to end it all. He throws himself from the window of his room, but instead of being killed the anchor of a passing balloon intercepts his flight and he is taken up high into the clouds.

Laughing at the poor, unfortunate mortal, the moon arouses the anger of the desperate lover and a battle between the two ensues. The moon seems to get the worst of it and a comet appears, transforming into a beautiful woman, who remonstrates with him for the trouble caused. The moon enters a complaint against her antagonist and three stars sit as judges to hear the case. The legal battle is terminated in favor of the lover. He, however, implores the pardon of the court and is discharged, whereupon he drops down to earth into the arms of his sweetheart, who is glad to see him. Very fascinating.

"THE MONK'S MOTHER."—A masterpiece in the art of motography. The war incident of remarkable pathos. Saragosse, Spain, was beseiged by the French in 1809. The Spaniards were attending Thanksgiving mass in the ruins of the church when the enemy entered the town. A monk is just pronouncing the benediction when the gathering is stormed. After a short struggle the survivors, including the monk, are led away, prisoners of war.

The monk is tried by a court martial and sentenced to be shot. In vain the mother of the monk and the populace plead for the life of their spiritual father. The old lady is inconsolable over the son's tragic death.

Several years later conditions have changed and the commanding officer of the French party enters the home of the monk's mother and seeks refuge from a pursuing party. She at first refuses him aid and as he is about to go reconsiders, and presents him with the gown of her dead son, thus enabling him to make his escape. Her act is rewarded by the satisfaction, due to the conviction that she done just what her son would have done in returning good for evil.

"BROWN'S MOVING DAY."—A comedy of the rollicking order. Brown determines that he must be present and boss the moving job. As a result much furniture is broken, dishes smashed and bric-a-brac ruined and it finally becomes necessary to remove Brown himself. Sure to create a good laugh. Well rendered and good quality.

URBAN ECLIPSE

(GEO. KLEINE)

"THE KING'S CONSPIRACY."—An art subject of highest grade. Photographic quality perfect and dramatization natural.

Captain Fretigny, an army officer during the reign of Louis XIII., receives a visit from the son of his friend, bearing a letter of introduction and commending him for service in the captain's regiment.

While the two are discussing the proposition, an order comes from the king, directing the captain to investigate a reported conspiracy under the auspices of one Concini.

The captain's daughter fears that harm might befall her father, but the young friend reassures her and even promises to follow and if necessary protect the parent.

Fretigny discovers the plot, but is recognized and obliged to fight for his life. He makes a brave stand, but is about to succumb to the superior number of his antagonists when his protector intervenes in his behalf. A terrible duel takes place, but, despite the great odds, the valiant young recruit is victorious, and taking the wounded captain in charge, brings him back to safety. When the king learns of the remarkable display of courage he sends his messenger and confers highest honors upon them.

The young man is enlisted in the captain's regiment and is also awarded the hand of the captain's charming daughter.

LUBIN MFG. CO.

"A NUGGET OF GOLD."—The Quarrel.—At the bar in a Western saloon stands Harry, a young miner, conversing with others, when Range, a rough looking fellow enters, slightly intoxicated. He asks the boys to have a drink but Harry refuses. This enrages Range. "You are going up to old man Hardy's to-night," he says, "to see his girl and you don't want her to smell the stuff on you." "She will smell it, all right," and he throws the contents of a wine glass over Harry's shirt. Harry quickly knocks him down.

The Proposal.—Gertie Hardy, the ranchman's daughter is on her way home. She is soon met by Range who proposes to her. She refuses him bluntly, mounts her horse and rides away, while Range shakes his fist after her vowing that she yet shall marry him.



Engaged.—It is evening. Gertie at her home. When Harry enters and is made welcome by Gertie and her father. Harry proposes and is accepted.

Two Months Later.—Readty for the Wedding.—A Western dance hall is the place of the wedding. It is, indeed, a funny-looking crowd attending the wedding. The miners are dressed in their best. The wedding is performed and everybody is happy. When Harry sees Range standing at one side scowling he goes to him and offers his hand which Range accepts hesitatingly.

Married a Year.—A little baby brings sunshine to the happy home of Harry and Gertie. He kisses her good-bye and leaves while the young wife fastens the door by putting the wooden bar across the door through iron bands.

A Rich Find.—Harry and another miner are at work on a claim. Harry finds a large nugget of gold. Wild with joy he shouts loudly. Other miners come, among them Range. All look at the nugget and congratulate Harry who rushes home to tell his wife of his good luck.

The Conspirators.—Range is trying to get Harry out of the way. He hires two greasers with whom he promises to share the claim if they will do what he wants. They greedily consent. He then writes a note and sends them to Harry's home.

The Spy.—Harry is just showing his wife the big nugget of gold. They dance around with joy. Harry goes to the fireplace, lifts out a secret stone, pulls out a bag half full of gold dust and nuggets, deposits the nugget just found with the others and replaces the bag to its hiding place. He has not seen the face of the greaser outside of the window who watched every one of his movements and rushes to Range and his accomplice telling them of the secret hiding place of Harry's gold. Range tells the greaser to deliver the following note to Harry:

"Harry Boy: Come over to the ranch house at once. I want to see you on very important business. Hurry.—Dad."

Harry tells Gertie he must go at once. They embrace and kiss and he leaves while Gertie is asking the greaser about the new claim. The greaser steals the door bar which he brings to his waiting accomplice. Range goes towards the house telling the greasers to watch for Harry. Gertie having looked vainly for the bar and seeing Range approach, puts her arm into the bar rings. Range tries to open the door, but Gertie holds it fast. Range looked through the window and notices Gertie who is nearly exhausted. He goes to the roof and down through the chimney. He overpowers Gertie, takes a rope and binds her. He goes to the fireplace, finds the secret stone, pulls out the bag of nuggets, then picks up the senseless form of Gertie and starts for the door. He is just putting Gertie on one of the three horses which the greasers bring when one points down the road. Somebody is coming. Range drops Gertie, the three mount their horses and quickly gallop away. Just then Harry Hardy and three cowboys ride up, find Gertie and carry her into the cabin. They revive her and she tells the story.

The Pursuit.—The miners are quickly alarmed and cowboys and miners start in pursuit. In the meantime Range and the two greasers divide the spoils. He wants to keep the large nugget for himself. A fight ensues, Range shoots one of the greasers in the arm, while the other one knocks the gun from his hand with a knife. Just then Harry and his party surround Range and the greasers. They are overpowered, a rope is tied around their necks and they are lead away to the next tree.

All's Well that Ends Well.—Gertie is seated in a chair, her bandaged arm in a sling. A noise is heard outside. Harry, the cowboys and miners return. Harry embraces Gertie, shows her the bag of nuggets. There is general rejoicing.

"MEXICAN BILL."—Inez, Major Kingston's daughter, while riding to the ranch house meets Mexican Bill as he is just chasing an Indian off the land. The poor fellow was at the river drinking water when Mexican Bill kicked him into the stream. Enraged, Inez takes her riding club and beats Bill unmercifully. He turns towards her but is soon given a dose of his own medicine by Yorel, Inez's lover, who, however, is not favored by the old man. Mexican Bill swears vengeance. He speedily rides to Major Kingston's house and tells him of the cowboy's presence.

When Yorel appears with Inez, Major Kingston shows him the door with instruction never to approach his girl again. Yorel puts his horse away and then returns to the old man to explain his presence and to tell him of his love for Inez. At this moment Mexican Bill raises the window and fires a shot at the old man who drops senseless to the floor. Mexican Bill rides to the ranch house and gives the alarm saying that Yorel killed Major Kingston. The Indian, however, who was a witness of the incident tries to tell the truth but is choked by Mexican Bill, gagged and bound and thrown down an embankment where he is later found by Inez. She together with the Indian tell the truth about Mexican Bill's outrage. The boys free Yorel and chase after Mexican Bill who, even though having a long lead, is captured after some swift riding. He is brought before the old man who confirms Yorel's innocence. Mexican Bill is strung up while Yorel gets the hand of his sweetheart.

"HIRING A GIRL."—Mrs. Newlywed goes to the employment office to hire a girl. There are more than fifty applicants waiting for a position. As soon as Mrs. Newlywed makes her appearance she is besieged by the crowd. Frightened she runs away follow by the anxious women. She appeals to the police for protection but the police are helpless against such a hurricane of femininity. After many incidents and accidents Bridget finds the exhausted Mrs. Newlywed, and brings her home. There she reigns now as the queen of the kitchen.



KALEM CO.

"THE TOMBOY."—This picture makes a special appeal on account of its scenic beauty. Taken by the Kalem Co. at the beautiful historical estate of "Ladden Rock Farm," during the glorious month of June, a time when Mother Nature opens wide her lap and scatters her gifts about in careless abandonment, it offers a series of scenes that would hold your attention by their beauty alone. But in addition is told the charming story of the Tomboy. At the time of the opening scene she is just budding into charming womanhood. Left motherless at an early age, her father, a lifelong invalid, in his desire to give her those pleasures denied him, has encouraged her to live her life in the open air. She has grown up on the beautiful estate more like a boy than a girl. Her favorite companion and playmate is young Ned, the son of a neighboring boyhood friend of her father's. It is

the one desire of her father's heart to see young Ned and herself safely married before he dies. The only other member of the family is a ne'er-do-well nephew to whom the Tomboy's father has given a home and education. This nephew noting the growing feebleness of the invalid father, has been planning and scheming to marry the Tomboy in order to secure the fortune that will be her's on her father's death.

SCENE I.—The scene opens with a charming view near the house. The nephew angered at the Tomboy for some slight she has given his advances is venting his anger on one of her poor pets that happened to be in his way. Dobbins, the old gardner, who has raised this dog from a blind puppy, cannot bear to see such abuse and remonstrates with the nephew. The nephew laughs sneeringly. Letting his righteous anger get the better of him, Dobbins strikes the nephew. The nephew cruelly fells him with a savage blow of his cane. Away the nephew goes for fear someone may have seen him. Here comes the Tomboy and her father to spend their customary morning hour by the lake. They discover old Dobbins lying senseless. Tenderly they lift him up. They question but he refuses to tell how he was hurt. The father orders him taken to the house. Scarcely have the Tomboy and her father settled themselves when young Ned arrives. The father greets him warmly. Ned thinks this is a good opportunity to press his suit with the Tomboy. The old father encourages him. The nephew appears in the rear and overhears what they are saying. But the Tomboy is obstinate. She cannot see her childhood playmate Ned in the role of an accepted suitor for her hand. The father grows insistent. Finally the Tomboy stamps her foot and rushes off in a temper. The old father becomes greatly excited. Rising in his chair he calls angrily after her. Now he lifts his fists. But the excitement is too much for his feeble frame. He gasps, strives frantically for breath, and falls lifeless into young Ned's outstretched arms. Young Ned lays him gently on the grass. The Tomboy repenting of her foolish anger returns to ask her father's forgiveness only to find him lying lifeless at her feet. Overwhelmed with grief she kneels over him sobbing. Young Ned stands by ready to comfort her in this her hour of trouble.

SCENE II.—One year has passed and summer is here again. Down one of the beautiful shaded avenues that abound on the estate come the boy and girl mounted on their favorite horses, they are enjoying the exhilaration of a mad gallop. They are still boy and girl companions for during her year of grief young Ned has not pressed his suit, but occasionally he has seen a light in her eyes that tells him she is not indifferent to him. Down near the lodge gate we find the nephew pacing up and down impatiently waiting for some one. Ah! here she comes. A fascinating woman, but an adventuress. She tells the nephew she must have money. Her creditors are pressing her and her position in society is in danger. He explains that their only hope is for him to marry the Tomboy. If the adventuress wants money she must aid him. Hark! some one is coming. They must not be seen together. Into the shrubbery they sneak. It is young Ned and the Tomboy returning from their ride. No sooner are they out of hearing than the adventuress unfolds her plan to the nephew. They will have the Tomboy discover young Ned in some compromising situation with the adventuress and once he is out of the way the path will be clear for the nephew.

SCENE III.—And now the time has arrived for carrying out their plan. The boy will soon be here. Away goes the nephew to find the Tomboy. The adventuress listens then satisfied young Ned is approaching prepares to carry out her plan. Here comes young Ned. She starts forward to greet him. A well feigned slip, a cry of pretended pain and young Ned is beside her, bending over her. Meanwhile back to the house the nephew has hurried. He finds the Tomboy watering her favorite horse. Hesitatingly as if against his will he tells her how he saw the adventuress in young Ned's arms. The girl refuses to believe at first but finally goes with him only to be convinced he is not mistaken. Back in the field young Ned has bound up the supposed sprain. The keen ears of the adventuress have heard the approaching two. Cunningly she leans over toward young Ned and asks him to help her to her feet. Just at the moment the Tomboy looks over the rocks her arms are about young Ned's neck. The poor Tomboy is heartbroken.

SCENE IV.—Next day down by the lake we find the Tomboy fishing. She has spent a sleepless night thinking over what she saw. Here comes young Ned. He greets her cheerily and is preparing to help her hold her line, when she gives him a cold look and turns her back on him. Ned is astonished and leaves. The old gardner has seen this from the rear. A privileged character about the place he remonstrates with the Tomboy and is told to mind his own business. The nephew arrives and the Tomboy unconscious of his treachery greets him warmly and off they start for a stroll. The old gardner watches them with a finger on his nose. His suspicions are aroused.

SCENE V.—In a secluded part of the grounds the adventuress is waiting the nephew. Here he is at last. Hurriedly they talk over their plans. They have decided it will be necessary to be rid of young Ned forever. The stone bridge over the lake is the place. Young Ned cannot swim. If he should by any means fall into the water who would know how it happened? But how to induce him to come there? A letter! Paper and pencil are produced and the note began. But around a corner comes the old gardner. His suspicions have been thoroughly aroused by what he has seen in the last few days and he is determined to watch these two. Into the bushes he creeps close behind the plotters. The letter is soon composed and written. Away go the two plotters talking earnestly. Little do they think that their plans were overheard by the one man who more than any other has a reason for suspecting the nephew.

SCENE VI.—Young Ned has received the note and is waiting for the adventuress at the bridge she indicated. He is idly reading her note and wondering why she wishes to see him. Here she is. She greets him and again thanks him for his kindness. Now she invites him to take a seat so they may talk it over. Back she glances to see that all is ready. A quick move and her handkerchief is floating on the water. Young Ned offers to recover it for her. Out over the water he reaches with his fishing tackle. Up creeps the nephew. A quick push and the boy is floundering in the water. The two plotters hurry away. Meanwhile the girl has gone for a horseback ride and is trying in the excitement of a wild gallop to forget what she had seen the other day. What was that! A cry? She listens intently. Again it is repeated. Down comes the whip across the flank of her horse and she is away at a breakneck pace. Back at the bridge the poor boy is fast losing his strength. No help is in sight. Ah! here comes the Tomboy. Down the hill she gallops. Courage boy, she will soon be with you. Off the horse she throws herself. Into the water she leaps. Now she has the boy and is swimming ashore with him. Here comes the old gardner who has arrived too late to prevent the plotters, but is in time to help the Tomboy. He calls for help and two other men come. They lift the boy and girl from the water. The boy soon recovers enough to tell his story and the men rush to catch the two guilty plotters before they escape from the estate. The boy and girl are left together.

SCENE VII.—A few hours later we find the boy and girl dressed in dry clothing and none the worse for their adventure. All the differences of the past are explained and forgiven. They are again the happy companions. In the exuberance of youthful happiness they dance about the garden path. Hark! someone is coming. Around the corner come the three men dragging in the nephew and the adventuress. The old gardener tells his story. The nephew attempts to brazen it out with malicious lies, but young Ned silences him. The Tomboy is indignant and orders both from her sight. The adventuress game to the last goes with a sneer on her face. The Tomboy orders two men to follow the plotters and see that they leave the estate. The old gardner turns and finds the Tomboy in young Ned's arms. A happy smile spreads over his face, for he sees that the dearest wish of his dead master is soon to be realized.

— — —

"FICKLE MARY."—A comedy of the rip-roaring order in which three suitors for the hand of one maiden become involved in a most laughable duel.

PATHÉ FRÈRES.

"BEHIND THE MASK."—The opening scene of this beautifully colored picture shows the interior of a home where a man and his wife are at dinner, but on this particular occasion they are very much at swords points with each other, and after a general "rough house" in which both equally participate, the man makes a bolt from the place. The wife is left alone to air her feelings, and picking up a paper she reads of a masked ball that is to be given that night at a fashionable hotel. Disgusted with everything, and determined to seek a diversion, she makes preparations to go to the ball. Hailing a cab, she enters it and soon is in the



midst of the gay festivities. The husband, in the meantime makes up his mind to attend the same ball, so, after going to a costumer where he fits himself out in a fancy suit, he, too, makes for the scene of splendor. Hardly has he arrived, when he spies this prim little woman who is well disguised, and, after a short flirtation, the pair become very chummy. The man invites his charming partner to partake of some refreshments which she graciously accepts and the happy pair are in high glee mingling with the crowd of revelers, and never for a moment suspecting each other's identity. Finally, they retire to a private dining-room to have a little supper, and when alone, they agree to remove their masks; so off they come, and there, facing each other, are man and wife. They each treat the episode as a great joke, and after talking matters over they decide to patch up their little misunderstanding and live happy in the future.

— —

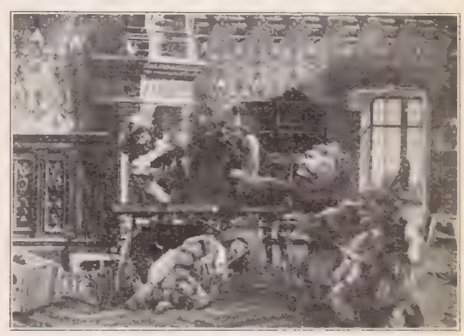
"THE FIDDLERS."—We are confronted in this clever trick picture by a happy group of colored minstrels, who take their respective places, and proceed to entertain us by their many funny antics.



After strumming upon their musical instruments they strike some funny poses and evolve themselves into all sorts of grotesque and unique shapes which are highly amusing and well worth seeing.

"CATCHING TURTLES."—In this picture we see the natives of a tropical country engaged in catching monstrous turtles. In the first picture we see a boat load of men come to the trap and after a short search, they are successful in capturing a big fellow, which they drag into the boat and take to the village. One thing worthy of special mention is the way a turtle is harnessed and made to drag a little wagon in which two children are seated.

"BEWITCHED MANOR HOUSE."—This highly amusing and artistically colored picture reveals an old, deserted castle, which is infested with spooks. Two wanderers happen by as night falls, and having no place to lodge they pick out this very desirable looking old house as a place to rest and spend a quiet night. Upon entering the castle they soon discover that they are sadly disappointed in their choice, for immediately they see all sorts of strange objects dancing around them and grotesque spook faces gazing at them from every nook and corner. Too late to retrace their steps, the pair enter the old deserted dining room, where standing in the corner, is a closet copiously filled with rare edibles. As they are about to help themselves, a lot of fierce looking animals come from the closet and proceed to make life unbearable for the distressed guests. The pair rush into the kitchen and there they meet his Satanic Majesty, who does some of his fine work, and calls forth more ferocious beasts and things are reaching a serious state in the place when behold, the good Fairy Queen appears, and changes everything into the sublime. The animals are all transformed into gallant Knights and by a wave of the Magic Wand a group of pretty maidens appear and the old deserted castle is turned into a most hospitable place where the weary old travelers take advantage of all the courtesy showered upon them.



"LITTLE BUSYBODY."—An old scientist who is tired after a long and strenuous day in research falls asleep in his studio. Soon his little grandson sneaks in and being an inquisitive little busybody, the young rascal proceeds to investigate everything in the place, and through his peering into some things which are supposed to be secrets,

we have an opportunity of enjoying a little peek also, for everything that he sees through the magnifying glass is transmitted for our benefit upon the screen. In the first place he goes up to the telescope and gets a good view of all the heavenly bodies, then turning the telescope earthward, he views a lot of very amusing incidents far out of his reach. Finally coming into the studio he takes a piece of cheese and through the aid of the magnifying glass he shows the cheese lovers the good qualities of the delicious stuff, as also does he magnify a drop of water and many other things of interest which if viewed at a proper time will be the cause of many swearing off for life.

"A CASE OF LUMBAGO."—This very amusing picture shows a fellow who is suffering from a bad case of lumbago, and the excruciating pains which shoot through his system at every move causes him to wince and turn into all sorts of grotesque shapes. He has a very important social engagement and must keep it at any cost, never daring to let such a little thing as lumbago deter him. After going through all sorts of misery in dressing, he finally gets out on the street, where he hails a cab, and when he tries to enter, he is not physically capable of such a task, so the cabby is pressed into service and lifts him bodily into the rig, where now he is unable to sit down. At one jolt of the cab he falls into the seat, and is compelled to remain there until, reaching his destination, the driver lifts him out and starts him on his merry way. Entering the reception room where all the guests are assembled, he tries his best to look pleasant and he is succeeding nobly until they ask him to have a seat. Not satisfied to sit down, he refuses, whereupon one of the other guests gives him a push and with a terrible shriek he falls into the chair, nearly causing a panic among the fair ones. Finally his lady friend gets him into a cozy corner, and when he refuses to be seated she upbraids him and after giving him a rather cutting "call down," she leaves him and joins another man of a more charming disposition.

"SWEET TOOTHED DOGS."—An old dog fancier leaves his home, leading his little terrier on a leash, and going to a confectionery store he purchases a bag of candy from which he gives his pet a few pieces. Just then an old street poodle comes along and the generous man throws him a piece of the sweets, whereupon the grateful beast tags on and there is no possible way of getting rid of him. As the man goes along the street, it looks as though every dog in the town knew that he had a bag of their favorite candy, for the group of canines keep augmenting at every block until the man is swamped. He tries to escape them by jumping into a cab, but this has little effect for the dogs keep up to the fleeing vehicle. Next he gets into a trolley car, in the hope of losing his trailers, but that is ineffective also as the animals crowd into the car and drive all the other passengers to distraction. Finally after a long and weary chase, in which the unfortunate man, who has not alone all the dogs in the town, but the inhabitants as well, reaches his home, where he enters quickly and makes his way to his own apartment. The people follow him in and there is a general "rough house" before the police arrive and save the dog fancier's life.

"HOLDING UP THE WEDDING."—The happy wedding party start out for the office of the justice of the peace where the knot is going to be tied, but as they are strolling along a fellow steps up to the prospective bridegroom and hands him an important paper which calls for his immediate attention. The latter excuses himself from his friends, telling them to go right along to the place set for the cere-



mony, and that he will follow soon. He then goes to a summer garden with the man, where after attending to his business, he has a drink, after which he makes an attempt to leave and join his friends. As he gets to the gate he meets an old friend, and the pair return and have some more refreshments in honor of the wedding day. Every time that the fellow starts out of the place he is sure to run into some one whom he knows and each time he has a drink, forgetting all about the wedding party who are nearly frantic waiting for him to come. Finally he is hardly able to walk, so climbing into a cab, he is driven to the place to join his friends. In the meantime they have become tired waiting and all have fallen asleep. When he drives up he is helpless and the enraged crowd try to make things interesting for him for a little while, but he manages to slumber on through all of the excitement.

"POOR KID."—A poor showman who is giving performances upon the highway for a few pennies that he can collect by passing the hat, finds himself in a very precarious position, for at home his wife lies ill, and unless he makes a little money there is no means of providing the proper nourishment for the invalid. Disheartened, after his failure to make any money, he returns home with his little son and breaks the news to the poor woman who lies prostrate upon her cot in an humble little cabin. Two of the man's companions induce him to go to the tavern, leaving his sick wife and little son alone in the house. Soon after his departure, the poor woman falls asleep, and the little fellow realizing that something must be done takes his banjo and starts out to try and scrape up a little money by singing along the highway. Coming to a mansion, the boy stops, and as he is offering a se-



lection a little girl, accompanied by her nurse comes out of the place, and in a playful manner takes the banjo away from the good natured little boy, and runs up to the house, followed by the indignant nurse. At that moment the child's mother and some friends come out of the mansion, and when the former sees her little one carrying the banjo, she is astonished, and asks the child to whom it belongs. When the kind-hearted lady learns the circumstances, she takes the instrument and offers a selection for the benefit of her guests, after which she passes the hat and realizes a large purse which she gives to the ambitious little boy. The happy youngster takes his departure and, overjoyed with his good luck, he starts out to buy all the articles needed to make his sick mother happy.

In the meantime the father, who has become very intoxicated at the tavern, returns home with his two companions and in his terrible stupor falls on the floor at the foot of the invalid's bed, where he is soon fast asleep. One of the drunken men remains in the room, and, thinking that the woman and her husband are asleep, he takes a watch from a nail at the side of the window and putting it in his pocket, he is about to sneak out, when the sick woman grabs him by the coat and tries to force him to give up the stolen property. In her weak physical condition, the poor woman has no chance in a contest with the powerful ruffian who grabs her around the throat and chokes her to death. Realizing the enormity of his crime, the coward puts back the stolen watch and beats a hasty retreat from the place.

Soon the happy little fellow appears, and thinking that his mother is asleep he prepares a great surprise which he knows will make her heart light. After placing all the good things upon the table, he goes to wake her and when she does not respond to his calls he looks closer, and to his horror finds that his mother is dead. Calling to his father who is still in his drunken stupor, the child gets no reply, so he hastily summons the neighbors who flock into the unhappy little home. Immediately the police arrive and place the blame of the foul deed upon the husband who is dragged off to jail, while the real culprit who is among the curious crowd looks on without the slightest compunction.

The murderer who is a clown in a circus, goes after the exciting scene, to his tent where he gets ready for the performance. He appears before the audience, and while doing a difficult trick he accidentally falls and injures himself so badly that he is carried from the place in a dying condition. Realizing that his time has come the penitent fellow calls for his friend who he has so terribly wronged and in the presence of the little boy he admits his guilt and falls back dead. The accused man is released and with his little son returns to his bereaved home, where he gives vent to his terrible sorrow.

SELIG POLYSCOPE CO.

"WON IN THE DESERT."—Suakm, Arabia, on the Red Sea, is one day's camel ride from the Berbar Oasis, and two hours after leaving the straggling Arab town, with its strange mixture of African inhabitants, a rocky wall or pass confronts the tourist. Looking seaward a fair land, green fields and well kept, primitive farms greet the eye. But let the traveler cross the rocky range of hills and he will find himself on a well defined caravan trail in an otherwise pathless desert. If his convoy is numerically strong he need have no fear of the marauding bands of Berbars who infest the region. They are daring and crafty and unquestionably brave, and if the desert travel is light they do not desitate to enter the town of Suakim to ply their trade of extortion. Our present picture story deals with a case of this nature.

H. Packington, a wealthy packer of Chicago, arrives at Suakim on a tour around the world, accompanied by his wife and daughter, who are agreeably surprised to meet at the hotel an old friend from the state, a Captain Henry Norris, of the U. S. S. Panther. His vessel is lying at anchor awaiting orders from the government. Norris has with him one of his aides, a dashing young lieutenant by the name of Jack Danton. Introductions are in order and it is a case of love at first sight with Jack and Packington's pretty daughter, Mabel.

The party repair to the cafe to enjoy luncheon and a conversation about mutual friends back home. A few evenings later Jack and Mabel are enjoying a moonlight stroll in the beautiful gardens of the hotel and we see that they are under surveillance. Sheik Ahmet, who styles himself "King of the Desert," has learned from his spies about the hotel that the American is very rich and he has formulated a plan to secure a goodly share of his wealth. We see the unsuspecting couple bid each other good night on the vine-covered balcony overlooking the gardens that they have just left. Jack runs briskly down the steps and out into the street. As the girl turns to enter the hotel her head is suddenly covered with a huge shawl, a rough hand placed over her mouth stifles an involuntary scream, and though she struggles bravely, her efforts are useless. A half dozen brawny arms encircle her and she is lifted over the low balcony onto the back of a camel, and her captors steal silently into the darkness. The next day we see the brave girl alert and defiant in the hands of Ahmet's band crossing the desert waste, bound for the oasis of Berbar, where they intend to camp.

We leave the caravan in the desert and take a glimpse of the oasis before they arrive. As the scene changes a tawny lioness stands as if guarding the spring; her head raised listening, the sound of human voices reaches her ears. With a startled roar she leaps straight at us and is gone. Next we see the caravan arrive and the Sheik's party pitch their tents, post guards and prepare to await developments.

The Sheik writes to Packington demanding a ransom and a messenger mounts his horse and starts back to Suakim with the letter. We follow this messenger and see him deliver the demand.

"Mr. Packington:—Send ten thousand dollars to the Berbar Oasis. No treachery. The trail is watched.
Sheik Ahmet,
"King of the Desert."

The astonished father turns to question the Arab messenger, but he has disappeared. Jack Danton enters half crazed with grief and anxiety, and together the two go in search of Norris. The captain after reading the demand, acts with American promptness, and determines to take a squad of sailors fully armed and equipped and rescue his country woman. With Young Danton at their head we witness their departure. We see them on the trail, see them find the captive, and with her make a dash for freedom. A running fight between the Arabs and sailors occurs. At last they reach the rocky pass that divides the desert plains from the fertile valley of Suakim. The sailors led by Danton, who has Mabel under his personal care, dismount and turn their horses loose and all make a dash for the footbridge at the head of the ravine. After all are across, the sailors work desperately to push the frail structure off the rocks. As it topples over, three hearty American cheers warn their pursuers that their prey has escaped. A relief party from the ship arrives and the now exhausted girl is soon restored to her mother's arms.

Two weeks later Jack's ship is ordered to sea and we see the sweethearts parting in the little garden where their romance began. That evening Mable forms a resolution. "Papa, I want to marry Jack You need a young partner at the stockyards. Let's wire him to resign and you offer him the job." The grateful father consents.

Our final scene occurs aboard the Panther. Jack is alone in his cabin very dejected and unhappy at being separated from Mabel. A knock comes at the door. "A wireless for you, sir."

Via Wireless:
"Jack Danton, U. S. S. Panther.
"Hurrah! Pop says yes. Resign and meet me in Chicago.
Mabel."

And so we leave the elated lover to happy thoughts of the future to be spent by the side of the girl his bravery won in the desert.

VITAGRAPH COMPANY

"INSTRUCTION BY CORRESPONDENCE."—Bertram Brown, a weak-minded young man, is hard up. He reads in the newspaper an advertisement of "how to make a fortune quickly, taught by correspondence," and sends for the particulars. The first lesson tells him to earn the gratitude of a millionaire by saving his life. He picks out such an



individual, a Mr. Moneybags, and tracks him all over town in the hope of saving his life. Moneybags becomes suspicious, tells the police, and Brown is arrested as an anarchist with homicidal intentions. Undeterred by failure, he takes the second lesson which tells him to rescue an heiress. He watches in front of a wealthy girl's house, sees her, as he



thinks, come out, rescues her in a crowded street from being run down, only to find, after his adventure, that it is the servant. The third lesson tells him to rescue a rich, old maid from a burning building, and if necessary to set the building on fire himself. He hides underneath the bed of a rich, old lady, Miss Perkins, with this intention, but is discovered, arrested as a robber and, instead of finding a fortune, is left breaking stones in prison.

"THE ADVENTURES OF FIFINE."—The plot is laid in a French academy near Paris, where Fifine, an orphan scholar, is discovered in the classroom with other girls of her own age. Presently Fifine,



who has apparently been working very earnestly nudges one of her classmates and holds up to view a caricature of Madam Lemair, the teacher and head of the academy, which she has drawn upon her slate. There is a general snicker among the girls, whereupon Madam commands Fifine to bring the slate. Madam looks at the picture in horror, places a fool's cap on Fifine's head and stands her on a stool. Here the mischief-maker cuts up all manner of capers until the class is dismissed. She is kept and Madam shows her a letter from her guardian, in which he states that he has arranged to marry his ward to his nephew, Paul Leval, in a month's time. Fifine tears the letter in pieces and goes angrily from the room. Before retiring for the night Madam visits the dormitory, assures herself that the pupils are asleep, then goes to her room. The door is scarcely closed when Fifine sits up, awakens her chums, to whom she tells of the arrangements for her marriage and of her determination to escape from the school. She dons a suit of boy's clothes and, with the aid of the girls, climbs out of the window and is gone. The next morning finds her trudging along the country road, tired and hungry. She has no money and an apple orchard near by appeals to her as the only place where her hunger can be appeased. She gathers a few apples and is contentedly munching them when a shout alarms her and an angry farmer and two servants are rapidly approaching. She runs off, closely followed by the farmer and his assistants and a gendarme, whom they have pressed into



service. Coming to an apartment house, Fifine dashes in the entrance, through the hall and up the fire escape, through a window into an apartment, where a young man is smoking and yawning over his newspaper. He springs to his feet in astonishment at the sudden appearance of Fifine and asks the trouble. She tells of her experience in the orchard and begs him to protect her. At this moment there is a knock at the door. The young man hides Fifine under a table, resumes his reading as the door opens and the pursuers enter and demand the object of their search. The young man denies any knowledge of the culprit and orders them from his room. When they have gone Fifine emerges from her hiding place, partakes of some refreshments and she and the young man are talking pleasantly as another knock is heard. Fifine hides again as Mons. Laval enters excitedly and tells the young man that his ward has run away from school and the marriage he had planned must for the present be postponed. In the midst of the conversation Fifine comes from beneath the table and throws herself into Mons. Leval's arms. When the situation is explained and Fifine realizes that her protector is none other than Paul Leval, who to escape marrying she ran away from school, she regrets her hastiness, runs to him and nestles in his arms, while her guardian stands by, astonished but pleased.

"THE SWORD AND THE KING."—A small, mediaeval kingdom is oppressed by a tyrant king. On a hunting trip he wantonly kills a shepherd in the presence of the shepherd's wife and that of an



old hag who has been befriended by them; the latter swears vengeance upon the king. That night the king's feast is broken up by the appearance of a spectre, apparently the ghost of the shepherd he had killed. At the sight of the great wound on the chest of the ghost the king is horrified, seeks his astrologer and is informed that the spectre will come again, and that when it appears with a sword his time has come. A few months later the shepherd's wife bears a son. The child is birthmarked with a great wound upon its chest. The hag realizes the cause, and brings to the cottage a huge sword, which bears the legend that the child who grows up beside it should become the avenger. Ten years later the people's burdens are increased, and as the king rides through the town it is only by the



good graces of a popular monk, the people's friend, that he avoids violence. He comes again to the scene of the tragedy of ten years before. Here again the king encounters the spectre, and as he is carried away in a swoon the shepherd's wife points him out to her son, now a boy of ten years, brings forth the sword and explains its motto to him. At the expiration of ten years more the people are on the verge of rebellion. The monk persuades them to take a petition to the king for relief. The monk, with several citizens, make the plea to the king and the monk is stabbed by the tyrant as a reward. The young shepherd hears the news, rushes to the market place and incites the people to rebellion. A month later the siege of the king's castle is drawing to a close. The gate falls and a party led by the shepherd enters. The king hides in a tower, and his jester, whom he has brutally treated, seeking revenge, betrays his king and leads the shepherd up to the tower. The spectre for the third time appears, this time with a sword. The young shepherd bursts in the door, kills the king, and as he comes out he is met by the people and the wounded monk crowns him king in the midst of general rejoicing.

AMONG THE EXHIBITORS.

F. M. Fishback and B. J. Hewett have opened a new Airdome picture theatre at Colorado Springs, Colo. It will seat 600 people.

Otto Lutz and R. A. Jones have opened a picture theatre at Bloomington, Ill.

N. C. Lund opened his new picture theatre at Bridgeport, Conn., on the evening of July 7. It is known as the "West End" and is handsomely fitted up for the comfort of its patrons. It has 450 comfortable opera chairs, has four exits and three 24-in. ventilators in the roof besides four oscillating electric fans. All the interior is finished in metal.

James Sullivan has taken the management of the Globe picture theatre at Elgin, Ill.

Clarke & Carroll have permanently closed their picture theatre in the Mumford block, Whitinsville, Mass., and have leased new quarters on Church street, which will be fitted up for their requirements.

Edgar L. Davis has bought the picture theatre at Carrollton, Ill., formerly operated by E. C. Grindol. Rollin Roberts is associated with Mr. Davis in the house which is known as the Electric.

A $50,000 picture theatre is being built on Olive street near Grand avenue, St. Louis, Mo. It will seat 1,000 people.

Adler's Opera House, Marshfield, Wis., has opened as a picture theatre.

Frank Abrams has purchased the interest of his partner, John Nichols, in the picture theatre at Butler, Ind.

J. D. Cuddihy, proprietor of the Calumet Theatre, Calumet, Mich., has leased his house to C. S. Sullivan for motion pictures for the summer season.

H. S. Dutters will open a picture theatre at Sioux Falls, S. D. Alterations on the building to be occupied are now being made.

Ezra B. Dodge has closed his Montauk picture theatre at Eaton Rapids, Mich., and moved his equipment to Hudson, Mich.

The Mutual Amusement Co. has leased for five years the new Frost Building, Topeka, Kas., and will install a motion picture theatre.

'FRISCO EXHIBITORS OBJECT.

Complaint of the picture theatre managers of San Francisco is made against the ordinance which places these places of amusement under the authority of the police department on the ground that the enforcement of the law is too rigid. An effort is being made to have picture theatres placed under the supervision of the Board of Works.

PICTURES MUCH IN FASHION.

Washington Herald Notes the Extraordinary Development—Says Pictures Have Changed Amusement Field.

During these times when it is the popular thing to denounce the Motion Picture show as the cause of all forms of crime and disaster, it is interesting to read a rational story in a daily newspaper concerning this most modern form of amusement. Now and then there is a newspaper that considers the matter of sufficient importance to receive serious attention. The mere development of any particular industry is not, in the estimation of the astute managing editor, "real news," but there are times during hot weather when the daily crop of sensations is light and the necessity of a "filler" is apparent; thus the Motion Picture sometimes gets a chance.

Among the several stories of a general nature concerning the Motion Picture that have come to light recently is one published by The Washington Herald, Washington, D. C. It is so good that we reproduce it here:

"Seven years ago David Belasco predicted that 'the conventional scenery on the stage would be superseded by effects of light, and that it would soon be possible to reproduce on a flat surface any previously performed play, not only with every minute detail of the actor's movements, gestures, and expressions, but every subtle shading of the spoken words.'

"The extraordinary development of the moving picture has proven true his prophecy. There is no amusement in Washington or in the United States which attracts the people to such an extent as the moving picture shows, such as may be seen in Pennsylvania avenue. The vitagraph in the last six years has changed the whole amusement field. It appeals directly to the imagination, and because of its cheapness, and many times real worth, represents the theatre itself to a great number of the wage-earners. It attracts thousands who never go to the legitimate theatres, and affords genuine opportunities for education.

"With its melodrama it thrills the heart of young America. In brief, it has become a theatre of the people. More than 50 per cent. of the theatre-goers of Washington are found in the moving picture shows, and new shows are being rapidly installed.

"The pictures shown are usually, as far as the Comstock side of it is concerned, above complaint. It is the general opinion of the managers that a show that appeals to the best classes will pay, and that if a theatre running only high-grade pictures were opened up it would not only prove a financial success, but would force up the general average grade of all the picture shows. It is estimated that 3,000,000 persons in the States attend the moving-picture shows daily. Like all cold-blooded statisticians, however, the estimator makes no mention of children and babies who go to the shows with their parents or nurses. A reporter for The Washington Herald visited five and noted an average of eight babies in each. As a rule the moving pictures have a hypnotic effect on babies.

"The 'nickelodeon' welcomes the populace with a huge megaphone horn, an automatic piano, and placards announcing that the entertainment within is edifying, educational and amusing.

"In general, the type of show is the same. There is one melodrama, which occupies about ten minutes; several comedy scenes, and one, or perhaps two, of the instructive order—factories in operation, scenes in the European cities, or some notable event which has occurred in our own country.

"What seems to be the most popular is the melodrama and the pursuit of the malefactor. If one is built along the lines of a villain he will learn moral lessons from observing the unfailing accuracy with which the tall, dark villain comes to grief. Most astonishing of all, however, is the terrific speed of the fleeing criminal and the pursuing avenger of justice. One low-browed man, who had snatched a purse from a woman in full view of the populace, ran at least forty miles before colliding with a fat woman with an umbrella, who promptly sat upon him and held him for the exhausted constabulary who followed. It took this hardy thief about six seconds to travel the first hundred yards, showing he was an unusually well trained athlete. A stout policeman covered the same distance in about six seconds.

"In another picture the scene was laid at sea, where within the short space of twelve minutes a band of buccaneers scuttled a merchantman, threw its crew in the brine and captured the golden-haired maiden, binding her with a two-inch manila rope. The ruthless pirate captain then loaded her with chains and threw her in the hold where she cowered. He then folded his arms and gloated. Meanwhile up on the deck the other black flaggers were watching. Suddenly a sail appeared on the horizon, and a vessel bore down on them at the rate of ninety knots an hour. There was a fierce and bloody engagement, the pirates were drowned and the fair-haired maiden's fiance jumped into the hold, broke her clanking chains with his bare hands, and carried her triumphantly back to his own gallant bark.

"And all for 5 cents."

SAM LONG HOME AGAIN.

After trotting about in foreign countries for a few weeks Mr. Samuel Long of the Kalem Company is back at his desk at his office in the Eastman Building, 23d Street, New York, looking much better for the experience and boasting of thirteen pounds additional flesh picked up enroute.

"We had a fine trip going over which lasted fourteen days, including stops," said Mr. Long in telling the tale of his adventures. "Our first stop was at Ponta del Gada, Azores Islands, which gave us a brief rest from the tedium of the passage. It is not much of a town, but I learned that it had two picture shows, which are the principal entertainment feature of the island. Funchal, Madiera, was the next stop. There was one picture show there. There are picture shows at Gibraltar, also. Guess it would be hard to find a place of any consequence on Earth that is without its picture show.

"We had a day in Algiers, and the principal feature of that town is its beggars. Seemed that every one you met was a beggar and they did not hesitate to ask for what they want. We visited most of the principal cities in Italy; went through the Simp-



SAMUEL LONG.

lon tunnel; saw the sunrise from Mt. Blanc; paused at the lakes in Switzerland and finally reached Paris, where we remained for two weeks.

"While there I called upon most of the picture makers and visited some of the theatres. What surprised me most was the prices charged in Paris for admission to the picture theatres. They have three rates: 20, 40 and 60 cents, or what is the equivalent to one, two and three francs, and you had to pay extra for a program. One thing noticeable in Paris was that everyone seemed to be prosperous and willing to spend their money.

"In England we spent most of our time seeing the country. I managed to get a good glimpse of King Edward and Queen Alexandra as they were leaving the palace for some function. The royal turnout and escort of mounted guards made a very pretty spectacle. The crowds cheered "Our Teddy" and saluted the Queen and everybody was happy. King Edward is very close to the people and is generally referred to as 'King Teddy.'

"I can't pretend to say anything about business conditions in Europe because only those who do business there can possibly know. I can only judge from what I saw that the picture business in Europe is enormous. I enjoyed the trip greatly and discovered that I was a good sailor, as I did not get sick on either voyage, though we had some rough weather both ways."

WOULDN'T STAND FOR LOWE'S STORIES.

Bert E. Lowe, of Bryant avenue, the Bronx, New York, was in the West lecturing on motion pictures. While at Sioux City, Neb., he took occasion to illustrate and talk about the tall buildings in New York, only to draw exclamations of doubt from his hearers.

"I produced facts and figures and newspaper articles to support my statements," said Mr. Lowe, "but they gave me the big grin. It was no use. They accused me of handling the truth very carelessly, and some went further than that. I had to cut both buildings to twenty stories before I could continue."

And the very next day the following communication from "Subscriber" appeared in the Sioux City Tribune:

"Sir—I think it's an outrage the way the public is humbugged at those CHEAP MOVING PICTURE THEATRES. To have pictures of things impossible is bad enough, without going to extremes. The other night I visited one of these places, where, between pictures, they were showing pictures of so-called skyscrapers in New York City, and the lecturer had the barefaced effrontery to tell the audience that these buildings were thirty-two stories high—that was bad enough. I swallowed that, but when he showed one that was forty-seven stories and another fifty stories I could stand it no longer and got up and walked out.

"From the way the operator was talking he actually seemed to believe it himself. Several gentlemen in the audience arose and loudly criticised his remarks, but he claimed that he was ready and willing to prove what he said. Wouldn't it be a great joke for some one to call his bluff? He probably never was within a thousand miles of New York or he would know that they don't allow buildings over twenty stories high, and that's high enough."

A CASE IN POINT.

Reverting to the proposition of The Moving Picture World that the rental exchange ought to control the motion picture business; fix prices and regulate the output, we commend to the editor of that journal the experience of one Murdock, published in The Show World of July 10, which resulted in the establishment of exchanges which he, Murdock, could control.

This fact does not prove that all exchange men are rogues. Murdock, himself, testifies that many of them, with whom he had dealings, were gentlemen of the highest character. But, a chain is no stronger than its weakest link. One bad exchange man will make lots of trouble, even though he is but one in a hundred, and any plan for the betterment of the exchange business which depends upon the concerted action of all will fail if one refuses to live up to agreement.

Under the present system of control which governs the licensed exchange it will be found much easier to enforce trade agreements between exchanges than it was before, and such enforcement may be accomplished without interfering with the prerogatives of either manufacturer or exchange man.

Murdock does not state all the reasons plainly for the step he has taken. He makes the most of the fact that "independent" exchanges were flim-flamming the exhibitor and pretends that he is establishing his own rental bureaus for the especial protection of exhibitors. That is good press stuff, but it is really playing to the galleries.

When Murdock says that the vaults of his company are full to overflowing with films he hints at the true reason for his action: the necessity of obtaining a market for his films, which the "independent" exchanges did not guarantee him. To obtain the market Murdock has been compelled to resort to a device which he has roundly denounced as a "trust" idea. Makes a difference whose ox is gored.

Altogether Murdock's latest move proves the contention of The Film Index that the control of the motion picture business should remain with the manufacturer.

DETROIT EXHIBITORS KICK.

On account of the severe restrictions embodied in the new ordinance proposed in Detroit for the regulation of picture theatres, the picture theatre managers have made a strenuous kick to the Mayor, demanding some modification of the provisions, and pointing to the fact that other places of amusement are not similarly restricted. It was promised the picture men that the ordinance would be so modified that they would not require an expert electrician to operate the projecting machine.

PARIS FASHIONS IN PICTURES.

The value of motion pictures in illustrating the prevailing Paris fashions has been properly recognized by John Wanamaker. A picture machine has been installed in the big store at Philadelphia and motion pictures of fashionably dressed women promenading the streets of Paris are thrown upon the screen for the edification of shoppers. The scenes were taken at the Hotel Riz, Pre Catalan, Cafe Madrid, at Auteuil and other places frequented by the best dressed Parisennes.

Subscribe Now
for
FILM
INDEX
IS UP TO THE MINUTE

PATHÉ FRÈRES FILMS

A GREAT HEADLINER

THE POOR KID

AN INSPIRING DRAMA, DEPICTING THE SAD LIFE OF A NOBLE LITTLE BOY

July 24, 1909 **LENGTH 1062 FEET**

Week of July 19	Length
Behind the Mask. (Colored)	393
The Fiddlers. (Colored)	278
Catching Turtles	210
Bewitched Manor House (Colored)	360
Little Busybody	490
A Case of Lumbago	328
Sweet Toothed Dogs	315
Holding Up the Wedding	335

Week of July 12	Length
Different Rulers of the World (Colored)	426
Wood Floating in Morvan	459
Evil Spirits in a Girls' Boarding School. (Colored)	623
True to Her First Husband	358
The Hand of Justice	1010
Invisible Thief. (Colored)	377
Kindhearted Tough	587

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

LUBIN EXHIBITION INTERESTS.

United Under General Charter to Holding Company—Isman and Earle Interested.

Press dispatches from Dover, Del., announce that the Lubin Palace Company, of Philadelphia, was incorporated Monday, July 12, at Dover, Delaware, to buy, sell, lease, own and operate establishments for the exhibition of moving picture shows and vaudevilles. The incorporators are Ira M. Lowry and Henry M. Schorr, of Philadelphia, and Sylvester D. Townsend, of Wilmington. Nine other companies, for which the Lubin Palace Company will act as a holding body, all having the same business, but at different places and under different names were granted charters with the same set of incorporators.



SIGMUND LUBIN.

Founder of the Big Lubin Exhibition Interests.

The companies and their places of amusement are Lubin Palace Company, No. 1214-16-18 Market street, capital, $15,000; Lubin Casino, No. 923 and 926-28 Market street, capital, $10,000; Lubin Auditorium Company, No. 219 North Eighth street, capital, $10,000; Royal Amusement Company, No. 1211 Market street, capital, $10,000; Victoria Amusement Company, Ninth and Market streets, capital, $10,000; Savoy Amusement Company, Eighth and Market streets, capital, $10,000, all of Philadelphia. The two latter enterprises were up to a few weeks ago owned by the Bijou Dream Company of Pittsburg, which went into the hands of receivers, and were acquired by a syndicate, headed by Felix Isman and George H. Earle, Jr., who are said to be financially interested in the formation of the new companies.

The out-of-town concerns are Lubin Company, Baltimore, capital, $10,000; Lubin Company, Richmond, Va., capital, $10,000; Lubin Company, Reading, capital, $10,000.

TAKE THIS UP AT ATLANTIC CITY.

The Kent Film Service Company call our attention to a circular of instructions issued by the American Express Company regarding the shipment of M. P. film. It reads as follows:

Effective August 1st, 1909, we are permitted to accept Moving Picture films only when in heavy metal cases (excepting tin) enclosed in wooden boxes.

They must also bear a label printed on red paper not less than three inches square, reading as follows:

Moving Picture Films.
Must not be loaded or stored near a radiator, stove or other source of heat.

The above for your information. Kindly acknowledge receipt of the new instructions, and oblige.

Whether or not this action will be adopted by the express companies generally we are unable to say. The precautions against fire are more exacting than is necessary as film will not ignite except when brought in contact with flame. The present method of shipping in tin or sheet steel reel cases enclosed in fibre shipping cases affords ample protection.

The matter might be profitably discussed at Atlantic City and an effort made to have the order modified.

AGAINST TENEMENT HOUSE THEATRES.

A decision has been handed down by Justices Wyatt, Maye and Harris of the Court of Special Sessions, New York city, July 14th, to the effect that picture theatres may not be maintained in tenement houses.

This decision is the result of a test case brought by the Tenement House Department against Frank J. Bacci, who conducted a picture theatre at 339 East 138th street, New York City. It is believed that this decision will have the effect of closing all picture shows given in buildings used for dwellings or tenements.

GAINING IN PERMANENCY.

The fact that 25 permits have been issued in Philadelphia since last fall for picture theatres of a substantial character, costing from $6,000 to $100,000 each, leads the Philadelphia Record to make the following comment:

"The erection of so many structures of this character is being viewed with much alarm by theatrical managers, as the growing number of these buildings especially erected for moving pictures and vaudeville have a degree of permanency attached to them that was never anticipated when moving pictures first became the rage."

"THAT'S WHAT THEY ALL SAY."

Manager Ramsdell of the Pittsburg Calcium Light & Film Co., of Omaha, Neb., sends to The Film Index a letter which he received in the course of business from an exhibitor. The letter was so good that he secured the exhibitor's permission to have it printed. It is so very appropriate to the present occasion that we take fiendish delight in giving it all the publicity possible. Read it two or three times:

Fremont, Nebr., 7-7, 09.

Pittsburg Calcium Light & Film Co.,
Omaha, Nebr.

Mr. Ramsdell.

Dear Old Friend: I am shipping you your film by express charges paid. It was O. K. in every way and is the right dope for the box office receipts. NO MORE INDEPENDENT SUBJECTS FOR ME.

You know what Laemmle's Ad said in the Show World about the White-Elephant in your house? I am going to have one of those little white-elephants in my house, and I am going to feed him $2.00 per week, because this little White-Elephant gets the people in the house, and they come back to see him each night, where the Laemmle Independent, Sweet land of Liberty, was running them away till we had to sell peanuts on the side to help make expenses.

Now Mr. Ramsdell I have always been an independent man as you know, but the wisest of us make mistakes and I want to say right here that I have made a big one by staying as long as I have by the independent stuff like I have been running and I have been running first and third run film, and it is killing the show business.

Well I am fixing up a vaudeville stunt and can't possibly get away till Sunday. Meet me at your office Sunday at ten or eleven o'clock and I will try to make a deal with you.

If you want your money for the film you shipped me before Sunday, send in your bill and I will remit at once.

Many thanks to you old man for your help in time of need. I remain,

Yours very truly,
J. W. Glenn.

"That's what they all say." There isn't a "licensed exhibitor who would not be willing to take the "White Elephant" and the whole d——d menagerie, if necessary, to secure a regular supply of good "licensed" motion picture subjects, and the so-called "independents" are feeling just that way, too. If Mr. Glenn but knew it he has expressed the opinion of many others who are in the same fix.

MARION GOES FISHING.

Frank J. Marion, of the Kalem Company, is up at the Thousand Islands angling for bass and other species of the finny tribe. Mr. Marion is an enthusiastic fisherman and usually quite successful in landing them.

GAUMONT FACTORY AT FLUSHING.

The temporary factory of the Gaumont Chronophone Co. is in operation at Flushing, N. Y. The coming and going of the performers is the wonder and admiration of that staid old village.

CAMERAPHONE BANKRUPT?

A petition in bankruptcy has been filed against the Cameraphone Company, of 573-79 Eleventh Avenue, New York City. The liabilities are estimated at from $50,000 to $70,000 and the actual assets at $10,000. The company was formed for the purpose of making talking pictures and is organized under the laws of the state of Arizona, with a capital of $10,000,000.



WHICH?

The Edison Kinetoscope and Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

EDISON FILMS

Released, July 13, 1909

THE SECRET OF THE LOCKET

A dramatic film, showing how a father lost his child through domestic troubles, and how he, sixteen years later, again found her by means of a locket found on the child.

No. 6483 **Code, VERMINARIA** **Approx. Length, 915 feet**

Released, July 16, 1909

CAUGHT BY THE COUPON CRAZE

A farcical subject, caricaturing the tendency of the day to make needless purchases for the sake of securing trade coupons. In this case, Bilkins bought cigars galore and smoked himself sick in order to secure coupons necessary to get a $7.98 lamp.

No. 6484 **Code, VERMINATE** **Approx. Length, 435 feet**

Released, July 16, 1909

THE EGYPTIAN MYSTERY

This is a trick film, that will not only furnish amusement to those who see it, but will cause the uninitiated to wonder how the pictures could be made. A pendant found in an ancient Egyptian tomb causes much trouble. Everything disappears when touched by one wearing the pendant. The article falls into the hands of the iceman, and the things that disappear under his touch make up a humorous and interesting story.

No. 6485 **Code, VERMINDERN** **Approx. Length, 565 feet**

NEXT WEEK'S SUBJECTS

Released, July 20, 1909

THE MISSIONARY AND THE MAID — A Comedy

No. 6486 **Code, VERMINEUX** **Approx. Length, 630 feet**

McGINTY'S SUDDEN RISE — A Farcical Comedy

No. 6487 **Code, VERMINKING** **Approx. Length, 370 feet**

Released, July 23, 1909

THE BRIDEGROOM'S DILEMMA — A Laugh Compelling Comedy

No. 6488 **Code, VERMINOR** **Approx. Length, 730 feet**

CASEY'S JUMPING TOOTHACHE — A Character Comedy

No. 6489 **Code, VERMINOSO** **Approx. Length, 205 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**

DEALERS IN ALL PRINCIPAL CITIES

Gaumont Films

LICENSED BY MOTION PICTURE PATENTS CO.

Tuesday, July 27th, 1909

THE LAST CONFESSION

Drama . . . . Approximate length 837 feet

PAPA'S HAT

Comedy . . . . . Approximate length 140 feet

Saturday, July 31st, 1909

IN HOT WATER

Comedy . . . . . Approximate length 447 feet

AN EASY JOB

Comedy . . . . . Approximate length 467 feet

Urban-Eclipse Films

LICENSED BY MOTION PICTURE PATENTS CO.

Wednesday, July 28th, 1909

HIS RIVAL'S HAND

Drama . . . . . Approximate length 617 feet

PARKS IN BERLIN

Scenic . . . . . Approximate length 357 feet

Write for Advance Film Descriptions

George Kleine

IMPORTER OF

Gaumont and Urban-Eclipse Films

52 State Street, CHICAGO, Ill.
19 East 21st Street, NEW YORK



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, July 20

Instruction by Correspondence

A weak minded young man answers a "get rich quick" ad in the papers and sends for particulars. He follows instructions, gets the worst of it in every instance, and finally lands in jail. **Length 510 Feet**

The Adventures of Fifine

Fifine, an orphan pupil in Madam Lemair's Academy, receives word that her guardian plans to marry her to his nephew. She resents, and with the help of her chums, runs away. In escaping from an angry farmer, whose apples she has taken, she runs into an apartment house and is there protected by a young man who strangely happens to be her guardian's nephew. When matters are explained, Fifine is not averse to marrying the young man, much to the gratification of her guardian. **Length 490 Feet**

Saturday, July 24

VITAGRAPH "HIGH ART" FILM

The Sword and The King

A small Kingdom is oppressed by a tyrant King. On a hunting trip he wantonly kills a shepherd. The ghost of the victim constantly appears before the King. As years go by the people's burdens are increased until they finally rebel. The shepherd's son, now grown to manhood, leads the people, kills the tyrant, thereby avenging his father's death and freeing the Kingdom of their oppressor. By common acclaim the shepherd is crowned King. **Length 991 Feet**

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Trade Mark

BIOGRAPH FILMS

Trade Mark

RELEASED JULY 19th, 1909

THE RENUNCIATION

COMEDY DRAMA OF THE WILD, WOOLLY WEST

There is no accounting for a woman's whims or tastes. In this story little Kittie Ryan visits her old uncle at the Yellow Hill Mining Camp, and throws all the miners into a frenzy. Every one of them falls desperately in love with her, especially Joe Fielding and Sam Walters, who have been chums since boyhood. Through their rivalry for her glances they become bitter foes, and a duel with pistols seems imminent. Joe, however, picks up a photograph of himself and Sam as boyhood chums and, being a dead shot, softens and feels he cannot kill his comrade even for the sake of the girl, so decides to renounce his claim to Kittie's attention; but Sam enters threateningly and a bowie knife contest occurs, which would have resulted in a fatality, had not Kittie entered and introduced her choice—the most effeminate namby pamby dude one has ever gazed upon. One look is enough and the chums exclaim in disgust, "Well, I'll be ——," but there were *ladies* present. **LENGTH, 982 FEET**



THE RENUNCIATION

RELEASED JULY 22d, 1909

SWEET AND TWENTY

A pretty little comedy of "Love's Young Dream," presented in the most dainty manner imaginable. Frank and Alice, youthful sweethearts, quarrel and Frank resolves self destruction by drowning, but the cold waters chill his determination; so they kiss and make up, to quarrel again soon for the fun of making up. **LENGTH, 572 FEET**



SWEET AND TWENTY

JEALOUSY AND THE MAN

A rather unique short comedy, in which the jealousy of the husband is aroused only to find that the wife's little intrigues are in arranging a surprise for his birthday, which he had quite forgotten about.

LENGTH, 418 FEET

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street **New York City**

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
July 22	Jealousy and the Man	Comedy	418
July 22	Sweet and Twenty	Comedy	572
July 19	The Renunciation	Drama	982
July 15	Tender Hearts	Comedy	233
July 15	The Friend of the Family	Comedy	749
July 12	The Cardinal's Conspiracy	Comedy	999
July 8	The Country Doctor	Drama	942
July 5	The Message	Drama	944
July 1	The Necklace	Drama	969
June 28	The Way of Man	Comedy	986

EDISON CO.

July 23	Casey's Jumping Toothache	Com.	205
July 23	The Bridegroom's Dilemma	Com.	730
July 20	The Missionare and the Maid	Com.	630
July 20	McGinty's Sudden Rise	Com.	370
July 16	The Egyptian Mystery	Trick Comedy	525
July 16	Caught by the Coupon Craze	Farce	475
July 13	The Secret of the Locket	Drama	915
July 9	An Absent Minded Cupid	Comedy	500
July 9	A Squeedunk Sherlock Holmes	Comedy	500
July 6	Up the Ladder with Tom Bowline	Dis.	1,000
July 2	Parted on Their Honeymoon	Comedy	690
July 2	He Wouldn't Go Under a Ladder	Com.	305
June 29	The Man Without a Country	Drama	1,000
June 25	An Affair of Art	Farce	500

ESSANAY CO.

July 21	The Romance of a Stranded Actress	Com.	1,000
July 14	Which Is Which?	Comedy	450
July 14	The New Cop	Comedy	550
July 7	The Black Sheep	Drama	1,000
June 30	The Tramp Story	Drama	750
June 30	A Case of Seltzer	Comedy	250
June 23	The Curse of Cocaine	Dram.	900
June 16	A Hustling Advertiser	Com.	550

GAUMONT.

July 24	The Monk's Mother	Drama	664
July 24	Brown's Moving Day	Com.	290
July 20	True to His Master	Drama	554
July 20	The Man in the Moon	Com.	317
July 17	In the Hands of the Enemy	Drama	734
July 17	The Lost Tie	Comedy	227
July 13	Only a Dream	Magic	470
July 13	A Sure Cure	Comedy	490
July 10	Visions of Mother	Drama	664
July 10	A Bad Case	Comedy	314
July 6	The Coin Collector	Novelty	493
July 6	Raised in the Country	Comedy	502
July 3	The Hand Bell	Comedy	420
July 3	The Sunny South of France	Travel	535
June 29	Saved from the Flames	Drama	453
June 29	No Appetite for Dinner	Comedy	430
June 26	The Wrong Medicine	Drama	502

KALEM CO.

July 23	The Tom Boy	Drama	690
July 23	Fickel Mary	Comedy	130
July 16	The Escape from Andersonville	Drama	850
July 9	A Soldier of the U. S. Army	Dis.	950
July 2	The Japanese Invasion	Military Drama	950
June 25	Famine in the Forest	Drama	745
June 25	Never Again	Com.	135

LUBIN MFG. CO.

July 22	Mexican Bill	Drama	650
July 22	Hiring a Girl	Com.	330
July 19	A Nugget of Gold	Com.	995
July 15	Two Cousins	Drama	965
July 12	Driven From Home	Drama	750
July 8	Room Mates	Comedy	335
July 8	The Side-Board Folding Bed	Comedy	505
July 5	A Great Wrong Righted	Drama	810
July 1	The Old Army Chest	Drama	930
June 28	Mary Jane Visits Her Country Cousin	Comedy	200
June 28	The Oysterman's Gold	Drama	720
June 24	Saved by His Sweetheart	Dram.	440
June 24	The Hypnotic Cure	Com.	385
June 21	The Story of Two Lives	Dram.	975

PATHE FRERES.

July 24	Poor Kid	Drama	1,062
July 23	A Case of Lumbago	Com.	328
July 23	Sweet Toothed Dogs	Com.	315
July 23	Holding Up the Wedding	Com	335
July 21	Bewitched Manor House	Magic	360
July 21	Little Busybody	Magic	489
July 19	Behind the Mask	Com.	393
July 19	The Fiddlers	Trick	278
July 19	Catching Turtles	Scenic	210
July 24	The Sword and the King	Drama	991
July 20	Instruction by Correspondence	Com.	510
July 20	Adventures of Fifine	Drama	490
July 17	The Invisible Thief	Trick	377
July 17	Kindhearted Tough	Drama	587
July 16	The Hand of Justice	Drama	1,010
July 14	Evil Spirit in a Girl's Boarding School	Comedy	623
July 14	True to Her First Love	Drama	623
July 12	Different Rulers of the World	Trick	426
July 12	Wood-Floating in Morvan	Scenic	459
July 10	Trained Falcon	Sport	403
July 10	The Witch's Donkey	Comedy	443
July 9	The Fan	Trick	213
July 9	The Little Detective	Drama	774
July 7	Tunisian Industries	Educa.	426
July 7	Tragic Ending of Shrove Tuesday	Drama	459
July 5	A Child's Love	Drama	524
July 5	Spanish Army	Descriptive	442
July 3	Book-Taught Hypnotism	Comedy	315
July 3	Inspiring Sunset	Scenic	289
July 3	Determined Wooer	Comedy	390
July 2	The Bogey Woman	Magic	394
July 2	Fun With a Manikin	Comedy	587
June 30	Psyche	Colored Novelty	934
June 28	A Western Hero	Comedy	426
June 28	Broke Again	Comedy	535
June 26	Joan of Arc	Drama	800
June 25	Assortment of Aeroplanes		456

SELIG POLYSCOPE CO.

July 22	Won in the Desert	Melodrama	1,000
July 15	The Peasant Prince	Drama	1,000
July 8	The Lion Tamer	Melodrama	975
July 1	Ben's Kid	Western Comedy	1,000

URBAN ECLIPSE.

July 21	The King's Conspiracy	Drama	957
July 7	The Pretty Fisher Maiden	Drama	589
July 7	Exciting Steeple-chase	Sport	364
June 30	The Phantom Sirens	Drama	727
June 30	Rulers of the World	Novelty	265
June 23	Winning a Princess	Dram.	636

VITAGRAPH CO.

July 17	The Birth and Adventures of a Fountain Pen	Indus.	525
July 17	The Magic Pen	Mag.	475
July 13	The Cobbler and the Caliph	Dram.	585
July 13	Skiing Tournament at Ishpeming, Mich.	Sport	345
July 10	Mine at Last	Drama	610
July 10	Wearybones Seeks Rest	Comedy	305
July 6	Led Astray	Drama	565
July 6	The Dramatist's Dream	Comedy	390
July 3	Washington Under the British Flag	Dram.	990
June 29	Washington Under the American Flag	Drama	995
June 26	The Old Organ	Drama	527
June 26	Troubles of an Amateur Detective	Com.	420
June 22	The Duke's Jester	Drama	945
June 19	The Plot That Failed	Com.	485
June 19	A Maker of Diamonds	Drama	490

NEXT

S and A

FILM ISSUE

ORDER QUICK OUR

FEATURE SUBJECT:

The Romance of a Stranded Actress

(Length Approx. 1000 Feet)

READY
Wednesday, July 21st

ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ills.

KALEM FILMS

UNSURPASSED IN PHOTOGRAPHY

Issue of July 30, 1909

THE FACTORY GIRL

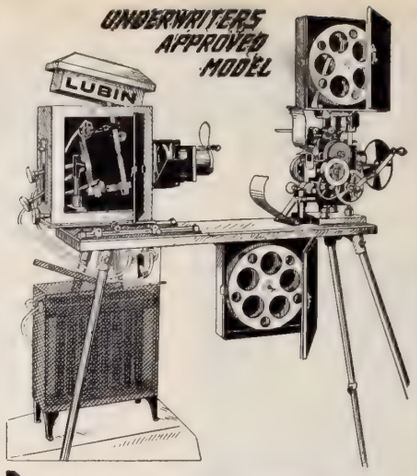
LENGTH 850 FEET

A fascinating drama depicting life among the mill workers of a little New England village. The dramatic climax taken on the bank of the mill race is particularly novel and striking. Exceptionally rich in the beauty of its scenic settings.

Complete Lectures to All Applicants

KALEM COMPANY, Inc.

235-239 W. 23d St. New York City



LUBIN'S 1910 MARVEL, equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGU

Released July 19th

A Nugget of Gold

This is the story of a young miner and his brave little wife who, against the odds of outlaws, defend their home and fortune. All is well that ends well, and so is this Film. An excellent picture of great dramatic drawing power.

Length, 995 feet

Released July 22d

Hiring a Girl

This picture depicts the troubles of a young wife in her selection of a hired girl. She gets a girl but not before she had the time of her life.

Length, 330 feet

Mexican Bill

Mexican Bill, a ruffian, while maltreating an Indian is horsewhipped by the farmer's daughter. Mexican Bill swears revenge, but his plans are foiled by the grateful Indian.

Length, 650 feet

LUBIN MANUFACTURING COMPANY

926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

$2 GETS THE FILM INDEX FOR ONE YEAR

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

THE POINT

to consider is this.

Do you require a later—a better film service than you are getting?

We have it. At the right price.

Geo. K. Spoor Co.

(Incorporated)

"RENTERS OF FILM"

62 NORTH CLARK STREET
CHICAGO, ILL.

SEEING IS BELIEVING.

A look at our

Exclusive Independent Film Service

will convince the most skeptical that we can deliver the goods. Communicate with us at once on our HOT WEATHER PROPOSITION.

MULLIN FILM SERVICE

Syracuse, N. Y. Scranton, Pa.
Minneapolis, Minn. Kansas City, Mo.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler

INC.

120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

The Film Index

is Received and Read by More Picture Theatre Managers than any other publication that prints Motion Picture Information.

It Gets Results for Aavertisers, Too.

The Emblem of

PROSPERITY

THE DIAMOND

Why not be able to wear them? You can if you order

SELIG'S

NEW MELODRAMA

Different from all other Motion Pictures

Won in the Desert

Released

JULY 22, 1909

Code Word "Desert."
Length, 1,000 feet.

Order from your nearest film exchange. They all rent Selig's Films.

THE SELIG POLYSCOPE CO.

(INC.)

45, 47, 49 Randolph Street

Chicago, Ill., U. S. A.

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

JULY 31, 1909
WHOLE NUMBER 171



BIGGEST AND BEST

sounds familiar, that phrase, doesn't it? You have heard it before. Every good Moving Picture exhibitor is saying it now about the PITTSBURG CALCIUM LIGHT & FILM COMPANY and their PREMIER FILM SERVICE.

Your success is assured if you will install our film service.
SO BE QUICK WITH THAT INQUIRY.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

MR. MANAGER

LET US PROVE TO YOU that we can furnish just the right kind of

FILM SERVICE

that will bring you the business. A trial is all we ask, anyway, to convince yourself. Write for full information on OUR GUARANTEED SERVICE.

O. T. CRAWFORD FILM EXCHANGE CO.
Licensee of Motion Picture Pat. Co.
1401-1405 Locust St., St. Louis, Mo.
421 4th Ave., Louisville, Ky.

GIVE US A TRIAL!
WESTERN FILM EXCHANGE
Licensee Motion Picture Patents Company
A COMPLETE STOCK OF SUPPLIES
MILWAUKEE, Wis.
ST. LOUIS, Mo.
JOPLIN, Mo.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 31. July 31, 1909. Whole No. 171

Published by

THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page, 11½ x 9	$84.00
Half Page, 5¾ x 9	42.00
One-Third p., 3¾ x 9	28.00
Quarter Page, 2⅞ x 9	21.00
Eighth Page, 1⅜ x 9	10.50
One Inch, single column	1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

A SUCCESSFUL CONVENTION.

Members of the Film Service Association are to be congratulated upon the success of the meeting at Atlantic City. The attendance was large and the interest in the organization sustained to a degree beyond the anticipation of most observers. Secretary Miles reports that 90 per cent. of the members have paid their dues for the coming year, which indicates that the organization as now constituted is very much alive.

Some business was transacted at Atlantic City and the way for the future usefulness of the Association was made clear to the members. It is safe to conclude that the F. S. A. will be, henceforth, an important factor in the motion picture industry.

There was engendered by the several social features of the meeting, a closer relationship between the members and a desire to co-operate for the general good. It is in co-operation that the best results will follow.

Exchange men are beginning to adjust themselves to the changed trade conditions and to realize that a firm business basis must be established. The old wild-cat methods which have prevailed in the past can no longer be successfully applied to the business of renting films. Future efforts must be applied to the task of building up a permanent and sufficient demand for pictures. There must be put forth an effort to educate the public to a better understanding of pictures and a kindlier feeling for them as an amusement feature. This can be accomplished best by the exchange men and the exhibitors who are in closer touch with the public.

Antagonistic factions must be mollified; objectional features must be eliminated and information must be disseminated. In the accomplishment of these important considerations the exchange man will find a wide field of action in which he will be able to accomplish much good for the trade.

It is within his power to shape the future of the exhibition end of the business; to direct it along more dignified and permanent lines and to eliminate, or to insist upon the elimination of the objectionable features. He can assist in the elimination of undesirable picture theatres; he can compel the instalment and maintenance of proper conditions in theatres and in various ways assist the public officials in establishing a higher moral tone, for the lack of which the exhibition end of the business has suffered.

Along with the general uplift will come his reward in better prices for service which the improved conditions will stand. In the end he will be the factor to reap the greater returns for his efforts.

There is need for closer co-operation between exchange men, and the Atlantic City convention has paved the way for that. Ample proof of its good effects will be forthcoming in the reports made at the next meeting. In the meantime let there be no failing of interest in the good work that has been started.

"MORE CONGRATULATIONS."

Murdock announces that "letters and telegrams of congratulation have flooded the offices of the company and the big force of stenographers have been forced to work overtime" on account of his announcement that the "International" would establish its own exchanges for the rental of films.

Same old game of "jolly." You will recall that Murdock had something like that to say on another occasion, and was forced to admit that there was nothing to it. He will have the same experience with this batch of "CON-gratulations." He will discover that it was just "con."

The editor of The Film Index happened to meet a member of the leading "independent" exchange firm of New York, which firm, by the way, is really the largest "independent" exchange in the United States. In the passing conversation the exchange man gave his opinion of Murdock, which was something like this:

"The trouble with Murdock is that he aspires to be the Moses of the 'independents' without possessing the necessary qualifications. He is one of those hot-air merchants who is unable to deliver the goods according to his specifications. He has been in the vaudeville business a great many years and has been fairly successful, but he knows almost nothing about this business, as has been repeatedly shown by his acts. I am not surprised that he has been unable to place his importations, as his method of selling is not calculated to move a stock very rapidly.

"Regarding his intention to establish exchanges I do not view the effort with alarm. As you say, his troubles will have only just begun when he gets into that end of the game. I doubt if he knows what he is undertaking or he would not be so eager to start it. We were renters before we began importing and had a demand for our product. Murdock will have to create his demand in the face of interesting competition, for those of us who have been in the business since long before Murdock was heard of, will not exactly fall in with his plans to capture the independent business."

It is significant that the Moving Picture World, an ardent advocate of the cause of the "independent," should take a decidedly gloomy view of the situation into which Murdock and his methods have plunged that "devoted" cause. The editor of that journal confessedly recoils from forecasting the probable result for the reason, he says, "that in the 'independent' ranks is nothing but discord, uncertainty, disunion, lack of homogeneity and all the rest of the elements that go to make for failure."

Continuing the M. P. W. editor asks: "What of the independent renters, the independent manufacturers, the independent importers; in fact, of all the elements that go to make up the non-licensed part of the business? An Independent Film Service Association seems to have been started. It has not done much up to the present. There is talk of the independent manufacturers combining for purposes of mutual protection. And now comes the announcement that the International Company is adding fresh confusion to the situation by creating its own list of exchanges. Everything, therefore, makes for disunion rather than union; a state of affairs which, frankly, we deplore.

"We deplore the state of affairs for two or three paramount reasons. In the first place they make for the success, neither of the individual, nor of the independent section of the trade collectively. Disunion means destruction, and that is the plain English of it. It is no doubt true that imported pictures are not selling with anything like the success that they should. On the other hand some of the newer manufacturers are producing exceedingly good work, and therein seems to us to lie the principal hope of the independent movement. Months ago we were the object of many reproaches from the independent side that their cause was not adequately represented in these pages. We beg to say that we have done everything that is humanly possible to give the independent a show in the columns of the Moving Picture World. We have allowed them to air their grievances. We have personally interviewed some of the leaders and advised them to get together for purposes of mutual benefit. We have, whenever possible, given their pictures a good word; in fact, we have done everything possible that a newspaper can do, in this manner, without actually managing all the independent business."

Indeed, it is sad to contemplate, and the editor of the Moving Picture World is to be sincerely commiserated with that his efforts should be of so small avail. Possibly, in his all-wise, all-seeing power, he may yet be able to save Murdock and his fellows from impending ruin.

Isn't it strange, too, that Murdock does not avail himself of the good offices of the aforesaid editor? 'Tis disquieting thus to be unappreciated.

But to return to Murdock—a more interesting and edifying subject. He says: "In most lines of business the middlemen are anxious to avail themselves of the benefits to be derived from the manufacturers' advertising. That is true; but all truth is relative. If the advertising that Murdock has done had been believeable; had he been able to deliver the goods as per specifications, then his publicity would have had some force. Observe, for example, the character of advertising done by the licensed manufacturers. Every exhibitor knows when he reads these ads that there is a good picture back of each of them. They tell him about something tangible; something that he can understand and verify.

What has Murdock and his crowd—Swanson and Laemle and the rest, told the exhibitor in their ads? Absolutely nothing but "glittering generalities" and a lot of exaggerated nonsense about the "trust." Exhibitors do not want "glittering generalities"; they want good pictures, and Murdock could not supply them. Hence the failure.

UNMASKING THE FAKIRS.

With the purpose of strengthening its claims for patronage by trading upon the name of a foreign manufacturer, whose pictures are among those licensed for distribution in the United States, the Chicago Film Exchange recently announced that Gaumont and Urban were putting out much more film every week than was released in this country, and that it had made arrangement through its agents in Europe to secure the best of the excess product for its customers.

In one of its circulars to the trade the Chicago Film Exchange said that it had "three reels of dandy stuff next week," and that its releases for the week of July 5 would include the following subjects:

" 'The Innocent Country Girl,' Gaumont, 484 ft.

" 'How he Got Rid of Mother-in-Law,' Gaumont, 420 ft.

" 'Off for Morocco,' Gaumont, 787 ft.

" 'The Admirer of Mustaches.' Gaumont, 333 ft.

"The best information that we have at hand indicates that one print of each of these subjects was picked up recently from a dealer in Europe, probably in Milan, Italy.

"To illustrate the desperate condition of unlicensed exchanges we need only call attention to the fact that these subjects which are to be released during the week of July 5th, 1909, by an Independent exchange were actually released by the Kleine Optical Company over a year ago as follows:

" 'The Innocent Country Girl,' was released under the title of 'Guileless Country Lass,' May 11th, 1908.

" 'How he Got Rid of His Mother-in-Law' was released under the title of "Ma-in-law Mesmerized,' April 14th, 1908.

" 'Off for Morocco' was released under the same title, July 23rd, 1908.

" 'The Admirer of Mustaches' was released under the title 'A Lady Who Likes Mustaches,' April 6th, 1908.

"These reels were working for months last year, out of all the Kleine Optical Company's branch offices, and other exchanges which were buying their reels at the time."

On this subject the following extract from a letter written by Mr. Gaumont will indicate how the stuff was obtained:

"I hardly think it necessary for me to say that I have no agreement whatever with anyone to import films to the United States except those released through Mr. Kleine. Further more, that I would refuse absolutely the sale of any films which might be forwarded otherwise to the United States. We will in future also refuse the sale to any European house which has shipped our films to the United States in a roundabout way."

Here is another point about the pretensions of the Chicago Film Exchange; they obtained only one print of each subject, yet they are offering quantities for sale. Where do they get the rest?

TRADE MARK VIOLATIONS PENALIZED.

Under the laws of several States, including Illinois, the penalty for violating trade mark rights has been made to include penal servitude. Wonder if "time," or the dread of it, in Joliet might not have a deterrent effect upon the dupers of trade marked pictures? It is understood that this penalty is extended to include anyone who uses such dupes knowingly. There is an interesting subject for investigation here.

BIG ESSANAY IMPROVEMENTS.

Extensive alterations in the main offices of the Essanay Film Manufacturing Company, at 62 North Clark Street, Chicago, are now underway and employes of this enterprising moving picture firm will soon have the most commodious and up-to-date working quarters ever to be desired.

With the completion of the new factory at 1055 Argyle Street, the old studio was abandoned, and the much-needed space it formerly occupied is being remodeled and furnished with elaborate office fixtures. This fills a long-felt want with their extensive and ever-increasing business.

The work at the new studios is now running smoothly and is a decided success, as the photographic excellence and general superiority of their recent pictures plainly attest.

KALEM PICTURE STIRS JAPS.

The "Jap Invasion" picture of the Kalem Company has, according to the Los Angeles Examiner, aroused the Japanese of the coast to file a formal protest with their consul at Los Angeles. The picture is looked upon as deprecatory of Japanese fighting ability.

Getting Together in Pennsylvania

State Convention Called at Philadelphia

IMMEDIATE fruit has been borne of the efforts of The Film Index to arouse exhibitors to the necessity for organization. Prodded by the exactions of an outrageous exercise of legislative prerogative, inspired and fostered, it is suspected, by unfriendly interests, and rushed through without notice, the exhibitors of Pennsylvania have been moved to action as a matter of self-preservation. Accordingly the following call has been issued for a meeting to be held in Philadelphia, July 28:

MOTION PICTURE EXHIBITORS ASSOCIATION OF PENNSYLVANIA.

Secretary's Office, 3954 Market Street.
Philadelphia, July, 1909.

Mr. Exhibitor:

For a period of time, our industry was in a most flourishing condition, but owing to a combination of interests, antagonistic to our cause and because of adverse legislation, some of which is obnoxious, we have arrived at a point where we must sink or swim.

Those who are responsible for this movement, to protect the exhibitors from within as well as from without, are men of large interests, some of whom have invested thousands of dollars to erect handsome theatres. They had so much faith in the business that they have risked everything in many cases. Perhaps you are one of that number. Are you going to sit idly by and see your efforts wiped out? You say NO; of course. Then lend us your support.

We want every proprietor of a motion picture theatre of respectability and honesty of purpose to join our association. Don't say like many have done, "Well, I'll go in just to be identified." Don't think because you may be willing to pay dues or assessments you will be considered a good member. Not so, we want your individual assistance and co-operation. We must have it in order to be successful.

To be eligible for membership, he or they must pledge him or themselves to abide by a majority vote of its members and not to permit personal spite to guide his or their actions. We want unity of action and while in union there is strength, we do not propose to sacrifice our prestige merely to make our association strong numerically. We believe that if we organize the Motion Picture Exhibitors' Association of Pennsylvania and conduct same as above specified, we can make ourselves a power in the industry and when the test comes and come it must, they, the legislators and all others who attempt to curtail our privileges, will have us to reckon with.

We are not antagonistic to any person or persons, or to any body or organization. We have banded together for mutual protection. The law lately passed by the Legislature governing motion picture theatres in cities other than the first and second classes is unreasonable. The contemplated legislation relative to additional license fees is likewise an imposition and if we do not rise and prove to the community at large that we are being trodden on, there will be nothing for us to do but shut up shop. This would be suicidal. WAKE UP. Address an individual letter of protest to your respective legislators and prove to them how, by their recent vote, they have deprived you of an honorable means of livelihood and their constituents in general of a moderate-priced amusement, moral, clean and uplifting, where one's wife and children may attend with perfect safety.

NOW is the time to act. NOT to-morrow or next week. A meeting to which you are cordially invited will therefore be held on Wednesday, July 28, 1909, at 2 o'clock p. m., at Odd Fellows' Temple, Room C, seventh floor, Broad and Cherry streets, Philadelphia.

At this meeting, a committee will be appointed to draft a set of by-laws and regulations to govern the body and if you have views that will aid us, by all means present them. Please signify your intention to be present, by return mail, to the secretary's office, and DON'T FAIL TO COME.

Cordially yours,
MOTION PICTURE EXHIBITORS ASSN. OF PENN.
Charles Segall, Chairman, 608-14 South Street, Philadelphia.
Otto Miller, Secretary, 3954 Market Street, Philadelphia.

There should be no hesitation in the matter of responding to this call by Pennsylvania exhibitors. Every man who is able to get away from his business long enough to attend that meeting should not hesitate upon the order of his going. He should make it as much a part of his business to go as he does to open his theatre every day. If, by reason of circumstances that are insurmountable, he is prevented from attending, he should convey his intention to support the movement by letter in which there shall be no mistake as to his attitude.

That the meeting will result in the establishment of a permanent organization there is every reason to believe. The time is right and the exhibitors of the Keystone State have sufficient cause to prepare for defense.

In response to the call of The Film Index a number of letters have been received at this office from various parts of the State, expressing a willingness to co-operate in the formation of an organization of exhibitors. We have not room for all of them, but here are two of the strongest:

Carbondale, Pa., July 14, 1909.

Editor The Film Index:

Dear Sir—In regard to your article in The Film Index regarding organization, will say there is no exhibitors' association, and I think such an association would be a great benefit. When thoroughly organized a great number of little petty objections, such as underwriters insist upon, could be done away with. Also, if such an organization had existed this last nonsensical law passed by the Pennsylvania legislature could have been opposed, and all other matters that appear in the papers at different times to the detriment of the picture houses could be defended.

I am in favor of such an association and would attend a convention at any time that such would be called, and am at present interesting other exhibitors about a State association. I think that if such a convention was called almost every exhibitor would attend. Yours truly

LOUIS MATULE, People's Theatre.

Shenandoah, Pa., July 14, 1909.

Editor The Film Index:

Having seen your paragraph in The Film Index, "Where Organization Comes In," I would state that we are in favor of an exhibitors' association in this State, and to our knowledge there is no organization existing at this time. We would attend a State convention if called, and I think the best city for a convention would be Philadelphia, Harrisburg, or Williamsport, as I think every exhibitor is familiar with those cities. I have talked to the other exhibitors in this town and they are all of the same opinion as myself and you will find their names attached to this letter by their permission. I am of the opinion that the two slow summer months would be the best time to hold a convention, as things are dull in those two months, July and August, and the exhibitors could get away from the business better than at any time.

Trusting that this will explain to you how we feel in the matter and trusting that the exhibitors of this State will soon get together and try, if possible to get some of the new laws just passed repealed, and all work together for the betterment of the motion picture business. We remain,

Yours truly,
RICHARD DABB,
Lyric Theatre, Shenandoah, Pa.
MRS. MILES,
Star Theatre, Shenandoah, Pa.
JOSEPH FEIST,
Pastime Theatre, Shenandoah, Pa.

These letters reveal the temper of the exhibitors in Pennsylvania and forecast the success of the movement.

One thing that must be guarded against, if the convention at Philadelphia on the 28th is to result in a permanent organization: There must be no attempts made by exchange men or others to exploit the organization for their personal benefit. This is not a suspicion, but a caution. Exchange men, unless they are boni fide exhibitors, should not be admitted to more than honorary membership in an exhibitors' association; yet they should sustain a close confidential relation to the movement, because the interests are identical and their counsel and influence is necessary and to be earnestly sought. The Film Index does not believe that there are any exchange men in that State who will seek to use the exhibitors' association, once it is formed, to further their personal interests, yet undue activity might lead to that conclusion and to the detriment of the movement. The opportunity should be taken advantage of by exchange men to get together among themselves and for the general good.

While at Atlantic City we learned from Mr. Clarke, of the Pittsburg Calcium Light & Film Co., that his firm had made material progress in the matter of heading off the worst effects of the new law, and that assurances of assistance in a legal test had been given them by many exhibitors. This should form a considerable nucleus for the new association to begin operations with, and Mr. Clarke will undoubtedly be present at the Philadelphia meeting to give the assembled exhibitors the benefit of what information he has on the subject.

From various sources we learn that the chief factory inspector, in whose hands the enforcement of the picture theatre law has been placed, is cautioning his deputies to proceed with greater consideration and to use discretion in demanding a strict enforcement of the prescribed conditions. He has taken it upon himself to modify the requirements, as the following paragraph from his most recent letter of instruction to deputies will indicate:

"Manifestly there are places now used for amusement purposes which are unsafe and cannot be made safe. It is as manifest that there are other places which are unable to conform to the requirements of the law, and the latter can be made safe by different arrangement of the aisles and be made even safer than by literal compliance with the terms of the law. This is effected by a system of cross aisles leading to side exits. Where this is done, by providing one or more cross aisles leading to one or more side exits, according to the size of the room, the arrangement will have the approval of the department. This concession will be made only where the statutory provisions are impossible and where the concessions will fully procure safety to patrons in case of fire or panic."

Evidently there is a suspicion in official quarters that the law will not stand the test of judicial review.

But there should be no let up in the activity of the motion picture interests in Pennsylvania. The necessity for organization is now plainly apparent, and organization there should be at once.

STATE OF TRADE.

From all reports of the quantity of film sold and the number of houses in operation the reasonable conclusion is deducted that business conditions, in so far as the licensed manufacturers and exchanges are concerned, is better at this season of the year than it was at the same time a year ago. Manufacturers report a larger and more even demand, which may be accounted for by the prevailing system of standing orders; at least that accounts for a share of the good conditions. The remainder may be charged up to the improved conditions of the exhibition end of the business.

Rental exchanges that are licensed claim that they are doing a larger business in real money value, although serving fewer theatres, than they did a year ago. This reveals a decided improvement in conditions, since it indicates that a better price is being obtained for service than that which prevailed a year ago.

One has not far to go to discover the reason for the improved conditions. In the first place there are fewer exchanges in business, handling licensed pictures, than there were a year ago. Those which have dropped out, or have been dropped, took with them a very small percentage of the total number of exhibitors, and that number has been greatly decreased during the past few months by the large proportion who have abandoned the hope of doing business with so-called "independent" pictures and have returned to the ranks of the licensed exhibitors.

Advertisements of the most misleading character, published by the "independent" exchanges, if taken at their face value, would lead the reader to believe that there were a considerable number of exhibitors using "independent" pictures. But, there is nothing to the claims made beyond what appears in print. In the territory west of the Mississippi River "independent" film is almost unknown. During the past two months those houses which, at first, declined to pay the weekly fee of two dollars required by the Motion Picture Patents Company, have been coming into line in great numbers as compared to the total number holding out. The reason was fully set forth in the letter written by Mr. J. W. Glenn, of Fremont, Neb., and published in The Film Index of last week.

East of Ohio there are very few houses running "independent" pictures. In the Central West, contiguous to Chicago, where the greater number of "independent" exchanges are located, there are still a few "independent" exhibitors. Included in their number are a few summer theatres and parks. In the latter the chief requisite of pictures is that they shall be inexpensive to the exhibitor. Another reason for the adoption of "independent" service in summer theatres and parks is that the Patents Company at first refused to license such exhibitors. But the total is ridiculously small.

Of the houses that have closed for the summer season a large majority that were running "independent" pictures will open with licensed service in the fall. This will be a material addition to the business of the licensed exchanges.

With the elimination of the disturbing elements of the trade the business is gaining the substance of permanency that has not existed heretofore and with that permanency is coming a higher class of patronage. Altogether the outlook is gratifying.

CONVENTION A SUCCESS

Marks New Era in Motion Picture Business

AS WAS repeatedly predicted by The Film Index the convention of the Film Service Association, held at Atlantic City July 16, 17 and 18, was a pronounced success. Forty-five exchanges, more than half the membership of the Association, were represented, and the tone of the convention was decidedly enthusiastic. What business came before the members was carefully considered and disposed of to the satisfaction of all present. Socially, the convention was the biggest event ever pulled off by the F. S. A. Those who were present were glad they were there and did not hesitate to say so.

The first session of the convention was called to order in the convention room of Young's Hotel by Secretary Miles at 2 o'clock Friday afternoon. The resignation of William H. Swanson as president, and Carl Laemle as vice-president, who had gone over to the "independents" since their election on January 9, were read and accepted and the convention proceeded to fill the vacancies thus caused by electing A. J. Gilligham, of Grand Rapids, to be president, and William Steiner, of New York, to be vice-president for the unexpired term. As both these gentlemen were members of the Executive Committee, Frank J. Howard, of Boston, and R. A. Rowland, of Pittsburg, were chosen to fill the vacancies thus caused on the Committee.

An extended discussion occurred upon the question of express shipping packages on account of the notice issued by the American Express Company requiring that motion picture film be shipped only in metal cases of a material heavier than tin. The matter was finally referred to the manufacturers who will take the subject up with the express companies in Chicago and New York.

The question of freight rates on machines was also brought up on account of an arbitrary high rate charged by the Western Traffic Association on shipments west of the Mississippi River. This was referred to a committee.

Applications for membership were received from A. C. Hayman, representing the Motion Picture Service Company, of Syracuse, N. Y., and from J. E. Willis, representing the Kleine Optical Company, of New York. Both applicants were elected.

At the business session held Saturday afternoon the proposition of Mingle & Wood, insurance attorneys, was considered. This related to the placing of insurance upon films. The proposition, which is referred to at length in another column, was accepted by the Association.

A short final session was held Sunday afternoon at which questions relating to the conduct of exchanges were discussed and which resulted in the outlining of a definite policy for the solicitation of business.

While the business transacted was not considerable or of vital importance, it was demonstrated by the members present that there was still much work for the F. S. A. to do, and that it could be accomplished by co-operation.

Following is a complete list of the exchanges represented:

H. & H. Company, Chicago, Ill.—S. S. Hutchinson.

Kleine Optical Company, Chicago, Ill.—J. E. Willis.

H. Lieber Company, Indianapolis, Ind.—Robert Lieber.

Pittsburg Calcium Light & Film Company, Omaha, Neb.—J. B. Clark.

Miles Bros., New York.—Herbert L. Miles.

Actograph Company, New York.—E. M. Harrington.

American Vitagraph Company, New York.—W. T Rock.

Greater New York Film Company, New York.—William Fox.

Imperial Film Exchange, New York.—William Steiner.

Kleine Optical Company, New York.—J. E. Willis.

Alfred Weiss Film Exchange, New York.—Alfred Weiss.

Kleine Optical Company, Los Angeles, Cal.—J. E. Willis.

Miles Bros., San Francisco, Cal.—Herbert L. Miles.

Kleine Optical Company, Denver, Colo.—J. E. Willis.

Miles Bros., Baltimore, Md.—John C. Weideman.

Pearce & Scheck, Baltimore, Md.—Marion S. Pearce and P. J. Scheck.

Howard Moving Picture Company, Boston, Mass.—Frank J. Howard.

Miles Bros., Boston, Mass.—Herbert L. Miles.

Kleine Optical Company, Boston, Mass.—J. E. Willis.

National Film Company, Detroit, Mich.—Phillip Gleichman.

Vaudette Film Exchange, Grand Rapids, Mich.—A. J. Gilligham.

Western Film Exchange, Joplin, Mo.—R. E. Aitkens.

Western Film Exchange, St. Louis, Mo.—H. E. Aitkens.

Western Film Exchange, Milwaukee, Wis.—John R. Freuler.

Yale Film Renting Company, Kansas City, Mo.—A. D. Flintom.

Buffalo Film Exchange, Buffalo, N. Y.—J. A. Schuchert.

Pittsburg Calcium Light & Film Company, Pittsburg, Pa.—R. A. Rowland and J. B. Clarke.

Pittsburg Calcium Light & Film Company, Rochester, N. Y.—J. B. Clarke.

Moving Picture Service Company, Syracuse, N. Y.—A. C. Hayman.

Actograph Company, Troy, N. Y.—N. H. Mosher.



MR. A. J. GILLIGHAM, OF GRAND RAPIDS.
President of The Film Service Association.

Imperial Film Company, Troy, N. Y.—William Steiner.

Imperial Film Company, Washington, D. C.—William Steiner.

Lubin Film Service, Philadelphia, Pa.—F. W. Singhi.

Lubin Film Service, Cincinnati, Ohio.—F. W. Singhi.

Lubin Film Service, Norfolk, Va.—F. W. Singhi.

Pittsburg Calcium Light & Film Company, Cincinnati, Ohio.—J. B. Clarke.

Lake Shore Film & Supply Company, Cleveland, Ohio.—E. Mandlebaum.

Ohio Film Exchange, Columbus, Ohio.—J. W Melchor.

Superior Film Supply Company, Toledo, Ohio.—L. Less.

C. A. Calehuff, Philadelphia, Pa.

Electric Theatre Supply Company, Philadelphia, Pa.—Harry Schwalbe.

Duquesne Amusement Supply Company, Pittsburg, Pa.—A. Warner and H. A. Lande.

Pittsburg Calcium Light & Film Company, Wilkes-Barre, Pa.—J. B. Clarke.

The manufacturing interests were represented by the following named: H. N. Marvin, of the Biograph Company and the Motion Picture Patents Company, New York; J. A. Berst, of New York, and E. H. Montague, of Chicago, for Pathe Freres; W. T. Rock, of New York, and John B. Rock, of Chicago, for the Vitagraph Company of America; John Pelzer and E. B. Porter, of the Edison Manufacturing Company, New York; Samuel Long, New York, and William Wright, Chicago, of the Kalem Company; Sigmund Lubin and F. W. Singhi, of the Lubin Manufacturing Company, Philadelphia; Baxter Morton, of the Nicholas Power Company, New York, and A. C. Roebuck, of the Enterprise Optical Company, Chicago, Ill.

There was a sprinkling of "independent" exchange men, who came along to partake of the good time which they knew would happen. Among these were Ingvald C. Oes, of the Great Northern Film Company, Copenhagen, Denmark; Will C. Smith, of the New York Film Exchange, New York; A. Kessel, of the New York Motion Picture Company, New York, and Louis C. Wurzer, of Detroit.

Socially, the convention was the biggest success ever pulled off by the F. S. A. There was something doing all the time. Friday evening a rolling chair party was organized by Mr. Frank M. Zepp, of Indianapolis. There were fifty chairs in line and every one filled. Every point of interest on the boardwalk was visited from Heintz's Pier to Young's Million-Dollar Pier. The party wound up at Dunlop's cafe, where a bountiful "Dutch lunch" had been spread at the instance of "Pop" Lubin, and two very pleasant hours were spent in discussing the same.

Saturday morning found the entire party out on the beach in bathing costume about 11 o'clock, where they enjoyed the incomparable surf bathing, afforded by no other resort in the world; also, had their "pitchers tuk" in bathing attire.

Saturday evening witnessed the big event of the meeting—a banquet at the Marlboro-Elenheim. Covers were laid for eighty persons in the Chevy Chase room of that luxurious hotel and everyone who looked like a motion picture man was present, including a number of ladies. The menu was elaborate, and daintily prepared and served. Secretary Miles called the gathering to order and introduced President A. J. Gilligham as toastmaster. As a slight variation of the usual order, songs by various professionals, sojourning at Atlantic City, interspersed the courses. Among the entertainers were Bessie Clayton, of the "Western Three Twins" company, who sang the "Yama Yama" song, and Mrs. Fred Belcher, who sang some of her latest compositions. Baby Elinore, a child vocalist of some note, charmed the assemblage with her dainty manner and pretty songs.

As toastmaster, President Gilligham established a lasting reputation. His apt introductions put each speaker at his ease, and those who had never been known to make speeches before, blossomed into regular after-dinner talkers after receiving their cue from the toastmaster. Among those who spoke were: Messrs. W. T. Rock, S. Lubin, J. A. Berst, F. J. Howard, Sam Long, William Fox, H. N. Marvin, R. A. Rowland, John Pelzer, A. D. Flintom, Robert Lieber, E. H. Montague and others.

Mr. Marvin spoke briefly but impressively of the growing importance of the motion picture business and urged the members to exert their influence toward improving the service to the public and in acquainting it with the good and instructive side of motion pictures. His remarks made a profound impression upon the gathering and brought forth an excellent speech from Robert Lieber along the same lines.

President Gilligham paid a deserved tribute to Secretary Miles for the energetic work he had done in bringing about so successful a meeting.

Loving cups were presented to the officers who retired in January, including W. H. Swanson, who had since resigned the office of president. The recipients were Mr. Swanson, F. C. Aitkens, Percy L. Waters, F. J. Howard and J. B. Clarke. Secretary Miles made the presentation speeches and referred to each in a most happy vein.

This closed the program of events and the party broke up at 11:30 o'clock to the familiar melody of "Auld Lang Syne."

The next convention is announced to take place at Palm Beach, on dates to be set by the Executive Committee.

Those present at the banquet were:

President A. J. Gilligham, Grand Rapids, Mich.; Vice-President William Steiner and Mrs. W. Steiner, New York; Secretary Herbert Miles and Mrs. Miles, New York; Treasurer Robert Lieber, Indianapolis, Ind.; Mr. and Mrs. William T. Rock, New York; Mr. and Mrs. S. Lubin, Philadelphia, Pa.; J. A. Berst, H. N. Marvin, Baxter Morton, of New York; John Pelzer, Orange, N. J.; Samuel Long, New York; A. C. Roebuck, Chicago; Mr. and Mrs. Frank J. Howard, Boston; Mr. and Mrs. F. W. Singhi, Mr. and Mrs. I. M. Lowry, Mr. and Mrs. Samuel Stein, James A. McCaffrey, V. R. Carrick, Harry Schwabe and Mrs. Schwabe, Mr. and Mrs. R. Etris, Miss Laverne, of Philadelphia, Pa.

E. M. Harrington, Alfred Weiss, William Fox, J. E. Willis, H. B. Cohls, George Hardy, George W. Buckridge, Jacob Loeb, Matthew W. Wood, Harry Bowers Mingle, A. K. Kessel, Jr., Will C. Smith, of New York; Mr. and Mrs. John B. Rock, S. S.

(Continued on page 12.)

Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"A CONVICT'S SACRIFICE."—"He is noble only who in word, thought and deed, proves himself a man," and you will admit in viewing this Biograph subject that this poor unfortunate being was indeed a man in the extreme sense of the word. After serving a long time in the penitentiary he is released and sent out into the world again; but, like many others, with the brand of Cain still on him. With crushed spirit, bitter against the world he makes his way through the streets, apparently shunned by all; in fact a social leper. However, there is one man who befriends him, and uses his influence to have him employed as a laborer on street construction work. He now begins to feel that life is worth while, but the very next day fate's treachery demonstrates itself and hopes are blighted. It occurs in this way: He is forced through no fault of his own into a bitter quarrel with one of the workmen, and in self-protection lands a fatal blow with his fist, and he is again seen in the terrible grind of prison life. Clad in stripes he toils at breaking stone, cuffed and dogged by despotic guards until his pent-up fury at last bursts forth and he makes a dash for liberty. Crawling and creeping like a serpent, and hunted like a rat, he finally comes upon a scarecrow in the field and dons the tattered garments in lieu of his stripes. Thus garbed, his flight is more promising, when he espies a notice of the reward of $100 for his capture. Tearing the odious announce from the post, which action was observed by a country boy, he wanders on, only to find he is still pursued by the armed guards, who had been informed by the yokel. Rushing madly on he finally comes upon a dilapidated cottage, which he deems a rather safe haven. Entering, he is astounded to find that by a strange designing of fate it is the home of the one man who had been his friend when he was released from prison. Desperate poverty, together with the illness of one of his children, has shrouded the poor home with sorrow. As the fugitive stands and views the woe-stricken family his flinty heart softens. He remembers that the man was a friend indeed, when he himself was most in need. Here was his chance to reciprocate, and calling the guards who are lurking around outside forces the man to accept the reward for his capture. As he leaves the house the self-sacrificing convict falls a fatal victim to one of the vengeful guards' guns. The subject is beautifully acted with many tender touches that sink deep into the heart.

"THE SLAVE."—The pages of Roman history do not chronicle a more noble deed of self-sacrifice than that set forth in this Biograph story, which shows how a devoted Roman wife and mother went to the very extreme of mental, moral and manual endurance for the sake of her beloved ones. Nerada, a beautiful Roman girl, was much sought by lovers, among whom was Deletius, a wealthy patrician, but she clings to the white rose of purity, rejects the nobleman's gifts and proposals to accept one of her own honest caste, the poor young sculptor, Alachus, whom she marries. Some years later we visit the atelier of Alachus to find that bitter poverty is the lot of the little Roman family, now increased by a child, who is lying ill unto death. The poor sculptor enters, returning from a tiresome, fruitless journey trying to sell his statues, but the very Gods seem to conspire, and he is now face to face with that wolverine specter, starvation. Foot-sore and weak from hunger he sinks down upon the couch fainting. Brave little Nerada, in sore distress, realizes that their life's blood is slowly but surely ebbing for want of nourishment. In desperation she decides to make the sacrifice, though appalling, odious and heart-breaking it may be, by going to the slave mart and being sold as a slave that the lives of her husband and child may be saved by the proceeds thereof. Meanwhile, during all these years, Deletius has suffered keenly for he truly and honestly loved the girl Nerada, and since the time of her rejection of his love, which he then thought, like on many other occasions, was but a fleeting fancy, life was dull, he appears bored and annoyed. The fawning of his slaves and attendants seemed hollow mockery. Nothing seemed possible to lift him out of the slough of ennui, until his secretary conceived the idea of attending the slave mart in the hope of obtaining a new face that might interest him. Entering about the time the slave master puts Nerada on the stand, he is at once determined to procure the beautiful girl, feeling sure that here is a means of dissipating the lethargy of his master, Deletius. After spirited bidding, Nerada is sold to the secretary, and is about to be taken to the palace of his master, when Alachus rushes in, having learned of his wife's action. But it is too late; she is anothers by right of purchase, so he returns heart-broken to his studio to receive another and more severe blow—his child is dead. Assisted by his friend and neighbor he carries out the precious faded flower for burial. When Nerada is ushered into the presence of her new master, the amazement is mutual. Deletius, at first, is inclined to gloat, when he hears the desperate heartrending appeal of the noble girl, he realizes what a precious jewel true, self-sacrificing love is, so the white rose of purity remains unsullied, and he decides to hand her back to her beloved ones. Repairing to the home of Alachus, what a pitiable scene greets them. Grief has shattered the reason of the poor sculptor, but at the sight of Nerada the veil of darkness slowly fades and the dawn appears. The subject, while intensely dramatic, comprises a series of most beautiful pictures of the Romanesque type.

EDISON MFG. CO.

"MOTHER GOOSE."—Generation after generation has known and loved these fanciful rhymes for the little folk and like beads on a ribbon they are here strung together on a pretty little thread of a story. The hero is a little lad who has fallen asleep with the sound of the rhymes in his ear to the tune of his mother's voice.

When she leaves him, the book beside him falls to the floor and wonder of wonders! Mother Goose herself springs right from it. She touches the boy and invites him to journey with her through Mother Goose Land. His adventures there begin with a call upon that bewitching Mary who was so contrary and there he sees Mary's garden flowers change right before his eyes into rows of smiling little damsels. But when he goes to shake hands with them—why they are not girls at all but funny little dwarfs or gnomes.

Next he visits that famous old woman who lived in a shoe and every child knows how many children she had. But no children have seen what happened to the old woman's landlord when he came to collect the rent for the shoe. A good fairy prevented his troubling the large family, by transforming him into thin air.

And Jack and Gill! Every child has heard of that roll down the hill, but it is much better to have seen it and in the Edison showing of this story, it all happened just as it has been told.

The last visit is a very exciting one, for while the small boy is watching and about ready to make the acquaintance of Little Miss Muffit a very, very large spider of most ferocious aspect appears and not only frightens the little lady away but actually picks up the little boy and starts with him for the tree far above their heads.

Very fortunately our small hero awakes just in time to be saved by his own little mother, who strangely enough didn't see the spider at all when she hears him call. Some people might think he dreamed the whole thing, but no real child would entertain such a thought.

"TAKING HIS PHOTOGRAPH."—Mr. Brown's most striking peculiarity is his objection to being photographed.

Mr. B. had never been taken and vowed he never would.

Mrs. B. wanted his picture. Her coaxing him to visit a photographer met with a flat refusal.

Her frank expressions concerning the absurdity of his attitude brought about a lively family discussion that resulted in her expressed determination to have him photographed by fair means or foul.

Mr. B. with some heat accepted the defy and went Mrs. Brown one better by offering to stake a new bonnet she would not get "it."

As a first trial she hired Levy, a tent photographer, who enters with zest into the game of stealing Brown's face. Friendly hands volunteer to place Brown in position. Just as success seems assured Brown realizes his position and his energetic efforts in getting away almost ruined Levy's stands and canvas.

A friend suggested her buying a Kodak as a possible means towards her end. In doing this, her efforts at amateur photography only succeeded in spelling disaster to everybody and everything that happened in Brown's way of escape. Almost discouraged, Mrs. Brown was informed by a girl friend that a safe and sure way would be to have her husband arrested for crime and that the Police Department in its usual routine would get his picture. Although somewhat doubtful as to results, Mrs. B. enters into a plot against her husband.

He is arrested charged with stealing the watch of his wife's friend.

After being duly photographed by the department he is brought up for examination. On resisting in the court-room he is removed as a dangerous character. The plotters, thinking the joke has reached high-water mark, disclose the circumstances to the judge, who appreciating the joke, releases the prisoner, gives Mrs. Brown an order for the precious pictures but still wonders at the ways of woman.

Decidedly Mrs. B. won her hat.

"LOVE'S SACRIFICE."—The sacrifice Captain Tom made for the sake of the girl's happiness was the greatest a man can make for the woman he loves. Love that passeth all understanding was that which filled the old sailor's heart with fragrance and with sorrow. For years he had felt his affection for sweet Nell Connors pulsing within him, yet he seldom allowed an expression of it to escape him. The whole village knew he loved her, but few understood how much. Such love as his, so strong, so potent, is rare enough to be beyond almost anyone's ken.

She did not care for Tom, but she did love happy Jack Careless, the sailor to whom she plighted her troth just before he sailed away on a long voyage to the Indies. He was to have written often, but, alas, no letter came at all and her simple soul sank beneath a weight of woe. She knew nothing of Jack's shipwreck and the trials that beset him and meanwhile an event of great portent to her life occurred at home. Her father was saved from a watery grave by Captain Tom's strong arms and when Tom bashfully asked her to share his lot, believing that Jack had forgotten his love for her, her father's voice was raised to give strength to the entreaty. She hesitated, but the pressure was too much and at last she responded in the affirmative.

The wedding day was set, the bells rang out, the bridal party started for the church when suddenly a shadow fell athwart Captain Tom's happiness. Jack, just returned, burst upon the scene. Captain Tom loved her too well to compel her promise to him. Jack took his place at the altar after the old sailor had made his renunciation for her sake. Oblivious of all else but their own happiness Nell and Jack sailed away on their honeymoon, old Captain Tom was blotted out of their lives, but he cherished his dead love in his bossom and felt the girl's happiness was compensation for what he had lost.

"MULLIGAN'S WATERLOO."—Tim Mulligan was not a member of the Mulligan Guards, probably he knew nothing whatever about them, but if he had he would readily have declared his ability to whip an entire company of any guards on earth. Nor would those who knew Mulligan and his physical prowess have doubted this assertion in the least.

Proud of his ability as a fighter Mulligan put himself to his severest tests on the day he met his Waterloo. Over their noonday luncheon at the quarry three of his fellow laborers smiled at his tales of the combats he had waged. All three came to grief at the redoubtable Irishman's fists. In the evening he squelched the fighting ardor of as many men on a street corner. Attacked on a park road he sent a whole company of citizens and a policeman as well to the ground. Taking exception to some of the passengers in a trolley car he turned loose with his mighty right and chaos reigned in the public vehicle before he deigned to leave it. Verily, it was a field day for Mulligan, the brawny fighting man of the quarry force, and when he finally turned his belligerent countenance homeward his chest had increased several inches in girth and his fiery head was carried with a new pride in his own capabilities.

Small was the chance the rent collector and the policeman he found on his front porch, had at his hands, therefore, and glad were they to escape his telling blows; small would have seemed the chance of Mrs. Mulligan when she turned upon him for reviling the dinner she had prepared, but such, in this last instance, was not the case. Mulligan, the champion, met his Waterloo. For a few minutes he thought he was in the grasp of a combination typhoon, hurricane and cyclone and when Mrs. Mulligan finally ceased her massage of his form he was glad to sue for mercy and happy to eat whatever it pleased her to set before him.

ESSANAY MFG. CO.

"THE TRAMP'S STORY."—There never was a more picturesque character in all the world than the American tramp, yeggman, hobo. His mysterious comings and goings, and his occasional visits at our backdoors often excite the desire to inquire of him: "What made you a tramp?"

This subject tells the tragic story of the making of an American tramp.

Joe Brown is a jovial, good-natured blacksmith in a little town in the Lehigh Valley in New York, the beloved husband of a good wife and the father of a sweet-faced girl of sixteen. They are living happily together, and with careful savings and hard work he has bought a modest little home. Nellie, being the prettiest girl in all the valley is courted by every farmer lad for miles around, but none of them seem to suit her, she declaring that no man in all New York is good enough for her.

Brown is busily at work at his forge one day when a young stranger, leading a horse appears. The horse has lost a shoe and during the replacing of another Nellie appears on the scene. The young stranger is immediately smitten with the girl's winsome face and when she leaves he follows her. They meet later and he confesses his love for her. In the handsome young stranger, Nellie at last finds her hero and after a short courtship, of which the girl does not inform her parents, he persuades her to elope with him. The next morning the father and mother discover the loss of their daugh-

ter; the mother becomes violently ill and her life despaired of.

The little country girl goes to the city with the young man and after a month, in which she implores him to marry her, he leaves her for another woman. Nellie returns to her home, heartbroken and ill, and after confessing the unhappy ending of her romance drops dead at her father's feet. The poor mother, frantic with shame and grief, survives her daughter by just a week or two, and the poor, grief-stricken blacksmith, his home wrecked, his happiness destroyed, finds solace in drink.

In the hope of finding the scoundrel who betrayed his daughter he becomes a tramp and after several years' search encounters him in a bar-room. Here the villain receives his just deserts, while the tramp leaves, happier for having obtained the longed-for revenge and the fulfillment of his oath.

"A CASE OF SELTZER."—A young dude insists upon mashing a girl who is passing and minding her own affairs. She turns him down coldly, but he still continues to shower his attentions upon her. Finally she breaks away from him and rushes to her home. Her brother and some of his friends are playing cards. She tells them of her episode, and they immediately devise a plan whereby they can give the flirt a lesson. One of the boys dresses in the girl's clothes, and the rest each take a seltzer bottle, and go to do damage to the young man's appearanme.

He is still waiting when they come out, and the masher thinks the boy dressed up is the girl. He immediately pounces upon her and endeavors to force his attentions upon her.

The boys with the seltzer bottles now rush upon the scene while the man in the feminine attire belabors the would-be masher with a parasol.

The masher gets all that is coming to him, and the boys turn homeward, much elated over the severe lesson they have administered to the impudent young man.

GAUMONT

(GEO. KLEINE)

"THE LAST CONFESSION."—An admirable feature subject of excellent photographic quality and well rendered. Be sure to have your exchange book you for this reel.

The infant son of a town magistrate is given into the care of the nurse. Shortly after the child dies and the nurse substitutes her own child, which in due time is returned to the unsuspecting parents. The young fellow is reared under most favorable conditions but develops a failure. He is an ardent participant of the gaming table and there commits acts which reflect upon the honor of his family. The father presents him with a weapon and counsels his vindicating his honor. At this time a letter is received from the nurse in which she confesses the death of the magistrate's son and the substitution of her own. The magistrate feels that no taint remains on his honor and bids the young man to seek his dying parent. The young man, dumbfounded by a realization of the facts, hastens to the home of his parents, but arrives there too late to greet his mother.

"PAPA'S HAT."—A beautifully charming series of child life pictures. Excellent quality and detail.

Entering the drawing room a little girl notices her papa's new hat, which proves to be an opera hat. She picks up the hat and becomes greatly excited when she unconsciously opens it. Shyly she approaches the hat for a second time and the performance is repeated. In order to accentuate the tremendous consternation of the girl she dissolves into an interrogation point while the mystifying hat opens and closes itself.

"IN HOT WATER."—A rollicking good comedy, presenting exceptionally novel features.

During the absence of madame the housemaid receives her gentleman friend, a draper's delivery man, and entertains him in the kitchen. Unhappily for the lovers the mistress returns unexpectedly.

The caller hides himself in the wash boiler and when the madame enters she starts the fire under the boiler, thus liquifying the unfortunate lover. The maid conceives the idea of restoring her sweetheart to life by placing the latter's uniform under the cold water faucet in the zinc. Her hopes are realized, but the kitchen is flooded. The water rises to such an extent that the floor gives way and the mass is precipitated into the flat below. At every succeeding story the same occurrence takes place, thus converting the building into a veritable waterfall. Bound to create thunderous applause.

"AN EASY JOB."—This series illustrates how a lady's high heels cause her to come to grief and present an unusual engineering problem.

In crossing the street the lady's heel is caught in the rail and all efforts on the part of her husband and others to extricate the foot are unavailing. Traffic is blocked and the engineering corps is called into service. The rails are taken up, when the salesman advises removing the lady's shoe, which is done and then the salesman gets in his work and sells her another pair of shoes.

Many ludicrous incidents arise and cause much wholesome merriment.

URBAN ECLIPSE

(GEO. KLEINE)

"HIS RIVAL'S HAND."—Dramatization perfect and of unexcelled photographic quality. Settings are natural and well chosen.

Experiences of a young artist who chooses a wife against the wishes of his father. The elopement, scenes at the gaming tables, where the young man falls into the clutches of a money lender, who is an unsuspected rival, the timely parential interference and indulgence, are all set forth in thrilling sequence. Extremely fascinating throughout.

"PARKS IN BERLIN."—A subject of great beauty and charm, perfectly photographed. Lovely light and shade effects on the various picturesque lakes. Other views include: The Brandenburg Tor with its marble fountains in full display—The morning's ride; taking the hurdles—The Siegesallee; an avenue of Statues (a donation of the Emperor to the City) representing the respective Rulers of Germany from an early period—German nurses and their charges—Feeding swans—Children playing; amusing—The new and elaborate bridge of Charlottenburg

LUBIN MFG. CO.

"A HOT TIME IN ATLANTIC CITY."—Count Carlsford, who resides at a swell cottage at Atlantic City, is going out for a stroll on the sand. Two tramps seeing him leave, enter the open window, dress in the count's best and using his visiting cards and check book at once start for a hot time. They soon find two young ladies who are



looking for some one to float them. They invite them for an automobile ride and show the young ladies a good time until Count Carisford appears on the scene. He recognizes his Sunday togs, calls two policemen and now a chase begins after the bogus counts, which begins anywhere and ends in the sea. But they had a hot time just the same.

"SPORTING BLOOD."—While sitting at the breakfast table the young husband receives a telegram from his friend Rose reading as follows:

"Put your blanket on Sweet Marie; she looks good to me. Bring your roll.

"Rose."

Immediately the husband excuses himself, being called away on important business. Accidentally he drops the telegram which is found by his wife.



Her jealousy is at once aroused. She thinks Rose is a girl and with the aid of her friends who she picks up on the streets she chases after her husband. The husband in turn is advised that his wife has lost her reason and with the aid of the police and some of his friends he is chasing after his wife. When at last they meet explanations follow. Sweet Marie is introduced to the young wife and as she receives at the same time a big roll which the young husband won on Sweet Marie, she forgives readily.

"MR. BUTTINSKI."—You all know of the innocent Mr. Buttinski, who puts his nose in everything and is forever in trouble. He is the eternal



peace-maker with the usual result; he helps everywhere and upsets everything. He gets into trouble with the milkman, with quarrelling neighbors, he upsets a German band and butts in everything and everywhere. When at last he meets with his deserts, he ends in a pond, where he is still looking for something to butt in.

KALEM CO.

"THE FACTORY GIRL."—A story of heart interest. In a series of ten splendid scenes it depicts life among the humble mill workers of New England. It tells of a struggle between human passion, scheming ambition and innocent love and of love's final triumphant victory. All the scenes are laid in and about the little village which, in the course of years, has sprung up around the cotton mills that furnish a means of livelihood to most of the villagers.

Scene I.—It is the early morning of a bright spring day. Before us is the little cottage of two of the mill workers, Mabel and her old father. Since her mother's death, five years before, Mabel besides working in the mill, has been housekeeper for her father. Here they have lived in happy simplicity. We find Mabel giving an early breakfast to a greedy little flock of young ducklings that have been her delight since the day they first emerged from their bursting shells. She calls her father to watch their antics. He comes slowly from the house where he has been indulging in the luxury of a morning pipe. He watches the ducklings for a moment then pats his daughter's head for he enjoys more the sight of her pleasure in them than their antics. Remembering it is drawing near time for the mill to open he cautions her to hurry or they will be late and will have their meagre wages docked, a loss they can ill afford. He carefully closes the shutters of the little cottage, for during their hours at the mill it is deserted. Meanwhile Mabel has returned from the house with her father's pail and her own basket containing their modest noonday lunch. She locks the door and gives the key to her father for safe-keeping. Off they go to their work at the mill, the old father gently teasing Mabel about the contents of his dinner pail.

Scene II.—It is seven o'clock in the morning. The last whistle has just blown and in a few moments the silent mill will awaken with the roar of many whirling looms not to cease its noise until the final six o'clock whistle releases its tired workers from their day's labor. Outside the entrance to one of the loom rooms stands the foreman checking off the workers as they arrive. Here they come, boys and girls, young and old, all prepared for a hard and strenuous day's work. Here comes the old father. He greets the foreman. Last of all comes Mabel, for she hates to go from the bright spring sunshine into the stuffy loom room. The foreman follows her with greedy eye. He calls her back and attempts to arrange a meeting. She indignantly repulses him and enters the door. The foreman turns with a muttered curse. The mill owner and his son drive up and after passing a word of greeting to the foreman enter the mill. The foreman, left alone, stands scowling over the repulse he has received.

Scene III.—Out on the lawn of his home we find the mill owner enjoying the delightful weather. A glance at his watch reminds him of a forgotten business engagement and he calls for his coat and hat. It is brought by his nicce, a member of his household. A woman of unlimited ambition from the day she first entered his family, she has been scheming to marry Ned, his son and thus enjoy his wealth. Part of her plan is to ingratiate herself with the mill owner. She always has a smile for him. Now he has forgotten his hat. She calls him back, gives it to him, and, as he goes,

looks after him with a cunning smile. Here is Ned, the son, come to look for a lost cigarette case. He finds it and is preparing to leave when she begs him to stay for a chat. He reluctantly consents for he is aware of her designs. Placing him in the chair she seats herself on the arm and attempts to caress him. Ned repulses her and pleads an imaginary engagement in order to escape from an embarrassing position. He leaves and the scheming cousin watches his departure with a vengeful scowl on her face.

Scene IV.—It is noon hour at the mill. Mabel in her desire to escape from the noise of the mill has taken her lunch basket to a quiet little nook in the woods behind the mill. Seating herself on an old log she carefully spreads out her lunch and opening her bock prepares to enjoy a few of its fascinating pages. Through the bushes comes the foreman. He has not forgotten her repulse of his advances and observing her habit of coming to this secluded spot has followed her here. He creeps to her and has his arms around her before she is aware of his presence. Exerting all her strength she manages to escape for a moment. The foreman seizes her again while she screams with fright. But help is at hand. Ned, the mill owner's son, has heard her cry and rushes up. Without a moment's hesitation he seizes the cowardly foreman and hurls him into the bushes. He assists the frightened Mabel to rise and asks her the trouble. She tells him of the foreman's cowardly advances and of his attempt to kiss her. Ned, after warning the foreman to leave Mabel alone, offers to escort her safely back to the mill. The foreman stands watching them and vowing revenge when up comes the scheming cousin, who has seen Ned throw him down and laughs tauntingly at his discomfort. He tells her of his desire to get even. Ah! Here is someone to help her in her plans. Between them they may be able to plan revenge against both Mabel and Ned. Is it agreed? Yes. Good! Their hands meet and the compact is made.

Scene V.—It is Sunday afternoon. Mabel has spent this, her one day of freedom from the mill, in a long ramble through the fields and is returning home, her arm ladened with field daisies, the spoils she has gathered in her ramble. Down the lane comes Ned returning from a visit to a neighboring city. He sees Mabel and stops to greet her. It is the first time he has spoken to her since that noon hour at the mill, but ever since he has kept a careful watch over her to see that she was not annoyed again. Her innocent beauty and quiet dignity have interested him strangely and he has found himself unable to keep her from his thoughts. Mabel, too, is not indifferent to the handsome young man who so ably defended her and at his greeting the red mantles to her cheek. Along the path comes the scheming cousin. She has come to meet Ned and welcome him home. She sees the two young people and, after a moment's hesitation, passes them, her head high in the air. Ned watches her pass a quizzical smile on his face then turns again to Mabel.

Scene VI.—In a secluded corner of her uncle's estate we find the cousin awaiting the foreman. Alarmed at what she had seen the day before she has written him to meet her. Here he comes. Both look cautiously about to see that no prying eyes witness their meeting. The cousin unfolds her plan of action to the foreman. He is delighted and after another glance around, away they go to carry it out the next day.

Scene VII.—The next scene brings us back to the mill workers' humble cottage early in the morning of the next day. The old father returns from working in his little garden and calling his daughter tells her it is time for them to start for the mill. She brings out their noonday lunches, and, after locking up as usual, they start for the mill. Scarcely have they gone when around the corner comes the foreman. He tries the door. Finding it locked and satisfied no one is about, he calls the cousin. Quickly she removes her cloak and hat while he, after prying up a window, enters the cottage and returns with Mabel's bonnet and apron. Mabel, more dainty than most of the mill girls, has always worn an apron and bonnet of a pretty checked design. Every one in the village knows and would recognize her bonnets and aprons. On this fact the cousin and foreman are relying in making their plans for revenge. The cousin quickly dons Mabel's apron and bonnet. The foreman is delighted at her resemblance to Mabel. Away she hurries in one direction the foreman in another, both intent on carrying out their plan of revenge.

Scene VIII.—And now the foreman has succeeded in arranging matters so that his part of the plot will be successful. In front of one of his several plants we find the mill owner's horse and buggy waiting. Out of the office comes his cashier with a bag containing money for the weekly pay roll at the mills and with him is the foreman. The mill owner cautions them to be careful and after assuring him all will be safe they drive away, the bag containing the money safely beneath their feet. Now we see them coming along the road and across the bridge that spans the little stream which furnishes the mills with water. The cashier is urging the horse forward for he is anxious to arrive at the mill and turn the money over to the paymaster.

Scene IX.—At a lonely point on the road, not far from the mill where the thick brush at the roadside offers a safe hiding place, we find the scheming cousin, wearing Mabel's bonnet and apron, waiting for the buggy. Ah! Here it comes. A few seconds before reaching her hiding place the foreman drops the whip. When directly opposite her he tells the cashier of the lost whip and suggests they stop and look for it. The cashier agrees and both alight and start back. No sooner are their backs turned than the cousin opens the bag, secures the money, and returns the bag to its place. She is walking away when the cashier and foreman return with the lost whip, the foreman calls the cashier's attention to the supposed Mabel and on they drive. Along the bank of the little stream comes the cousin. Closely following her is Mabel's father. He has left the mill early in order to work his little garden and is astonished to see Mabel whom he left at work in the mill hurrying along ahead of him. Now he catches up with her. Unable to make her heed him, he tears the bonnet from her head and is astonished to find it is the mill owner's niece. In desperation she strikes him down and flees. Arriving at the little cottage she quickly climbs into the window and returns the tell-tale apron and bonnet. Out she comes and is off. But in a second she returns for she has forgotten to close the shutters. It is only the work of a second and, now satisfied that all is as it was before, she hurries away. Meanwhile the foreman and cashier have arrived at the mill office. The cashier turns the bag over to the paymaster and asks him to sign a receipt. The paymaster as he jokingly remarks that he must see that the money is there first, opens the bag and finds it empty. The cashier is amazed. The foreman cunningly suggests having seen Mabel on the road near the buggy at the only time the bag was left alone. The cashier is convinced she is the guilty party and starts for the sheriff's office to secure a warrant for her arrest.

Scene X.—The next day Mabel unconscious of all that has happened is idly fishing in the little stream near their cottage. Up behind her comes Ned, for he knows she is waiting for him. After an affectionate greeting they begin planning their future. Suddenly on the bank back of them appears the cashier, the foreman, and the sheriff. The cashier points out Mabel and tells the sheriff there is the thief. Crazed for the moment by the astounding accusation, Mabel rushes past them and leaps into the stream. Scarcely has she sunk below the surface before Ned, knowing the treacherous nature of the waters and that Mabel cannot swim, leaps in after her. In a moment he is beside her and soon brings her safely to the shore. Just as they are lifting her from the water her old father arrives with the mill owner and dragging between them the wretched niece. The old father after recovering from the blow she gave him has gone to the mill owner with the story. The shrewd mill owner soon guesses the real state of affairs and after a night's search has succeeded in finding his niece and getting a confession from her. The foreman, not knowing their plot is discovered, orders the sheriff to make his arrest. But the old father tells the sheriff who is the real thief and the niece reveals the foreman's share in the robbery. They are led away by the sheriff. The mill owner, after congratulating Ned on his bravery, places Mabel in his arms and turning to the old father tells him how proud he is that his son has been able to win for a wife a girl as noble and pure as Mabel, "The Factory Girl."

PATHÉ FRÈRES.

"LIVING DOLLS."—A man who all his life has been engaged in the industry of making dolls reaches the sad state when his greatest ambition is to be able to infuse life into the dumb little creatures. We see him in his study where he is sur-



rounded by a large number of the pretty little toys of all sizes and shapes. As he goes about the room fondling and talking to them he picks out the largest one, and seating himself on a sofa, in every manner possible he tries to make the pretty little dummy talk and understand him, until finally exhausted he falls asleep. His wife who realizes his mania comes into the room and when she gazes upon the pitiful sight of her husband asleep with the beautiful doll closely hugged in his arms, she decides to play a trick on him. Retiring she dresses exactly like the doll after which two of the servants carry her to the room in a large packing case. During the proceedings the man awakens, and when his wife steps out of the box, he is astonished and believes that his hopes have been realized. The living doll plays the part of a mechanical puppet and after doing many doll tricks she returns to the case leaving the man in wonderment. Soon the woman steps out of the case again in her street clothes and when she confesses to her husband that it was she who really played the part of the doll, he realizes his folly and feels satisfied that his living doll is about all that he wishes to care for in the future.

"SWEET DREAMS INTERMINGLED WITH NIGHTMARE."—A pretty maiden wanders down to the side of a beautiful little lake in the park, where after seating herself upon a bench she takes advantage of the peaceful surroundings and dozes off to sleep. Soon her mind is upset by peculiar dreams, and in her fancy she sees his Satanic Majesty appear behind her and change the whole aspect of the tranquil scene into the horrors of hades. She sees



all sorts of strange little creatures who bother her and apparently the bewildered maiden wishes that she was back in the peaceful confines of the little park. Soon all changes and she is transplanted into more agreeable regions where the happy girl is presented to a dashing beau brummel and she is having the time of her life, listening to his love tales when she suddenly awakens. As she gazes around in fear, her thoughts are soon put at ease, for her lover approaches and taking his place beside her, clasps her in a fond embrace, while she relates her experience in the land of dreams.

"CHAMPION HEAVYWEIGHT LIFTER."—A big bluffer is giving an exhibition of his wonderful strength by lifting heavy weights with the apparent ease of a Hercules. After his commendable performance he leaves his outfit on the ground and starts off to a cafe with one of his many admirers. A fellow in the crowd becomes curious and when left alone starts to investigate the ponderous looking outfit. To his amazement. he discovers that all of the heavy weights are made of rubber. Having a keen sense of business, he picks up the stuff and starts down the street where he collects a large crowd who intently watch him give a performance in lifting the supposed heavy weights. A stray dog picks up the largest dumbbell and runs away with it, and when the crowd realizes that they have been fooled they pounce upon the performer and give him a well-deserved chastising.

"THE BARBER'S REVENGE."—The opening scene of this amusing comedy shows us the interior of a long-haired musician's home, where he passively sits playing his favorite selections on the cello for the amusement of his loving wife. All at once he realizes that he is badly in need of a shave, so after putting the instrument away, he takes his departure and starts for the tonsorial parlors. Ar-



riving at his destination he gets ready for the operation, but just as he is about to take his place in the chair the barber is suddenly called away, leaving the shop in charge of his attractive wife. The gay musician having a keen eye for beauty casts a

few devilish glances at the demure creature and in a little while he inveigles her into a rather risky flirtation. The happy pair are having a delightful time when in walks the barber, and there to his horror catches the musician embracing his wife. After upbraiding the woman in no mild manner, the indignant barber orders her out of the place, after which he sets to work to fix up his rival. He smears the frightened fellow with the lather, and the latter not daring to remonstrate, is compelled to sit in the chair while his enraged captor cuts off half of his mustache and large patches of his very aesthetic tresses, leaving him looking like a fit subject for a menagerie. The barber feeling that he has had his revenge leaves the place, and the woman again appears upon the scene and aids the poor musician in completing his toilet. She cuts off the rest of his hair and makes his head look like a billiard ball, after which he shaves off the remaining half of his moustache. His appearance is so changed that when he arrives home he is not recognized by his own wife, whom he finds embracing a cousin who has just arrived. Not knowing the country cousin, the enraged musician puts up a fight but is thrown bodily out of the place. Going to an adjoining room he takes the cello, and starts to play his wife's favorite tune, and recognizing the familiar air she at once realizes that the strange looking creature is really her husband. He is again admitted to the room and duly presented to his new cousin. As he continues playing upon the cello his amused wife places a laurel wreath upon his head crowning him the "king of fools."

"AMAZONS OF DIFFERENT PERIODS."—In this unique and beautifully colored film the public will enjoy a rare treat. The picture is made up of a series of beautiful tableaux, showing the evolution



of the Amazon from the time of Joan of Arc to the present day. The different figures appear upon a steed and the pictures presented are indeed magnificent.

"A MOTHER'S SORROW."—A young peasant is attending to his duties around the barn yard, when his sweetheart appears upon the scene, and being desperately in love with the maiden, the youth joyfully presents her to his old mother as his future wife. The old lady gives her consent and showers blessings upon the happy young people, never dreaming, however, that the step means the turning point in her son's life, as well as her own ruin. The young lovers meet many times, but the girl being an impulsive creature she has numerous quarrels with her admirer which causes him no end of trouble. She even demands money of him, and he, too weak to resist her appeals, goes and takes the last cent from his old mother to give to the thankless adventuress. One day he comes upon her in the company of another man, who is making love to her and in a terrible rage he denounces the faithless Miss, and swears vengeance upon his rival. The girl cooly informs him that if he wishes to hold her love he must present her with a large amount of money, otherwise she will leave him and marry the other man who is very rich. Bound that he will have her at any cost the love-lorn youth makes out a note, stating, "I authorize my son to sell my property." Going then to his old mother he forces her to place her signature upon the paper. The old woman tries to reason with the boy, but he threatens suicide unless she complies with his wishes, so the poor old woman yields and puts her name on the slip. The cruel son then goes to a neighbor and is successful in disposing of the farm, receiving a large sum of money for same. Going then to his lady love he presents her with the ill-gotten coin, which satisfies the avaricious creature who promises to become his wife.

The purchaser of the old homestead comes one day and turns the helpless old woman out of her old home. Broken hearted she takes her few little trinkets and starts out to face the world alone and friendless. As she is trudging along the road foot sore and weary, her cowardly son is seen with his selfish companion enjoying a sail on the river. The boat nears a landing near the spot where the old woman has just fallen exhausted and hungry. As the couple come up, the young man recognizes his mother and suddenly realizing the extent of his folly, he becomes desperately remorseful, and repudiates the woman who has been the cause of all the trouble, vowing never to see her again. It is too late to repair the terrible injury, already done, and the sorrowful mother dies in her repentant son's arms.

"CHARITY BEGINS AT HOME."—A young man who is entirely cleaned out of funds comes to his rich old uncle to make a gentle "touch," but the latter who has reached his limit of patience absolutely refuses to give the young squanderer a cent. The old fellow even goes so far as to inform the youth, that he has made a will, cutting the latter off without a penny. Going to his safe the old man produces the document, and there to his great amazement the young man reads that all the fortune is to be distributed among the poor. The young fellow thinks of a great scheme whereby he will give the old man his fill of the poor and needy, so starting out from the house, he goes down the street and posts up a sign, upon which is written. "All those who need assistance, come to my house," and signs the rich old fellow's name. Immediately there is a scramble for the philanthropist's mansion and all sorts of beggars and tramps seek the haven of good cheer. When the old man comes in he is at a loss to know the nature of the grotesque gathering, but when he is told of the sign on the street, he makes the most of the situation and lets the motley crowd make themselves at home. After a short time he feels that he has reached his limit of patience, so calls upon his nephew to help him out of the embarrassing position. The young man puts it up to the old fellow, and convinces him that he will only be throwing all of his money away by leaving it to such a bunch. The old fellow promises his nephew that if he will rid the place of all the pests, the money will all be his. The latter makes short work of the mob, and soon the place is cleared, after which the old fellow tears up the will and hands over the cold cash to the happy young sport.

"WONDERFUL ROSE DESIGNS."—A Chinese conjurer appears upon the stage and with a few passes of his magic wand he causes to appear before our eyes a table and two stools. Then taking a large rose, he pulls it apart and throws the petals upon the table, after which he casts his magic influence over the little heap and we see each petal arise from its respective place on the table and find a place in his hand. He places them on the end of the wand; holds it before our eyes and there is a great transformation scene in which we see some wonderful designs cast upon the screen.

"THE GAMEKEEPER'S SON."—Bob, the eldest son of a gamekeeper on a large estate, sends the old folks a note in which he announces that he has just been raised to the office of lieutenant in the army and is coming home on a furlough. He arrives and while his good parents are admiring his new uniform, his little brother Jack, a mischievous youngster, who has been setting snares in the preserves, makes a bolt into the house and hides a brace of partridge in the old clock. The youngster who was surprised in his trapping by the master of the estate and his daughter is followed to the house by them, where they come to complain of the lack of vigilance on the part of the gamekeeper, although they did not recognize the real



culprit. When the Earl and his daughter enter the house, Bob is greatly surprised to see the young lady, for in their childhood days they were lovers, but their social distinctions are so wide apart that the young man has little hope of ever winning the fair maiden. His love of former days is revived, however, and the young couple exchange glances which mean more than tongue can tell. As the girl is about to depart with her father she accidentally drops her gloves, and shortly after her departure Bob picks them up. That night when all is still he steals out of the house and starts for the mansion to return the gloves to their owner, and shortly after leaving he is followed by his father, who sees the footprints in the snow while searching for the poachers. The young man gets to the window of the maiden's room and she hearing him outside quietly opens the shutters and allows him to climb in, for he realizes that he is being followed by his father and the Earl. At an opportune time the young officer leaves the girl and starts back to his home, but the game-keeper and his employer, knowing that some one has been prowling around are hiding in a break in the wall. As the youth passes, the Earl fires, but luckily misses, and the young man flees to his home closely followed by his pursuers. When he enters the house exhausted Jack realizes at a glance what a precarious position his brother is in, and in order to save the latter from disgrace, the youngster shoulders all the blame. The old game-keeper and the Earl bolt into the house and there find the youngster with the goods, and after a good reprimand the old Earl feels satisfied that he has put a stop to the trouble, so returns home, while the father and his two sons congratulate each other over the lucky ending of the affair.

SELIG POLYSCOPE CO.

"THE HEART OF A RACE TOUT."—Tom Martin had for some time been out of employment, and, although he had repeatedly applied for his old position as telegraph operator, the fact that he had taken part in a recent labor strike was held as a bar against his re-employment by the company.

Now, Tom was a willing worker and only too anxious to do anything to earn a living for himself and his young wife. But the fates seemed against him, and outside of a few odd jobs he was unsuccessful. To add to his burden and worry, his wife fell ill and was obliged to take her bed. The few dollars he had been able to save rapidly disappeared, and, as she was too ill to be left alone, Tom found it almost impossible to absent himself long enough to seek for work.

The opening scene of the picture shows a plain but neat bed room in a cheap lodging house. Tom is sitting by the bedside of his sick wife, waiting anxiously for the arrival of the doctor, who had promised to come and minister to his loved one's needs. A knock is heard at the door, but on opening it, instead of seeing the doctor, the soured face of his landlady greets his eye. Brushing past him into the room, she demands in a loud voice to know whether or not he was in a position to make her an immediate payment on his rent. Telling her that he had not a cent at present, he turns to pacify her with the promise to raise some money as soon as his wife is well enough to be left alone. That does not satisfy the irresistible landlady, and she gives him twenty-four hours to vacate the premises, and the same time placing a "To Rent" sign in the bedroom window while she is venting her anger in loud terms. The doctor arrives, and, taking in the situation at a glance, tells Tom to get rid of her, as her presence was trying to the invalid's nerves. She is finally ejected from the room, and the doctor, after examining the sick wife, writes out a prescription and tells Tom to have it filled immediately. Fearing to confess his inability to pay for the medicine, the poor fellow rushes out, determined to find some way by which he might make the necessary raise. Meeting a neighbor (Miss Maggie Clancy) on his way out, he asks her to remain with his wife until he can return. The good-hearted girl promises not to leave her alone, and so Tom starts out on his mission.

We next see him at a drug store, where he accosts the druggist in the hopes of obtaining credit for a few days. But that gentleman is hardened by many similar requests and so turns a deaf ear to the anxious husband. From one to another the poor fellow goes, but always the same answer—"nothing doing." At last, worn out and discouraged, we see him enter the city park, where with a heart-broken sob he flings himself down on a garden bench and gives way to his grief. Coming through the park with rapid strides, whistling the last popular air, is Tim Bradley, a race tout. Tim also has been unfortunate lately in picking winners at the track, consequently is, as he expresses it, "on the blink" himself. Now, Tim had known Tom in his prosperous days, and the operator had staked him to many a meal when he was in sore need. The tout never forgot a favor, and seeing his old friend in seeming distress, asks what the trouble is, and Tom is not long in informing him. Diving into his pockets, he finds them empty. But Tim is nothing if not optimistic, and telling Tom to come with him, starts out determined to raise the money. He is not long in forming a plan, which his fertile brain rapidly conceives. He will work a stunt that is risky, but apt to succeed, and, being a chance his gaining instincts make it relishable. Hastening down an alley the two soon come to a back yard. A large washing is hanging out. Over the fence goes Tim, procures one of the clothes lines, and, returning, began to fashion a hangman's noose on one end of it. Then back to the park, where a suitable tree is found, a bench is procured and placed beneath an overhanging limb. With instructions for Tom to make a round-about detour of the park, and at a certain signal attract attention to him, the tout proceeds to arrange for a fake attempt at suicide. The plan works beautifully. People walking along enjoying the flowers and sunshine are suddenly startled by a cry of "Look, there is a man hanging himself!" In an instant a great commotion arises. Men rush wildly toward the tree where the tout is preparing to

spring into space with the end of a rope about his neck. Tom is in the lead and arrives just in time to catch Tim in his arms as he leaves the bench. The rope is cut and the struggling tout finally subdued. "Why did you do this?" blurts out an excitable old gentleman who had just rushed up out of breath. Then Tim, with tears in his eyes and a broken voice, relates a tale of woe about a sick wife and starving children that melts the hearts of the mystanders and causes a sudden diving for handkerchiefs and pocketbooks. Tom is dumbfounded at the acting of the clever tout and can hardly keep a straight face as he sees its effect on the crowd. "There, my poor man, take that," says the blubbering old gentleman as he drops a dollar into his hat and passes it around for further contributions. Many of the bystanders follow the old gentleman's example with the result that a goodly sum is turned over to Tim, and he is sent away stammering out his thanks to the kind hearts that have helped him so generously. "You are a brick, Tim," cries the grateful Tom as the tout hands him the handful of money when they are out of sight of the still excited crowd. "That's all right, old fellow, you have helped me many a time when I needed it. Take it home, give it to the little woman, then come with me to the track and we will see if we can't pick up some more."

The medicine is quickly procured, and, kissing his fond wife good-bye for a few hours, leaves her in charge of the good-hearted neighbor and accompanies Tim out to the race track. After paying their admission the two boys have very little left, as most of the money was turned over to the sick wife. But the tout was resourceful, as most men who live by their wits are, and not easily discouraged. So he sets out to see what he can learn about horses and peddle his information to whoever he could. He was not long in spotting John McGee, the owner of a string of thoroughbreds and a clever plunger. Unknown to him, Tim follows him about the stables till finally he sees him stop, and pulling a telegraph blank from his pocket, began to write a message. It doesn't suit him, so tearing it up he walks away. Tim watches him out of sight, then procures the torn pieces of the dispatch and, putting them together, reads it "Today Fay, a 50-to-1 shot, looks good to me," signed Jack. That was enough for Tim. Now, then, to raise some money. A farmer standing near by looking at some of the racing stock attracts the tout's attention, and straightway for Ruben makes the irrepressible Tim. At first the farmer is suspicious of being done, but so convincing is Tim's argument, and so tempting is the chance to make a winning, that the bucolic gentleman loosens up for a twenty, and away goes the tout for the betting ring, where the bill is placed on "Lady Fay" with odds of 50 to 1.

At last the eventful race is run, and the little mare gallops home a winner by a length. "Jumping beeswax!" shouts the excited farmer as Tim thrusts $500 into his hands (being one-half of the amount the clever tout drew from the chagrined bookmaker). "Never knew there was so much money in the world."

Dividing his share with Tom, the two boys hasten back to the sick wife to bear her the cheering news of their good fortune. The landlady receives her rent. Maggie Clancy decides she needs a husband and picks Tim as the favorite, and the characters of our drama are left rejoicing over their unexpected turn of luck, which all goes to show that much good may be found "In the Heart of a Race Tout."

VITAGRAPH COMPANY

"THE LITTLE ORPHAN, OR ALL ROADS LEAD TO ROME."—Arthur Ware, a young artist, has just lost his wife and baby and is sunk in the deepest grief over his affliction. George Perkins, a middle-



aged man, marries and brings home his new wife Lucy, a pretty but hard, unloving woman. At Perkin's house lives his little orphan niece Olive, who looks forward with pleasure to see her new aunt, but Mrs. Perkins slights the child, and beats and scolds her for the slightest fault. One day Olive sees in her uncle's library some pictures of the beautiful buildings in Rome and reads in a book the sentence, "All roads lead to Rome." Taking this literally, her life made wretched by her aunt's treatment, she sets out to find the beautiful city. She meets with the young artist Ware on a sketching tour, when she is worn out and half starved. Ware's heart warms to the poor orphan. He listens to her story, takes her home with him and resolves to adopt her to take place of the child he lost. He writes to Perkins, who has become anxious over the loss of Olive, and Perkins consents to let him adopt her.

The final scene closes on Olive's happiness, as she does at last get to Rome with her protector and with him visits the beautiful places she has read about.

"MID-WINTER SPORTS."—An interesting scenic subject taken in the extreme north of Michigan, picturing an exciting and popular sport in that section. Dogs hitched to small sleds and trained to race



are matched and the races are watched with as much interest as are races between horses or motor cars in other sections. In this picture the training of the dogs and the races over the snow are faithfully reproduced, the last scene showing the winners.

"A GEORGIA WEDDING."—A colored widow "lady" is visited by a very stout colored man, who asks her to forsake widowhood and share his lot. She calls her two pickaninnies from the house and asks if they will accept the gentleman for a father. After receiving a goodly supply of candy and oranges the kids give their consent and preparations for the wedding are made. The widow thinks her cabin is not good enough for the grand affair, so the hubby-to-be suggests his own, and on the eventful day we find coons of all sizes and colors hang-



ing about waiting for the bridal party. The procession soon appears. The bride, a tall, angular woman, cannot enter the low doorway of her prospective husband's cabin, as the same has been fitted for the short, stubby owner. It is growing late and they are at a loss what to do, and do not wish to postpone the ceremony. Massa and missy appear at this critical moment and suggest that the ceremony take place on the lawn. The table is prepared, the happy couple are soon made one and the festivities begin. While the ceremony is taking place the groom sends a couple of men to cut away the door so that the bride can enter. Dancing and singing continue well into the night, the bride and groom are escorted to their cabin while the guests depart to their own homes.

"THE ARTIST'S REVENGE."—Raphael Perkins, a rather shabbily dressed artist, is seen at work in his studio, his actions betraying a feeling of despair and worry. His wife enters, tries to cheer him up, makes a proposition to which he emphatically shakes his head, then, reconsidering, takes a small picture from the wall and gives it to her. She kisses the artist good-bye, takes the picture to the office of Jacob Harris, an art dealer and money lender. Harris inspects the picture, his face lights up for a moment, then assumes a look of indifference. He shakes his head and hands the picture back. The poor woman, on the verge of tears, pleads with him and at last disposes of the picture for a



five-pound note. After the woman has gone, Harris smiles to himself over the rare bargain, while the wife returns home and gives the money to her husband. Perkins is in a rage at the paltry price paid, denounces Harris in no uncertain terms and vows to get even if the opportunity is ever offered. A short time after Harris visits a rival art dealer, Moses Goldstein, where the two men are observed discussing business over their wine and cigars. Goldstein gets up and with a look of pride points to a full length portrait of himself which has just been finished. Harris admires it and determines to outdo his rival. Returning to his office he sends a note to Perkins asking him to paint a portrait of himself in character and naming the price of 10 pounds. Perkins receives the letter and sees in it the chance he has longed for. He immediately accepts the offer on condition that payment for the same be made in advance. He sets about perfecting his arrangements and a little later Harris enters, and after a short talk pays over the money. The artist hands his victim the outfit of a Roman warrior, sandals, breast-plate, helmet, sword, etc., and bids him attire himself in an adjoining room. Harris is soon ready, is perched upon a platform in an awkward pose, while the artist apparently works rapidly, so fast in fact that he opens a window to cool himself. Harris, in his scanty clothes, is almost frozen and begs the artist to close the window. He also notices at this tme that his clothes are missing and begs the artist to return them. He finally offers 10 pounds, but Perkins demands double, which amount is finally given to him. Harris rushes behind the screen, puts on his street clothes, comes out quickly and is shown the artist's conception of himself—a life-sized picture of a jackass. The art dealer rushes home, where we find him endeavoring in various ways to ward off pneumonia, while Perkins and his wife repair to a swell restaurant and dine sumptuously with the "easy money."

AVERTING PANICS.

Max Stern, proprietor of the Exhibit, Columbus, Ohio, has his attendants trained for emergencies. Recently a fuse blew out, causing an explosion which brought the audience to its feet in fear. The room was dark, as the "blow-out" cut off the electric current to all parts of the house. All that was needed was a cry of "fire" to start a lot of trouble, and possibly cause fatalities, but the employees were equal to the situation and their efforts succeeded in dissipating the fears of the audience. The piano player kept right on playing and the ushers stepped quickly to the exit doors, throwing them open and admitting the light from outside as well as showing the people the way out if they wanted to go. Mr. Stearn quietly assured the audience that there was no danger and requested it to move out quietly, saying that the performance would be resumed as soon as the trouble could be located. It was afterward discovered that the "blow-out" occured next door cutting off the current to the Exhibit. The damage was repaired in a few minutes. Mr. Stearns attributes his success in quieting the audience to the coolness and previous training of his employees.

DEADLOCK AT BUFFALO.

Notwithstanding the very favorable decision of Justice White in the Buffalo Sunday closing controversy, there is nothing definite regarding the time when the pictures may again be seen in that town on the Sabbath day. Just as the picture men were about to open the city attorney secured a stay of proceedings from Justice Hooker, pending an appeal of the case from Justice White's decision. This acts as a hold up for the picture men. An attempt will be made to have the stay vacated.

AN ARGUMENT FOR CENSORSHIP.

Correspondent of Memphis Appeal Wants Censors, but Does Not Disclose Need for Them.

Have you ever noticed that when a new idea crops out in any locality there is always some one in a thousand and one other localities who rushes into print to demand that the idea be adopted in his particular city or town? Sometimes the person making the demand is well informed on the subject and knows what he is talking about. More times he is not, but merely suggests the idea because some other city has adopted it and without reference to his own particular city's particular needs.

Some time ago there was established in New York a board of censorship which gave particular attention to motion pictures. Since that board was formed and due publicity given to its work in the newspapers, the idea has occurred to hundreds of individuals that their particular cities should have a board of censorship because New York City has one. There is no doubt of the sincerity of these individuals; they mean well enough. The only trouble is that they are not fully informed regarding the scope of the work of the New York Board and are ignorant of the fact that the purpose of the New York Board is to obviate the necessity of a thousand and one local boards in as many cities.

One of these instances has been brought to the attention of The Film Index by Mr. F. Montgomery, of Memphis, Tenn., proprietor of Two Majestics of that city. Mr. Montgomery is anxious to secure permission to open his house on Sunday and has offered to submit his program of pictures to local censorship for that day. To this end he submitted a form of ordinance to the Mayor of Memphis which is calculated to provide the consorship desired. The suggestion is taken up by a Mr. Hugh H. Huhn, who writes quite intelligently upon the educational value of the motion picture, but who does not know that the consorship he proposes is practically provided in the National Board of Censors located in New York. Mr. Huhn's letter is printed in the Memphis Appeal, and we take occasion to reprint it in The Film Index; first, to show what may be considered as a good average opinion of the value of the motion picture, and second, to point out the fallacy of Mr. Huhn's argument for a local board of censors:

There has been a resolution offered and an ordinance presented in the legislative council of the city of Memphis asking for the appointment of a moving picture censorship. The request is timely. It follows the methods of other cities, in this respect, and affords protection to those who attend these popular exhibitions.

No particular branch of amusements has made so much progress as that devoted to the film industry. Like mushrooms, grown overnight, in every part of the country new film establishments have been organized, and new films are being prepared for the market. Only a few years ago this seemed impossible. No one at that time ever believed that such a field would be opened. Now expensive organizations are planned. Men, with moving picture cameras, are sent into the wilds of Africa with the Roosevelt expedition; to the frozen Arctic centers, with Polar parties; to the tropics; to foreign countries, filled with interest; to high and impossible peaks; to obscure lakes and rivers; to every point on the globe containing a view or a picture which might possibly entertain the inquisitive public.

The moving picture machine has brought the Holy Land with all of its sacred associations before the Biblical student. The Sunday school miss and scholars desirous of learning the history of their religion have been brought into intimate association with the scenes, so closely identified with the history of Christ. The different places referred to in the Bible are brought out vividly and real in the glow which reflects upon the white curtain.

Students of nations are shown the characteristics of different people.

Great and tragic happenings of the world are reproduced. Only recently Memphis people were carried through the ruins of Messina. The terrible ravages of the earthquake were depicted. The devasted city was shown in all of its pitiful wreckage. Yet, but a little later, and another series of pictures were presented showing the work as it progressed of rebuilding. No one will forget how the great earthquake in San Francisco was transferred to film, and up Market street during the fiery aftermath photographers, with their moving picture machines followed the valley of flame, photographing it block by block, using up miles of perishable film in order that the world at large might see that wonderful but dreadful spectacle just as the eyes of the camera saw it.

The falling buildings, perishing Chinatown, the historic Poodle Dog restaurant, Marchanda and all other historic points were wiped out in that relentless passing of flames and in less than three days, before the world had caught its breath [illegible] were viewing the reproduction.

When the great fleet of American warships circled the globe the man with the moving picture machine followed it. The American people, always patriotic, always interested in the achievements of the government, were eager to see the ships.

The newspapers furnished the details and the moving picture machines furnished the vivid views which were even more instructive. The entrance into different harbors, the receptions which followed, the floral fete at Los Angeles, the entrance through the Golden Gate, every incident of that eventful voyage was reproduced so that those who could not read might view and learn the great prowess of the navy and the hospitality of nations.

Only a few days ago, Memphis people were given a remarkable picture showing how the Italian government trains its calvary. This view not only gave the drill required, but the system of training the horses in use. It was most realistic and most instructive.

Memphis people living far inland have been shown how great ships are built from the laying of the keel to the launching of an trembling ocean greyhounds. People of the North, living far away from Dixie, have been brought into the cotton fields. They have been shown how the soil is broken and how the soft seed are planted. They have been shown the fields filled with bloom and boll and the fruition of the crop in the picking season. They have been taken to the gin and then on into the cotton mills. Every phase of the crop and its handling have been given to the world through the moving picture machine, from the compressing to the loading in ships for foreign ports.

On the other hand we have been shown how the great wheat fields of British Columbia and the great Northwest are harvested and we have followed the wheat through its evolution into bread. We have watched the Ceylonese plant their tea, and how the "fruiters" in South American ports load with cocoanuts and bananas. We have watched the process of elephant training in the winter quarters of a great circus. We have watched the inauguration of President Roosevelt. All of the great and interesting incidents of the world have been brought realistically before the eyes of the people pleasantly and profitably and have acquired everlasting knowledge through such transmission.

But along with all of this has lurked a baleful influence, for while much good has been wrought there has been a suggestive undercurrent. While people like to be educated they also like to laugh, and the motives of laughter are sometimes vulgar, especially where the poorer and more illiterate classes are concerned.

There is also a proneness on the part of the public, which has been lamented many times in these columns, toward the suggestive and the indecent. This was shown in the case of "The Blue Mouse" and other plays. It is shown in the patronage of the most exclusive theatres of the land and in the desire for sensational novels; in the eagerness with which salacious matter is displayed in yellow newspapers. The public has a keen desire for the forbidden, and it is only natural that this should sooner or later find expression in the moving picture field.

The argument of the film maker is the same as that of the publisher of "Three Weeks," as that of the dancer. The public want the immoral. The public must be satisfied. The public will pay for such things; the public will not pay for others.

The difference morally is not the question. One is as bad as the other, but the practical situation is this: Immoral films can be and should be censored. They should be forbidden. The danger to the general moral welfare is greater because the small admission charged opens a greater field for the spread of the nocuous. There are one hundred people who can pay 10 cents for a moving picture exhibition where one can pay $1.50 for admission to "The Blue Mouse" or for a copy of "The Yoke." There is still a greater danger. The immoral film is insidious. It reveals to children and to minds easily influenced certain suggestive things which linger for future fruition.

In the theatre the price of admission is a bar to children, as a rule, and the class of attractions which are listed in the popular price play shops, while of a lurid type, usually carry with them a strong moral, for while we may laugh at the clap-trap and the dizzy dangers confronting the hero and heroine in the Blaney-Kramer-Carter-Al Woods melodrama, one point we must commend. Virtue is always rewarded, crime is always punished and the wages of sin, in more ways than one, carry out the fulfillment of the prophecy.

In the picture shows, it is different. Their chief patrons are children. Women flock by themselves to the picture shows. Elaborate dress is not necessary. People who touch elbows in the picture show theatre are not particular. The admission is small, the attendance is large. Twenty performances in a day are given. For this reason the severest censorship should be adopted by all citizens.

Memphis has been fortunate. There have been only occasional violations of good taste here. The trouble is that when least expected these evils creep upon us, and it is wise in the city council now to act upon the ordinance and to appoint a censor to view the film and pass upon them before they are presented.

There is never a vaudeville act on the stage of East End Park that is not censored before it is publicly given. Manager Morrison passes on each act before it is given in public. Suggestive dialogue is eliminated. Suggestive specialties are cut, and anything that is not wholesome and clean is forbidden. This same rule should apply to all moving picture exhibitions.

There is so much good to be accomplished through this censorship. There are families in Memphis too poor to attend the theatres, but who feel that their children should be given every possible advantage of acquiring knowledge and pleasure. The picture show affords such an opportunity, but the fear that along with instructive films some suggestive and immodest film may be introduced has prevented many from allowing their children to go unchecked. If parents could be assured in advance by censorship that their children would be permitted to witness only such films as will please, entertain and instruct—films that carry with them a liberal education—they would cooperate with the managers of such exhibitions and there would be mutual profit.

The moving picture censorship is possible, and such an ordinance can be passed by the council and should be passed. It is a matter of deep and serious regret that a censorship could not be created by the national government to put an end to the flood of immoral plays which have crept into the theatre during recent years. It seems hopeless to look for this, but municipalities can censor moving picture shows and the censorship should begin now while the situation can be coped with and before it gets beyond municipal control as the theatres have.

The reader will observe that when Mr. Huhn quotes examples of the class of amusements which should be eliminated from the motion picture show he gives, not improper or immoral pictures, but dramatic productions and novels which have been widely criticised for their broad treatment of certain phases of human life. If. Mr. Huhn, who reveals a reasonable acquaintance with pictures, is still unable to name examples of improper pictures, the exhibition of which calls for a local board of censors in Memphis, is it not reasonable to assume from his own testimony that there is no actual need for such a supervision of the picture theatres as he demands for his city?

Mr. Huhn is in error when he argues that the film maker reasons from the standpoint of the dramatic producer who ponders to a purient public taste. The film maker is not ignorant of the fact that his audiences are composed largely of children. That he is anxious to give his audiences only that class of pictures that will instruct and amuse without harming is shown by his willingness to submit them to the judgment of a Board of Censors which is peculiarly fitted to pass upon questions of fitness of picture subjects, with especial reference to the fact that many children will see and be influenced by them.

Makers of motion pictures are practical men and are not likely to fly in the face of an opposing public to the detriment of their business interests.

Mr. Huhn lays especial stress upon the fact that the program at East End Park is carefully censored by the manager of that enterprise and that nothing harmful to the morals of the people is permitted to appear there. Are the managers of the picture theatres of Memphis not worthy of the same confidence, and must their programs therefore, be submitted to an official censor? Why make fish of one and flesh of another?

For Mr. Huhn's edification, and for the edification of all others similarly minded. The Film Index would explain the National Board of Censors was formed and located in New York city, because it is here that the great majority of motion pictures shown in the United States first come to light. Such being the case it is a simple matter to censor pictures here for the entire country. So far the National Board of Censors have given excellent satisfaction and its judgment upon pictures is being accepted by the country at large as well as by local boards of censors wherever such boards are created.

Mr. Huhn observes that Memphis has been extremely fortunate in that there have been only occasional violations of good taste there by the picture theatres. This is probably due to the fact that in the city theatres, at the present writing, only pictures that have been censored by the National Board of Censors in New York are being exhibited.

There's that much in favor of the National Board of Censors.

RECEIVER FOR CAMERAPHONE COMPANY

Judge Hand, of the United States Court, has appointed Arthur P. Gotthold as receiver in bankruptcy for the Cameraphone Company, of New York. He qualified in the sum of $5,000, and was authorized to continue the business of the company for sixty days. Property seized by the sheriff was ordered to be turned over to the receiver. It is said an effort will be made to reorganize the company.

PATHÉ FRÈRES FILMS

FEATURE SUBJECTS

The Gamekeeper's Son

Sat., July 31, 1909 **LENGTH 702 FEET**

Week of July 26	Length
Living Dolls. (Colored)	360
Sweet Dreams Intermingled with Nightmare. (Colored)	311
Champion Heavyweight Lifter	266
Barber's Revenge	581
Amazons of Different Periods (Colored)	344
A Mother's Sorrow	679
Charity Begins At Home	298
Wonderful Rose Designs (Colored)	262

Week of July 19	Length
Behind the Mask. (Colored)	393
The Fiddlers. (Colored)	278
Bewitched Manor House (Colored)	360
Little Busybody	489
A Case of Lumbago	328
Sweet Toothed Dogs	315
Holding Up the Wedding	335
Poor Kid	1062
Catching Turtles	210

FILM D'ART

THE TRAGEDY OF MEUDON

Released Aug. 6, 1909 **LENGTH 951 FEET**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

CONVENTION A SUCCESS.

(Continued from page 4.)

Hutchinson, William Wright, Edward A. Montague, of Chicago.

Mr. and Mrs. Richard A. Roland, A. Warner, H. A. Lande, of Pittsburg; J. W. Melchnor, Columbus, O.; Louis Less, Toledo, O.; Mr. and Mrs. A. D. Flintom and S. B. Flintom, Kansas City, Mo.; John R. Freuler, Milwaukee, Wis.; J. A. Schuchert, Buffalo, N. Y.; A. C. Hayman, Syracuse, N. Y.; W. H. Mosher, Troy, N. Y.; E. Mandlebaum, Cleveland, O.; Edward Kohl, Cleveland, O.; H. E. Aitkens, St. Louis, Mo.; R. E. Aitkens, Joplin, Mo.; Marion S. Pearce, Baltimore, Md.; Philip J. Scheck, Baltimore, Md.; John C. Weidman, Baltimore, Md.; Louis C. Wurzer, Detroit, Mich.; Phil Gleichman, Detroit, Mich.; Mr. and Mrs. Tom Moore, Washington, D. C.; Miss Gertrude L. Weidman, Washington, D. C.; Mr. and Mrs. Frank M. Zepp, Indianapolis, Ind.; J. S. Levin, Bayonne, N. J.; Ingvald C. Oes, New York.

PRESIDENT TAFT SEES HIMSELF.

Visits Picture Theatre and Views Motion Scenes of His Visit to Petersburg, Va.

Motion pictures were not known when Robert Burns wrote the lines, "O, wad some power the giftie gie us to see oursels as ithers see us." Today that is the simplest thing we do. You just get into a motion picture and there you are. President Taft tried it out the other day and had the time of his life laughing at himself. He visited a picture theatre in Washington, where the Lubin film of the big G. A. R. and Confederate reunion held at Petersburg, Va., was being run. The President was the guest of honor upon this occasion and delivered an address to the assembled thousands. He watched the pictures with interest, but without manifestation until the Taft on the screen began swinging his right arm and shaking his fist at the Taft in the orchestra chair. Then the President found the spectacle so funny that he burst into that hearty laugh that has become famous. The laugh was infectious, and in a moment the crowd of spectators were on their feet, laughing and cheering.

The pictures showed, first, the march of the Pennsylvania veterans down the long, dusty field to the stand. After them came the ex-Confederates, and their appearance to-day brought out the wild cheers that greeted them on the battlefield a month and a half ago, when they swung over the trampled turf to the enlivening strains of "Dixie."

Afterward came the unveiling of the monument to the Pennsylvania troops who fell at Petersburg. This was impressive and was received by the President and the spectators in silence.

Then the scene shifted to the temporary rough pine stand from which the President addressed the crowd. Above his head the Stars and Stripes were draped and beside this flag were several small Confederate emblems. The President (on the screen) began speaking, and presently, as he became more earnest and began poking his fist at the audience and swinging his right, all, including Mr. Taft, laughed outright.

"Fake" pictures, in which the possum figured, followed the real ones and caused some amusement.

The President went to the show in his automobile, accompanied by Senator Bourne, Gen. Clarence Edwards, Captain Butt and Representative Lassiter.

When the pictures had been shown the lights were turned up and the band played the "Star-Spangled Banner." The spectators rose as the President and his party left the little hall. The party then went to Chevy Chase and played golf.

WHO WILL BE NEXT?

Acting promptly upon the suggestion of The Film Index, the motion picture theatre exhibitors of Pennsylvania have got a fair start toward an organization. A meeting was held in Philadelphia at Green's Hotel Sunday, July 18, called mainly at the instance of Mr. Louis Swaab. It resulted in the call that is published in full in another column of this issue. We leave the rest to the exhibitors of Pennsylvania with the belief that their present necessities will induce them to take the necessary interest in the movement.

Who will be the next to make a start?

Fortunately the exhibitors in no other State are so beset as those in Pennsylvania; but there is no knowing how soon they may have to face a similar situation. In time of peace prepare for war.

Now is a good time to prepare.

Ohio would be a good State to make a move. There was once a good start toward a State association in that State. Max Stearn was its secretary. For all we know at this writing that association may still be in good condition, but it is not saying much just now.

It would not be a bad idea for Secretary Stearn to rise up in meeting and say something at this juncture. If his association is still alive, and we sincerely hope that it is, there is a good chance now to increase its membership by pointing to the punishment that has overtaken the Pennsylvania exhibitors because they were not on the job.

How about it, Ohio?

Then there is New York. In Greater New York we have a very good start. It would not require much effort to get the exhibitors up the State to wake up to the necessity of organization. It will be needed by the time the next session of the legislature convenes. You will not be able to count on your hands and toes the bills that will be introduced at Albany next winter regulating the motion picture show and it will require the combined effort of the exhibitors, exchanges and manufacturers to head them off. An early and determined stand against all strike measures will have the effect of discouraging legislative activity along those lines.

Now is the time to get busy; don't wait till the explosion occurs.

MEETING IN THE NORTHWEST.

Licensed Exchange Men Have Been Invited to Convene at Portland, Ore., to Discuss Trade Conditions.

An invitation has been extended by Melvin G. Winstock, general manager of the Morton film exchange, of Portland, Ore., to the general managers of all the film exchanges as well as motion picture exhibitors who are operating in the Northwest, to meet at Portland, Ore., on or about August 1, for the purpose of considering the general situation concerning motion picture theatres in that territory. It is expected there will be present upon that occasion representatives of the Edison Display Company, of Seattle, the Montana Film Exchange, of Butte; Trent and Wilson, of Salt Lake City; the Spokane Film Renting Company, of Spokane, and others interested in this particular industry. At this conference it is expected some important matters will be considered.

In answer to an inquiry as to the general status of the motion picture business in his section of the country, Mr. Winstock writes to The Film Index as follows:

"Matters have progressed very satisfactorily since the organization of the Motion Picture Patents Company, in which the leading manufactures of the United States and foreign countries are interested. The process of amalgamation and consolidation has been applied to the motion picture business with the result that a very much better class of pictures is being turned out by the factories and productions have been limited so as to produce the best results. It was asserted in the beginning that there would be a general line of attack made on this consolidation, but thus far the so-called independents have been practically driven out of the field wherever they have attempted to fight the consolidation, and the result is that most of the exhibitors—that is, 95 per cent. of them—are taking their service from the licensed exchanges.

"I believe that the motion picture theater is but in its infancy; that the tendency will be greatly toward the larger and more thoroughly equipped theatre. I believe that as time rolls on this particular branch of public amusement will extend and develop for the reason that there is nothing in science, art, the drama or education which can not be reproduced in the form of a motion picture and presented for public purposes at a price which is within the reach of the humblest seeker of amusement.

"As a matter of fact, within the last year the most intelligent people in our community have begun to realize the importance of the motion picture, and they are as regular in their attendance upon this form of amusement as at the opera or the so-called legitimate drama. The great producers in the consolidation have realized that the public demands only that which is excellent, and they are now paying the highest salaries to the best actors they can produce in the world to pose for these moving pictures."

MONTREAL NOTES.

Warm weather in Montreal has had the effect of putting a damper on business in the picture theatres of that city.

The Casino has an orchestra playing on the marque in front of the house every evening between 7 and 8 o'clock, with the result that the street is packed and the attendance largely increased.

Dreamland will shortly open for the season.

The Nonveaute is a new house that has just opened for the season.

Judge Leet has fined a number of picture theatre proprietors $100 for keeping open on Sunday and threatened them with prison if they do not stay closed. It is believed that this threat from the court will have the effect of closing some of the smaller theatres, but it is said to be the intention of the larger ones to keep open and make a test of the law.

The side of the theatre men is stated by Mr. S. Richardson, who said to The Index correspondent: "There are 150,000 people who visit the moving picture halls every Sunday. If we are forced to close our places it will simply drive most of these people to the parks on Sunday, so where is the difference? If we violate the law, then make the parks respect it, too. In Toronto, the moving picture halls are closed on Sundays, but everything else is closed as well. We don't want to keep open in order to laugh at the law, but the people want the shows here. We don't give vaudeville performances, and we don't sell beer, as they do in the parks and I don't think it is fair to treat us this way and to allow the parks to keep open. They tell us that the parks have special charters, but if it is wrong to keep open on Sundays, have the parks a license to do wrong?"

NEW ORLEANS.

There is a persistent rumor that we are to have another film exchange in New Orleans. The particulars have not been made public as yet.

Mr. Bailey, secretary of the Operator's local union and operator at the Shubert theatre, has installed in that house one of the most up-to-date operating rooms ever built in this city. It was designed by Mr. Bailey and is absolutely fireproof.

An action has been commenced against Josiah Pearce & Sons, as managers of the Winter Garden, to compel them to pay the full theatre license on the grounds that they come under that provision by giving vaudeville in connection with pictures. The case will be in the nature of a test and will affect several other houses here that are doing a similar business.

T. H. C.

AMONG THE EXHIBITORS.

John D. Manciet has purchased the interest of his partner, Mr. Newman, in the Jewell Theatre at Astoria, Ore., and will conduct it in future.

John A. Speaker, of Appleton, Wis., has opened the Majestic picture theatre, formerly known as the Vaudette, at Green Bay, Wis.

The E. W. Smyth Co. has closed the Electric theatre, at Saginaw, Mich., the premises having been leased to a clothing company.

The Dreamland Amusement Co. will operate Dreamland theatre, Saginaw, Mich., in future, under the management of P. G. Babcock.

Charles Wise has purchased the Star picture theatre from Spragg & Danford, at Bellaire, Ohio.

C. S. Fuller has opened a picture theatre at Springfield, Mass.

H. H. Green is building an elaborate picture theatre on Hennepin avenue, Minneapolis, Minn. It will be known as the Crystal.

M. McAfee of Bluffton, Ind., has purchased Dreamland theatre from Ed. Foust, the former owner. Mr. Foust also owns the Star theatre in the same place and will continue to operate it.

Kent M. Austin will build a picture theatre on Plymouth avenue, Buffalo, N. Y.

James Sweeney of New London, Conn., will build a picture theatre in Broad street, Hartford, Conn.

Peter Magare will soon open a picture theatre at Carlisle, Pa. It is said to be the finest in the state outside of Pittsburg and Philadelphia. Mr. Magare's headquarters are in Harrisburg.

The Fairyland, a new picture theatre at Waterloo, Iowa, has just been opened. Pittsburg Calcium Light & Film Co.'s service will be used.

C. A. Guynne, of Allentown, Pa., has purchased the Arcade picture theatre at Seigfried's, Pa. Mr. Guynne is manager of the Nickel at Allentown.

Allen Brothers have opened the Seaside picture theatre at Asbury Park.

"THE PRINCE AND THE PAUPER."

Big Edison Production With Cecil Spooner in Title Role—Mark Twain Also Posed.

The Edison Manufacturing Company announce for release August 3, a motion picture version of Mark Twain's famous story, "The Prince and the Pauper." The production is extraordinary in many ways. The cast of characters is headed by Miss Cecil Spooner, a charming and widely known comedienne of great popularity with the patrons of the dramatic theatre throughout the country. She was supported by an able company of artists and the scenery and effects employed were most elaborate in every detail. Miss Spooner appared in the dual role of the Prince of Wales and Tom Canty, the pauper.

Mark Twain gave special authorization for the reproduction of his story in pictures, and further stamped his approval upon the undertaking by appearing himself for motion pictures, which will be shown at the beginning of the film.

This picture will be a big money getter and should have an immense demand. The combination is a strong one, including as it does, the most unique personage in America to-day, our most celebrated humorist, Mark Twain; one of the most popular comediennes, Miss Cecil Spooner, in a play that has also won much praise. It can be billed to the limit and will play to capacity everywhere.

LUBIN WANTS MANUSCRIPTS.

The Lubin Manufacturing Company, of Philadelphia, Pa., announces that it is in the market for first-class motion picture play manuscript for which it will pay good prices. "Junk," and manuscripts that have been peddled about, are not wanted; but good, original stories, first hand, will be given careful consideration and immediate decision. The Lubin company's address is 926 Market street, Philadelphia.

The Edison Kinetoscope and Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

EDISON FILMS

Released, July 20, 1909

THE MISSIONARY AND THE MAID

A comedy subject. Henry Herbert was ambitious to become a missionary in Africa until he dreamed one day of taking up his work in that country. Among the tribulations that came to him was a choice between marrying a 400 pound dusky widow or becoming a candidate for the cannibalistic soup tureen. He woke up and his dream experiences cause him to abandon his missionary career and resume a worldly work.

No. 6486 Code, VERMINEUX **Approx. Length, 630 feet**

Released, July 20, 1909

McGINTY'S SUDDEN RISE

A farcical comedy. McGinty's rise is due to an explosion of a keg of gunpowder, and what happened him on the return trip forms the basis of this humorous film.

No. 6487 Code, VERMINKING **Approx. Length, 360 feet**

Released, July 23, 1909

THE BRIDEGROOM'S DILEMMA

A laugh compelling comedy. Within an hour of the time of his wedding, a servant of Lord Quex upsets some coffee on a tray of shirts. The only one available is at a Chinese laundry and Lord Quex has mislaid the necessary ticket. The efforts of Lord Quex and his servant to get this shirt without the ticket, and the various other things that happen before Lord Quex took his place with the bride before the clergyman, make up one of the best comedy subjects put out in some time.

No. 6488 Code, VERMINOR **Approx. Length, 735 feet**

Released, July 23, 1909

CASEY'S JUMPING TOOTHACHE

A humorous film constructed around the impressions of a patient while under the influence of laughing gas.

No. 6489 Code, VERMINOSO **Approx. Length, 205 feet**

NEXT WEEK'S SUBJECTS

Released, July 27, 1909

MOTHER GOOSE A Children's Comedy

No. 6490 Code, VERMIOUS **Approx. Length, 356 feet**

Released, July 27, 1909

TAKING HIS PHOTOGRAPH A Comedy

No. 6491 Code, VERRIJKEN **Approx. Length, 620 feet**

Released, July 30, 1909

LOVE'S SACRIFICE A Dramatic Story

No. 6492 Code, VERRIJKING **Approx. Length, 520 feet**

Released, July 30, 1909

MULLIGAN'S WATERLOO A Character Comedy

No. 6493 Code, VERRIMPELD **Approx. Length, 455 feet**

WATCH FOR THIS ONE

"The Prince and The Pauper"

An extraordinary film based on Mark Twain's story of the same name and including a special pose by Mr. Clemens himself. To be released August 3d. A subject that is bound to be a drawing attraction

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

Gaumont Films

LICENSED BY MOTION PICTURE PATENTS CO.

Tuesday, July 27th, 1909

THE LAST CONFESSION

Drama . . . . Approximate length 837 feet

PAPA'S HAT

Comedy . . . . . Approximate length 140 feet

Saturday, July 31st, 1909

IN HOT WATER

Comedy . . . . . Approximate length 447 feet

AN EASY JOB

Comedy . . . . . Approximate length 467 feet

Urban-Eclipse Films

LICENSED BY MOTION PICTURE PATENTS CO.

Tuesday, July 27th, 1909

HIS RIVAL'S HAND

Drama . . . . . Approximate length 617 feet

PARKS IN BERLIN

Scenic . . . . . Approximate length 357 feet

Write for Advance Film Descriptions

George Kleine

IMPORTER OF

Gaumont and Urban-Eclipse Films

52 State Street **19 East 21st Street**
CHICAGO, Ill. **NEW YORK**



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, July 27

THE LITTLE ORPHAN

OR, ALL ROADS LEAD TO ROME

A little orphan girl is happy in her uncle's home until a new aunt appears. She scolds and beats the child for the slightest cause. One day the girl reads in a book "All roads lead to Rome." Unhappy over her aunt's treatment she takes the sentence literally and sets out for Rome. She comes upon an artist, who, after hearing her story, resolves to adopt her. Later on with her protector she visits Rome. **Length 755 Feet**

MIDWINTER SPORTS

An interesting scenic subject picturing a popular sport in Northern Michigan. Dogs hitched to sleds and trained to race are matched, the races proving as exciting as horse races in other sections. **Length 236 Feet**

Saturday, July 31

A GEORGIA WEDDING

A typical Southern marriage of "slavery days" enacted by genuine darkies with their cake-walking, dancing and other amusing pastimes on such occasions. **Length 420 Feet**

THE ARTIST'S REVENGE

Picturing the clever manner in which a struggling artist gets square with an art dealer who has "fleeced" him in a deal. When the dealer wants his portrait painted, the artist demands payment in advance, subjects his victim to numerous abuses, then shows his conception of the customer—a life-size picture of a Jackass. **Length 570 Feet**

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

BIOGRAPH FILMS

Trade Mark

Trade Mark

RELEASED JULY 26th, 1909

A CONVICT'S SACRIFICE

EMBITTERED AGAINST THE WORLD, YET A MAN



A CONVICT'S SACRIFICE

This subject proves that the noblest work of God is man. Here we find a poor unfortunate who, having served a long term in prison, is released to find the world against him. But there is one man who befriends him, and gets him employment. Fate, however, conspires and he, through no fault of his own, is landed back in the terrible grind of prison life. The despotism of the guards, with renewed force, impels him to break for liberty, and in his flight he comes upon the one man who had been his friend. Fortune has frowned upon this man, who, with poverty and illness, faces starvation. The convict remembers, and forces the friend to accept the reward for his capture.

LENGTH, 973 FEET

RELEASED JULY 29th, 1909

THE SLAVE

A Noble Sacrifice of a Devoted Wife and Mother

A most beautiful subject of the Romanesque type, comprising a series of intensely dramatic and touching scenes. It tells of a Roman girl's rejection of a rich nobleman's suit in preference to the love of a poor sculptor, whom she marries. Ill luck is their lot, and years later we find them reduced to want, with a sick child added to their woe. The noble girl decides upon self sacrifice, selling herself at the slave mart for that which may sustain her beloved ones. By strange fortuity she is bought by the attendant of the nobleman, who is at first elated, but learning of her sublime motive, sends her back to her home unsullied, where, upon returning, she finds the child has died. But then the pure, innocent spirit has simply gone before to dispel the darkness and bring the dawn.

LENGTH, 998 FEET



THE SLAVE

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street **New York City**

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
July 29	The Slave	Drama	998
July 26	A Convict's Sacrifice	Drama	973
July 22	Jealousy and the Man	Comedy	418
July 22	Sweet and Twenty	Comedy	572
July 19	The Renunciation	Drama	982
July 15	Tender Hearts	Comedy	233
July 15	The Friend of the Family	Comedy	749
July 12	The Cardinal's Conspiracy	Comedy	999
July 8	The Country Doctor	Drama	942
July 5	The Message	Drama	944

EDISON CO.

July 30	Mulligan's Waterloo	Com.	455
July 30	Love's Sacrifice	Drama	520
July 27	Taking His Photograph	Com.	620
July 27	Mother Goose	Com.	356
July 23	Casey's Jumping Toothache	Com.	205
July 23	The Bridegroom's Dilemma	Com.	730
July 20	The Missionare and the Maid	Com.	630
July 20	McGinty's Sudden Rise	Com.	370
July 16	The Egyptian Mystery	Trick Comedy	525
July 16	Caught by the Coupon Craze	Farce	475
July 13	The Secret of the Locket	Drama	915
July 9	An Absent Minded Cupid	Comedy	500
July 9	A Squeedunk Sherlock Holmes	Comedy	500
July 6	Up the Ladder with Tom Bowline	Dis.	1,000

ESSANAY CO.

July 28	The Tramp's Story	Drama	715
July 28	A Case of Seltzer	Com	210
July 21	The Romance of a Stranded Actress	Com.	1,000
July 14	Which Is Which?	Comedy	450
July 14	The New Cop	Comedy	550
July 7	The Black Sheep	Drama	1,000
June 30	The Tramp Story	Drama	750
June 30	A Case of Seltzer	Comedy	250

GAUMONT.

July 31	In Hot Water	Com.	447
July 31	An Easy Job	Com.	467
July 27	The Last Confession	Drama	837
July 27	Papa's Hat	Com.	140
July 24	The Monk's Mother	Drama	664
July 24	Brown's Moving Day	Com.	290
July 20	True to His Master	Drama	554
July 20	The Man in the Moon	Com.	317
July 17	In the Hands of the Enemy	Drama	734
July 17	The Lost Tie	Comedy	227
July 13	Only a Dream	Magic	470
July 13	A Sure Cure	Comedy	490
July 10	Visions of Mother	Drama	664
July 10	A Bad Case	Comedy	314
July 6	The Coin Collector	Novelty	493
July 6	Raised in the Country	Comedy	502
July 3	The Hand Bell	Comedy	420

KALEM CO.

July 30	The Factory Girl	Drama	850
July 23	The Tom Boy	Drama	690
July 23	Fickel Mary	Comedy	130
July 16	The Escape from Andersonville	Drama	850
July 9	A Soldier of the U. S. Army	Dis.	950
July 2	The Japanese Invasion	Military Drama	950
June 25	Famine in the Forest	Drama	745

LUBIN MFG. CO.

July 29	Mr. Buttinski	Com.	290
July 29	Sporting Blood	Com.	590
July 26	A Hot Time in Atlantic City	Com.	945
July 22	Mexican Bill	Drama	650
July 22	Hiring a Girl	Com.	330
July 19	A Nugget of Gold	Com.	995
July 15	Two Cousins	Drama	965
July 12	Driven From Home	Drama	750
July 8	Room Mates	Comedy	335
July 8	The Side-Board Folding Bed	Comedy	505
July 5	A Great Wrong Righted	Drama	810
July 1	The Old Army Chest	Drama	930
June 28	Mary Jane Visits Her Country Cousin	Comedy	200
June 28	The Oysterman's Gold	Drama	720

PATHE FRERES.

July 31	Wonderful Rose Designs	Magic	262
July 31	The Gamekeeper's Son	Comedy	702
July 30	A Mother's Sorrow	Drama	679
July 30	Charity Begins at Home	Comedy	298
July 28	The Barber's Revenge	Comedy	581
July 28	Amazons of Different Periods	Tableaux	344
July 26	Living Dolls	Novelty	360
July 26	Sweet Dreams and Nightmare	Trick	311
July 24	Poor Kid	Drama	1,062
July 23	A Case of Lumbago	Com.	328
July 23	Sweet Toothed Dogs	Com.	315
July 23	Holding Up the Wedding	Com.	335
July 21	Bewitched Manor House	Magic	360
July 21	Little Busybody	Magic	489
July 19	Behind the Mask	Com.	393
July 19	The Fiddlers	Trick	278
July 19	Catching Turtles	Scenic	210
July 17	The Invisible Thief	Trick	377
July 17	Kindhearted Tough	Drama	587
July 16	The Hand of Justice	Drama	1,010
July 14	Evil Spirit in a Girl's Boarding School	Comedy	623
July 14	True to Her First Love	Drama	623
July 12	Different Rulers of the World	Trick	426
July 12	Wood-Floating in Morvan	Scenic	459
July 10	Trained Falcon	Sport	403
July 10	The Witch's Donkey	Comedy	443
July 9	The Fan	Trick	213
July 9	The Little Detective	Drama	774
July 7	Tunisian Industries	Educa.	426
July 7	Tragic Ending of Shrove Tuesday	Drama	459
July 5	A Child's Love	Drama	524
July 5	Spanish Army	Descriptive	442
July 3	Book-Taught Hypnotism	Comedy	315
July 3	Inspiring Sunset	Scenic	289

SELIG POLYSCOPE CO.

July 29	The Heart of a Race Tout	Drama	1,000
July 22	Won in the Desert	Melodrama	1,000
July 15	The Peasant Prince	Drama	1,000
July 8	The Lion Tamer	Melodrama	975

URBAN ECLIPSE.

July 28	His Rival's Hand	Drama	617
July 28	Parks in Berlin	Scenic	357
July 21	The King's Conspiracy	Drama	957
July 7	The Pretty Fisher Maiden	Drama	589
July 7	Exciting Steeple-chase	Sport	364
June 30	The Phantom Sirens	Drama	727

VITAGRAPH CO.

July 31	A Georgia Wedding	Com.-Drama	420
July 31	The Artist's Revenge	Com.	570
July 27	The Little Orphan	Dram.	755
July 27	Midwinter Sports	Scenic	236
July 24	The Sword and the King	Drama	991
July 20	Instruction by Correspondence	Com.	510
July 20	Adventures of Fifine	Drama	490
July 17	The Birth and Adventures of a Fountain Pen	Indus.	525
July 17	The Magic Pen	Mag.	475
July 13	The Cobbler and the Caliph	Dram.	585
July 13	Skiing Tournament at Ishpeming, Mich	Sport	345
July 10	Mine at Last	Drama	640
July 10	Wearybones Seeks Rest	Comedy	305
July 6	Led Astray	Drama	565
July 6	The Dramatist's Dream	Comedy	398
July 3	Washington Under the British Flag	Dram.	990
June 29	Washington Under the American Flag	Drama	995
June 26	The Old Organ	Drama	527

NEXT S and A FILM ISSUE

Will Please Your Patrons

A POWERFUL DRAMA ON A POPULAR SUBJECT:

"The Tramp's Story"

(Length Approx. 715 Feet)

A GOOD COMEDY:

"A Case of Seltzer"

(Length Approx. 210 Feet)

READY
Wednesday, July 28th

ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ills.

KALEM FILMS

Issue of August 6, 1909

TRACED BY A KODAK



LENGTH 980 FEET

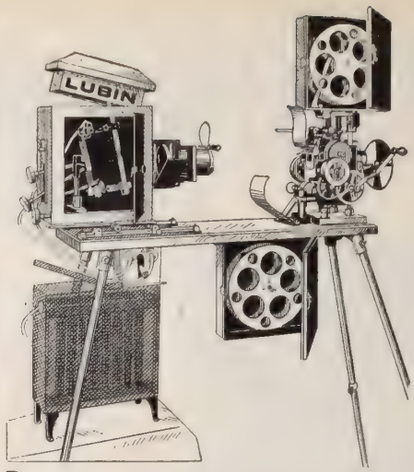
This film production is an exceedingly clever handling of a novel idea, showing how two gypsies, who stole a little girl's Shetland Pony, were identified by a **Kodak** picture, traced to their camp and captured. The acting of the little heroine and her prize pony is positively startling in its realism.

This production is an attractive feature for ladies and children.

Descriptive bulletins mailed weekly free to all applicants

KALEM COMPANY, Inc.

235-239 W. 23d St. New York City



LUBIN'S 1910 MARVEL, equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGUE

Released Monday, July 26th

A Hot Time in Atlantic City

By entering a summer cottage, two tramps steal the clothing and check book of Count Covelsky. Immediately they start out to have a good time at the Count's expense. They certainly had a Hot Time before they at last were captured.

Length, 945 feet

Released Thursday, July 29th

Sporting Blood

The wife intercepts a letter written to her husband by a friend named Rose. She suspects a woman in the case and starts out to hunt for her erring spouse.

Length, 590 feet

Mr. Buttinsky

You all know Mr. Buttinsky who puts his nose in everything. He interferes with everybody and gets into trouble everywhere. When at last he is thrown into the river his ardor is somewhat cooled but he is still looking for trouble.

Length, 290 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

$2.00

GETS THE

FILM INDEX

FOR ONE YEAR

$2.00

SEEING IS BELIEVING.

A look at our

Exclusive Independent Film Service

will convince the most skeptical that we can deliver the goods. Communicate with us at once on our **HOT WEATHER PROPOSITION.**

MULLIN FILM SERVICE

Syracuse, N. Y. Scranton, Pa.
Minneapolis, Minn. Kansas City, Mo.

MUSICAL INSTRUMENTS and REQUISITES

For Vaudeville and Moving Picture purposes

Organ Chimes, Xylophones, Marimbophones, Electric Pianos, Staff Bells, Gongs, Tomtoms

We make and sell "Trap" and Illustrative Instruments of every kind.

Lowest prices and full measure of value guaranteed

H. R. Eisenbrandt Sons

Charles and Lexington Streets
BALTIMORE, MD.

The oldest Musical Instrument House in the United States. Est. 1811

Let us tell you about the "EISENBRANDT" Moving Picture Show PIANO—Built for hard use

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

The Film Index

is Received and Read by More Picture Theatre Managers than any other publication that prints Motion Picture Information.

It Gets Results for Advertisers, Too.

If It's Different, It's a Selig

Come On Up!
Our Aim, The Top
The Prosperity Air is Fine

Get in Touch with Your Nearest Film Exchange and

Order Selig's New One

The Heart of A Race Tout

Released
JULY 29, 1909

Code Word "Race Track."
Length, 1,000 feet.

Ask Anybody the Result after Running a

Selig Picture

Try One Today

Order from your nearest film exchange. They all rent Selig's Films.

THE SELIG POLYSCOPE CO.
(INC.)
45, 47, 49 Randolph Street
Chicago, Ill., U. S. A.

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
[6007-6008] Metropolitan Life Building, 1 Madison Ave., New York.

AUGUST 7, 1909
WHOLE NUMBER 172



WHAT YOU WANT

Is a Film Service in which PROMPTNESS is a factor. Variety of subjects that are UP TO DATE. Films that have quality and distinction. All of these are united in one grand and satisfying total in our PREMIER FILM SERVICE.

WILL YOU FAVOR US WITH AN INQUIRY ?

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

MR. MANAGER

LET US PROVE TO YOU that we can furnish just the right kind of

FILM SERVICE

that will bring you the business. A trial is all we ask, anyway, to convince yourself. Write for full information on OUR GUARANTEED SERVICE.

O. T. CRAWFORD FILM EXCHANGE CO.
Licensee of Motion Picture Pat. Co.
1401-1405 Locust St., St. Louis, Mo.
421 4th Ave., Louisville, Ky.

GIVE US A TRIAL!
WESTERN FILM EXCHANGE

Licensee Motion Picture Patents Company

A COMPLETE STOCK OF SUPPLIES

MILWAUKEE, Wis.
ST. LOUIS, Mo.
JOPLIN, Mo.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 32. Aug. 7, 1909. Whole No. 172.

Published by

THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half Page,	5¾ x 9	42.00
One-Third p.,	3¾ x 9	28.00
Quarter Page,	2⅞ x 9	21.00
Eighth Page,	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

LOOKING FORWARD.

Outward evidences are plenty that American motion picture makers are making a determined effort to improve character of pictures produced in this country. This is not to say that they have not been turning out better pictures during the past year than they did in years previous; the American product has been greatly improved over earlier efforts. But the new movement toward betterment contemplates something different than has been before attempted. Some idea is gained from the following announcement of the Edison Manufacturing Company:

> Believing firmly that the standard of motion pictures is daily becoming higher, we shall work in that direction. The public demands the best, and the best we mean to give. The days of cheap and vulgar melodrama and "slapstick" comedy are passing. Clean, bright comedy and strong dramatic composition are wanted and will be furnished. We cheerfully submit to the broad and intelligent censorship of the Board of Censors of New York City, and only wish its authority could be extended over the entire country. The movement begun in France, to employ well-known writers and actors, is bound to spread to this country, and we have already anticipated it. "The Prince and the Pauper," by Mark Twain, to be released August 3d, will be given with his full authority, and this is, we believe, the first time here that a writer of international fame has been so used. We have contracted with Edward W. Townsend, the author of "Chimmie Fadden," and Miss Carolyn Wells, well known as a writer of light comedies, to write exclusively for us. Other well-known names will follow. All this costs money, but we are not afraid to spend money for this purpose, believing that results will more than justify it.
>
> As to actors we have used in "The Prince and the Pauper," Miss Cecil Spooner, a very well-known actress of great charm and individuality. We hope to employ others as well known in the near future, and meantime we are building up our own force with care and discrimination. The day of extravagant gesturing has passed—that of quiet, tense action and meaning conveyed by facial expression has come. Even in minor parts none but capable actors will be employed. No favoritism will be shown, no likes and dislikes will be considered. "Can this man or woman intelligently portray this part?" This is the question and the test at the Edison studio.
>
> It is evident from the foregoing that the producer of pictures has learned that it is possible for him to portray the finer and more subtle dramatic expression; a discovery which will enable him to utilize subjects of a higher class, and, once having graduated from the school of "slapstick" and "horse-play," there is opened up to him an almost limitless field for future development.

The Edison Manufacturing Company is not alone in this forward movement. For some months there has been a noticeable effort on the part of the licensed manufacturers to give a better tone to their respective products. The Biograph Company has accomplished unusual results already. Many of its picture compositions of recent issue will compare favorably in point of action and the silent depicting of human emotions with any of the best of the "legitimate" dramatic productions. The Vitagraph Company has several notable examples of "high art" in picture making to its credit. The Selig Polyscope Company has essayed a number of most pretentious subjects. The Essanay Company announces its desire to obtain subjects of a better character, and Lubin is seeking better material; so that the movement may be termed general.

Undoubtedly this activity has been stimulated by the great success of the Pathe "films d'art," which were the first examples of the more serious dramatic effort by the picture maker. In France there is no such prejudice against the motion picture as that which exists here among playwrights and players, and the best talent has been available for the undertakings of Pathe Freres. But the dollars of the picture man are beginning to look good to American artists and it will not be long before the best of them will cease to scorn the opportunity to appear before the camera.

NOTHING NEW FROM MURDOCK.

There is nothing new from Murdock this week. The colonel is busy telling how it happened and insisting that he really means to start exchanges of his own. Of course, he is still getting those "con" letters from dissatisfied exhibitors who have been using "independent" service. His weekly letter, which should have been headed "Timely Talks on Being Trimmed," is a tale of woe.

Looking back over the campaign of the so-called "independents," more especially those located in Chicago, it must be conceeded that they handed out the finest line of "hot air" that has been turned on the picture business since it became a business. Recalling their advertisements and speeches and letters to the amusement papers, it sums up one continuous performance of misrepresentation.

Extravagant claims were made that never could be fulfilled. Promises of every sort were given to induce exhibitors to install the "independent" service; all of which were broken for the reason that they could not be carried out. Exhibitors who were misled by them now know, to their sorrow, how unreliable were the words of the men who made them.

Deception, false pretense and downright dishonesty are the several crimes alleged against the so-called "independents" by the man who was the leader of the movement—J. J. Murdock, and charged over his own signature. It is a rotten record.

We say that Murdock "was leader." The past tense is correctly used in this case, for there is no longer an "independent movement." The "independents," as a unity are broken and scattered. Murdock, the leader, has broken away and will try to conduct a little business on his own hook. He will no longer depend upon others.

Laemmle has gone into the music business. Reports from Chicago are to the effect that Bachmann is spending most of his time in an architect's office. Cline has long been deeply interested in the real estate business which takes a great deal of his time and brings him more money. Swanson is game and is still fighting against the inevitable. There is indeed but little left to the "movement."

In the East the so-called "independent" movement never took on the same aspect as that assumed by the Western promoters. The film men in New York, who were not licensed, seemed to have a better knowledge of their limitations. As a result they have not so much to regret and to live down as have Murdock and his followers.

It is a singular comment upon the judgment of Murdock that, just as he is about to establish exchanges to market his film, the Film Import & Trading Company, whose principals have been handling motion pictures for several years, should abandon all its exchanges and devote its entire energies to importing. Which is right?

Our interpretation of the action of the Film Import and Trading Company is that there are not enough exhibitors who want unlicensed film to warrant them continuing in the rental business. We believe that the facts will bear out this opinion.

THE PICTURE DRAMA.

(From Scribner's Magazine.)

The American who claims for his own a certain degree of what Boston women reverently call "culture" is allowed, all the same, to be a rather impossible person in his dramatic standards. The idea of a play as the vehicle of a "star" in an emotional or, better yet, a "character" part, is about as far as he goes in his appreciation of drama. Why, then, is the newest form dramatic art has taken left to the office boy and the cash girl and the submerged nine-tenths to enjoy? Enjoy it they, at least, do, and get better value for their money than do the patrons of real theatres. The price is 5 cents, or at most 10; there is an illustrated song or two, with a real tenor voice on the job; the president's inauguration is shown, and the ex-president's start for Africa via Hoboken or perhaps some historical scenes (with the Jamestown colony a favorite); finally, some farcical passages and a real comedy—all but the words. Hard on the eyesight, yes; and on the ears, too, when it is accompanied by the piano; but think what you are saving on your entertainment, even as compared with a place at the "polite vaudeville" theatre around the corner—to say nothing at all of anything so extravagant as attendance at the playhouse where they are giving a dramatized "best-seller!"

It is only when you tell the Prosperous Person that there are a rising 10,000 of moving picture establishments that he "takes notice"; it is the figures that talk to him. What all of us should realize is that this new department of the modern drama is—relatively—a virgin soil. Who knows what crops it may yet raise? And why assume that depravity—gross vulgarity even—is necessarily bound up in it? In France (it is in France that the evolution has gone farthest) such actors as Le Bargy and Rejane and Bernhardt are not ashamed to pose for the moving picture camera. No longer will the historian of stageland be able to write his platitude about the art of acting being the one art alone which leaves behind no trace save in its influence and in its memories! Such playwrights as the late Victorien Sardou and Capus and Lavedan have furnished scenarios for this new sort of stage.



R. A. ROWLAND, OF PITTSBURG, PA.
New Member of Executive Committee Film Service Association.

MISS SPOONER DELIGHTED.

Although there are a number of fairly well-known American actors and actresses who have posed for motion pictures, they have done so with the injunction that as little be said about it as possible. Miss Cecil Spooner, the popular comedienne, who appeared in the Edison production of Mark Twain's "The Prince and the Pauper," has not been afraid to say what she thought of the work, and permit it to be published.

"I was very much afraid when I first faced the camera," said Miss Spooner. "From what I had seen of motion pictures before, I feared it would be impossible to get much art in such tabloid plays. The story was so big, the best that was in one so necessary, it seemed hopeless. Yet now I am convinced that not only can the highest type of mimic art be successfully presented in the films, but that they are helpful to the player's fuller grasp of work. They inculcate what the American actor needs most—the art of expression and gesture. Depending upon the spoken word and inflexion of the voice so much on the stage, these necessary things are almost forgotten. The motion picture revived this in me, it has really helped me. The experience was helpful and beneficial. I was almost sorry when the three weeks needed for the rehearsals and photographic work were at an end. I believe that now that the best players on the stage are beginning to embark in this pantomimic work, the stage productions themselves will be lifted up wonderfully in their interpretation through the greater skill the motion picture work will give the actors. Not only is the motion picture field helping the theatre by making more numerous the army of playgoers, but it is helping the actors in their work."

ABOUT YOUR FILM SERVICE

List of Licensed Exchanges

With eighteen reels of the finest pictures in the world coming out each week with the regularity of clockwork, there is not much chance for the licensed exhibitor to kick about the quality of service he gets. It is only a question of how much he is willing to pay. The exhibitor who is willing to pay the price for "first-run" service can get it; or, if he is not particular and does not want to spend much money for service, every licensed exchange will accommodate him down to a certain figure below which it would not be safe, as a matter of business, for any exhibitor or exchange man to go.

Exhibitors who try to save too much on the expense of service make a serious mistake. The condition of the film has a lot to do with the kind of show you give. Poor film will not give good results, no matter how good the subject may be; so it is best not to try to use the cheapest service that can be obtained, for even with a licensed exchange, it is not likely to be as good as it ought to be. Exchange men try to keep their film in good condition and do not give out film that has reached the "junk" state; but even then, pictures that have been in use for sometime are apt to show the effects of wear and tear, and are quickly recognized as being "old" by experienced audiences.

The Film Index is not going to quote a schedule of prices for service. It would be impossible to formulate a schedule that would apply to every section of the country. There are sections where it is possible to charge and obtain a rate that would look extravagant anywhere else. Then, again, trade conditions in other sections have forced the rates down lower that they ought to be. The Film Service Association tried to enforce a uniform schedule for the entire country and failed signally. It is doubtful if the question will ever be settled to the satisfaction of everyone. But the man who knows best what he can afford to pay is the exhibitor and the best rule for him to pursue is to pay as much as his business will stand, because the better the show the bigger will be the receipts in the long run.

It is a good rule to buy the best always. That rule will apply to film service as well as to the selection of a suit of clothes. Good clothes will wear longer than poor clothes. The picture theatre manager who gives good pictures will find that his reputation and that of his house will be better and stronger with his patrons than will be the reputation of the house where "junk service" is the rule, and he will be in business long after the "junkman" has closed.

As a general proposition it is cheaper to pay $100 per week for service that it is to pay but $50. You will attract a better class of patrons and more of them, and possibly be able to charge 10c, where you would draw fewer patrons at 5c with the $50 service.

The way to figure the cost of service is not to calculate what you have to spend for it, but to estimate how much it will get for you. Cheap service leaves you nothing to talk about, but it speaks only too loudly for itself.

Good service gives you something to talk about and helps you do the talking. There's the difference in a nutshell.

It takes 1,000 admissions at 10c to pay for the hundred-dollar service, and you may have to hustle to get the first thousand; but the service will hold them for you while you are going after the second thousand.

A cheap service at half the price, for which you charge but 5c, will require 1,000 admissions to cover. You may get the first thousand a little easier because there are more nickels than dimes in circulation; but the cheap service will not hold them and you will have to hustle harder than ever to get the next thousand; you'll break your neck getting the third, and break your bank-roll if you stick to the game long enough.

So, instead of trying to see how far down you can screw your service cost, just try screwing it up to the highest point possible in keeping with your business opportunities, leaving always a fair margin of profit for yourself. Don't try to take all out and put nothing in.

Another good policy to pursue is to stick to one exchange so long as they give you a fair business deal. That does not mean that you should stand for a "booking clerk's" graft or any other dishonest deal that may be handed to you by some crook who happens to be working for the firm; but as long as you get what you think you ought to have, or as near to that as can reasonably be expected, stick. The old customer who knows the ways of the firm will get along better than the fellow who shops around.

Don't leave it all to the exchange man, either. The Film Index keeps you posted regarding the subjects issued by the licensed manufacturers. Study them carefully and try to suit your audiences. Especially valuable will you find the list of the last four weeks licensed productions of page 15 of this issue. Look it over every week and try to get what you want. When the exchange man learns that you have some notion of making out a good programme he will prepare for you and try to give you what you want. Of course, this is based upon the supposition that you are paying a fair price for your service and one that entitles you to have something to say in the selection of your pictures.

If you will study your audiences you will soon discover the class of pictures that will please them most. It is also a good plan to note about how frequently individual patrons attend your house. This will help you to decide whether you ought to change your programme two or three times a week. It is not likely that you will have the same people in your house oftener than twice in the same week. There are a few exceptions; those who come every night and more who come every other night; but these taken together do not form a very considerable proportion of the total. One thing is certain you will not have to make daily changes. Every other day ought to be the limit.

The opinion has been frequently expressed that if there were fewer changes there would be better service. It is a matter that the exhibitor might give some thought. The right solution would save him some money and not hurt his service.

A word about the exchanges. Not since the picture business began to require exchange men has there been in that line a more reputable set of business men than are in charge of the licensed exchanges to-day. You don't hear them saying much about their affairs; many of them never advertise in the trade papers. None of them indulge in extravagant statements about their ability to give the exhibitor something for nothing, or promise him things that they cannot deliver. There is no word of deception or false pretense printed in their advertisements. Neither do they devote valuable space to inferences that they are the only honest exchange men on earth, and that all others are robbers. As a whole, the licensed exchange men really constitute a roll of honor, and for the information of all exhibitors The Film Index publishes the list in full. Not that you do not know them all, but "lest you forget" some of them.

Birmingham Film Supply Company, 2008½ Third avenue, Birmingham, Ala.

Theatre Film Supply Company, 2104 First avenue, Birmingham, Ala.

Mitchell Film Exchange, 120½ Main street, Little Rock, Ark.

Clune Film Exchange, 727 South Main street, Los Angeles, Cal.

Kay-Tee Film Exchange, 224 Pacific Electric Bldg., Los Angeles, Cal.

Talley's Film Exchange, 554 South Broadway, Los Angeles, Cal.

Miles Bros., Inc., 790 Turk street, San Francisco, Cal.

Novelty Moving Picture Company, 418 Turk street, San Francisco, Cal.

Theatre Film Service Company, 76 Second street, San Francisco, Cal.

Turner & Dahnken, 136 Eddy street, San Francisco, Cal.

Colorado Film Exchange Company, 320 Charles Bldg., Denver, Colo.

Denver Film Exchange, 713 Lincoln Bldg., Denver, Colo.

Kleine Optical Company, 302 Boston Bldg., Denver, Colo.

American Film Service, 186 Madison street, Chicago.

Calumet Film Exchange, Masonic Temple, Chicago.

H. & H. Company, Monadnock Bldg., Chicago.

Kleine Optical Company, 52 State street, Chicago.

George K. Spoor & Co., 62 North Clark street, Chicago.

Standard Film Exchange, 79 Dearborn street, Chicago.

Theatre Film Service, 85 Dearborn street, Chicago.

H. Lieber Company, 24 West Washington street, Indianapolis, Ind.

Iowa Film Service, 229 Commercial Bldg., Des Moines, Ia.

Pittsburg Calcium Light & Film Company, 421 Walnut street, Des Moines, Ia.

O. T. Crawford Film Exchange Company, Hopkins Theatre, Louisville, Ky.

Imported Film & Supply Company, 708 Union street, New Orleans, La.

Miles Bros., 112 East Baltimore street, Baltimore.

Pearce & Scheck, 223 North Calvert street, Baltimore, Md.

Howard Moving Picture Company, 564 Washington street, Boston, Mass.

Kleine Optical Company, 657 Washington street, Boston, Mass.

Miles Bros., Inc., Washington and Dover streets, Boston, Mass.

National Film Company, 71 Griswold street, Detroit, Mich.

Vaudette Film Exchange Company, 103 Monroe street, Grand Rapids, Mich.

Twin City Calcium Light & Stereopticon Company, 709 Hennepin avenue, Minneapolis, Minn.

Western Film Exchange, 201 Miner's Bank Bldg., Joplin, Mo.

Yale Film Renting Company, 622 Main street, Kansas City, Mo.

O. T. Crawford Film Exchange Company, Gayety Theatre Bldg., St. Louis, Mo.

Western Film Exchange, 949 Century Bldg., St. Louis, Mo.

Montana Film Exchange, 41 North Main street, Butte, Mont.

Pittsburg Calcium Light & Film Company, 1318 Farnam street, Omaha, Neb.

Buffalo Film Exchange, 272 Washington street, Buffalo, N. Y.

Actograph Company, 50 Union square, New York.

American Vitagraph Company, 116 Nassau street, New York.

Greater New York Film Rental, 116 E. Fourteenth street, New York.

Imperial Film Exchange, 44 West Twenty-eighth street, New York.

Kleine Optical Company, 19 East Twenty-first street, New York.

Miles Bros., Inc., 259 Sixth avenue, New York.

People's Film Exchange, 126 University place, New York.

P. L. Waters, 41 East Twenty-first street, New York.

Alfred Weiss Film Exchange, 219 Sixth avenue, New York.

Pittsburg Calcium Light & Film Company, 501-503 Central Bldg., Rochester, N. Y.

Moving Picture Service Company, of Syracuse, 427 South Salina street, Syracuse, N. Y.

Actograph Company, 22 Third street, Troy, N. Y.

Imperial Film Exchange, 299 River street, Troy, N. Y.

Theatre Film Supply Company, 202 South Tryon street, Charlotte, N. C.

Lubin Film Service, 140 West Fifth street, Cincinnati, O.

Pittsburg Calcium Light & Film Company, 132 East Fourth street, Cincinnati, O.

Southern Film Exchange, 148 West Fifth street, Cincinnati, O.

Lake Shore Film & Supply Company, 314 Superior avenue, N. E., Cleveland, O.

United Film Exchange, 414 Superior avenue, N. W., Cleveland, O.

Ohio Film Service, 20 East Broad street, Columbus, O.

Kent Film Service, 218 Nicholas Bldg., Toledo, O.

Superior Film Supply Company, 325 Huron street, Toledo, O.

Monarch Film Exchange, 11 North Robinson street, Oklahoma City, Okla.

Edison Display Company, 165½ Fourth street, Portland, Ore.

Morton Film Exchange, 107 Sixth street, Portland, Ore.

C. A. Calehuff, Fourth and Green streets, Philadelphia, Pa.

Electric Theatre Supply Company, 47 North Tenth street, Philadelphia, Pa.

Lubin Film Service, 21 South Eighth street, Philadelphia, Pa.

Swaab Film Service, 338 Spruce street, Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Duquesne Amusement Supply Company, Bakewell Bldg., Pittsburg, Pa.

Pennsylvania Film Exchange, 403 Lewis Bldg., Pittsburg, Pa.

Pittsburg Calcium Light & Film Company, 121 Fourth avenue, Pittsburg, Pa.

Pittsburg Calcium Light & Film Company, 108 South Main street, Wilkes-Barre, Pa.

Mitchell Film Exchange, Memphis, Tenn.

Alamo Film Exchange, 405 Main street, Dallas, Tex.

J. D. Wheelan, 339 Main street, Dallas, Tex.

Alamo Film Exchange, 509 Travis street, Houston, Tex.

Progressive Motion Picture Company, 408 Eccles Bldg., Ogden, Utah.

Trent & Wilson, 63 East Third street, Salt Lake City, Utah.

Lubin Film Service, Paul-Gale Greenwood Bldg., Norfolk, Va.

Spokane Film Exchange, Pantages Theatre Bldg., Spokane, Wash.

Edison Display Company, 221 Madison street, Seattle, Wash.

Morton Film Exchange, 211 Shaffer Bldg., Seattle, Wash

Imperial Film Exchange, 434 Ninth street, N. W., Washington, D. C.

Western Film Exchange, 307 Grand avenue, Milwaukee, Wis.

ARE YOU READY FOR NEXT SEASON?

The coming amusement season will open about September 1. It will be in full blast by September 15. Before that opening every exhibitor should be able to give a satisfactory answer to the question. Are you ready for next season?

Probably everyone who reads this will say to himself "I'm ready, let 'er come." But suppose we go over the situation with you; its just possible that there may be a few things that you did not think of, or did not think important.

In the first place, have you had your house thoroughly renovated and redecorated. This is important; a public place like a theatre, which is frequented by a variety of human beings as continuously as is the case with a picture theatre, should be completely overhauled at least once a year. July and August are the best months in which to do that job. If you did not do it in July you have yet the month of August. Close your doors to the public; take up every seat; scrub the floors; clean and revarnish the seats; repaper or repaint the walls and ceiling. This will make the house sweet and clean, and prevent the spread of disease.

There's your lobby or "front." You know the up-to-date adage about "making a good front"? It applies to a picture theatre, for the house that has a good "front" is the one that will get the business —if it makes good inside. But, nevertheless, the front is an important factor in the success of any house. So, have the "front" redecorated—rebuild it if you can; but, at least repaint it.

Then there's your wiring. It's a good idea to have that overhauled, especially if your house has been closed for the summer months. So many things happen from defective wiring. Down in Atlanta, Ga., the other day, the city electrician got after the picture men and several of them paid fines before he got through with them. Better get the city electrician to come and tell you how your wiring should be done to be right, and then fix it the way he tells you. This is a precautionary plan that will save you a lot of trouble and some money another day. It will forestall one of those newspaper crusades when the daily papers of your town will write you up as running a fire-trap. That will not make you feel a bit pleasant, especially when the receipts begin to fall off.

Better look over your wires?

Then there is the question of ventilation with a lot of enthusiastic women and children very little thought is given to the air they breathe. As long as they are too deeply interested in the pictures to kick about the bad air in your house, you will get by. But if some member of the Board of Health, or a member of the Society for Preventing Something, should drop in on you and find the atmosphere hot and stifling and malodorous, and find no reasonable system of ventilation, that member will make himself a committee of one to start something that will not be pleasant for you and the rest of the picture theatre managers of your town. You can prevent anything like that happening by putting in a ventilating fan. Not those little ones that mix up the air inside the house, but a big one set in the wall of the building that will draw out all the bad air, and let the pure air in.

Look up this ventilating question before the rush commences.

Then there is the question of lighting your theatre. There are many reasons why your house should not be pitch dark while the pictures are running. The principal one is that women and children are easily frightened in the dark. A "spurttering" carbon in the projecting machine might cause a stampede and then next morning you would read a vivid story under a "scare" head about a "Panic in a Picture Theatre," and you would get a lot of advertising that you would be willing to pay $1 per line to suppress. Another reason is that a "dark house" is not necessary. There are lots of picture theatres in which you can read a newspaper at anytime; where the faces and actions of any one in the audience are plainly visible. This is conducive to good order as well as the safety of your patrons and you should not overlook those considerations. The use of shades on your lamps to keep the rays of light off the screen and out of the eyes of the audience does the trick; its very simple and inexpensive. Try it.

Is your theatre well supplied with exits? There should be as many ways of getting out of your house in an emergency as the capacity requires. Fix it yourself before some busybody gets on the job and closes your house, or gets a law passed, as they did in Pennsylvania, which will put you temporarily out of business.

Other little improvements will suggest themselves to you as you are making the few suggested here, and when you have them all made you will be able to say to the public: "My theatre is up to date; every improvement for your comfort and safety is there. Come and bring your children without fear."

Do all these things and you will be able to defy the "muckrakers" and the "crusaders."

VISITING HEADQUARTERS.

Ronald A. Reader, the Paris representative of the Vitagraph Company, accompanied by Mrs. Reader, arrived in New York last week for a few weeks' visit among old friends in Brooklyn, their former home. Mr. Reader reports a good demand for Vita-

BUFFALO EXHIBITORS WIN TO DATE.

Up to this date the motion picture theatre men of Buffalo, N. Y., seem to have the best of the argument regarding Sunday shows, which has been on between them and the city authorities for the past two months. The last act opened with an injunction issued by Justice White ordering the police department not to molest the picture men on Sunday. Then the city attorney secured an order from Justice Hooker which was intended to set aside the injunction granted by Justice White until the case could be carried to the Appellate Division. This order Justice White decided was of no effect and promptly vacated it, which left his injunction against the police in force.

Regarding the injunction Police Superintendent Regan of Buffalo, has said that it would be respected by his department. As the appeal from the decision of Justice White cannot be heard until September, and possibly not until November, the Buffalo exhibitors will have a respite from police interference until that time.

The case was brought into court by the United Vaudeville Company, which operates three theatres, but it is understood that all Buffalo picture houses will be given the benefit of the decision.

Regarding the situation the Buffalo Enquirer comments upon the favorable position gained by the picture men as follows:

"Securing a justice who would view the matter of Sunday opening in the light that they saw was a great stroke of fortune for the moving picture interests. They, of course, did not anticipate Justice White's action, but bringing the matter to a crisis at a time inopportune for the city and then securing a favorable decision was the crowning accomplishment of a fond hope. Thus, they now have an opportunity to create almost unconsciously public sentiment that will sustain their position when the matter is again brought to the attention of the courts on an appeal by the corporation counsel. To be able to operate for nearly two months on Sundays will give the moving picture proprietors a chance to sound the sentiment of the people, and to display such pictures as will appeal to the popular taste on this day, and then be able to produce papers that will substantiate their position that the operation of these institutions on the Sabbath is not in violation of the sanctity of the day, nor in any way objectionable and opposed to the religious day or proper observance by worshippers.

CLOSED AT NEW ROCHELLE.

The action of the police of New Rochelle, N. Y., in closing the house of the Loew Amusement Company on June 27, came up for a hearing before Justice Morchauser at Poukhkeepsie, N. Y., on July 26, on a motion by the plaintiff company to have a temporary injunction secured against the police, made permanent. The motion was denied with the opinion that, as the plaintiff had not secured a license from the village of New Rochelle, in compliance with the ordinance governing such shows, it was not entitled to the relief asked.

WANT TO OPEN SUNDAYS.

Dayton (Ohio) exhibitors are making a determined effort to obtain permission to operate their picture theatres on Sunday. To this end they have formed an organization among themselves called the "Gem City Motion Picture Show Proprietors and Managers' Mutual Association," with Benjamin Wheeler as president; Clem Kerr, secretary, and Clem B. Tyler, treasurer. The plan of the association is outlined in the following resolutions, adopted at the meeting held July 22:

"Whereas, We, the undersigned proprietors and managers of the several moving picture theatres of the city of Dayton, State of Ohio, have this twenty-second day of July, in a meeting assembled, agreed to the following:

"To co-operate for the opening of our several motion picture shows in the city of Dayton on Sundays.

"That we have drawn up a series of arguments suitable for the same.

"That we will present such arguments to the several councilmen and his honor, the mayor, or mayor-elect, for support and passage.

"That we, the several picture owners and managers, agree to run and exhibit none but the highest class pastoral, scenic, travel and comedy pictures on Sunday.

"That we, the several picture show owners and managers, agree to create a censorship board of our members to see that none but elevating and entertaining pictures will be shown at every performance.

"That we, the several picture show owners and managers, will co-operate with the president and superintendent of the public schools to exhibit once a week at the high school or other schools, a historical or other such suitable motion picture for the educational betterment of the city, without any cost whatsoever to the school board.

"That we agree at all times to secure high-class pastoral and religious films and will exhibit same to the Ministerial Association. If same meets with their approval, we will arrange to have them exhibit one day a week in our shows.

"That we appoint a committee to call upon his honor, the mayor, to ascertain his position in the matter, and if possible, show cause why these shows

"Be it further resolved, That the meetings of this association be held every Thursday afternoon and from time to time arrange and promote the betterment of the motion picture business in the city of Dayton."

The following committees were appointed:

Censorship Committee—C. B. Mohler, chairman; W. Rayner, R. E. Alexander, J. D. Snell and P. S. Royberg.

Committee on By-Laws—Clyde Kerr, Benjamin Wheeler and R. E. Alexander.

Committee on School and Educational Films—Clem Kerr, Benjamin Wheeler and O. Miller.

Committee for Drafting Arguments—Walter Culp, George Mahler, L. J. Bickler and W. B. Clark, the latter being attorney from Cleveland and Columbus, respectively.

NATIONAL ORGANIZATION CHARTERED.

A charter has been granted an organization of motion picture exhibitors under the title of "The National Motion Picture Exhibitors' Association," incorporated under the laws of the State of New York. The incorporators are W. M. McKenzie, Louis Maas, A. D. Jacobs, F. P. McCutcheon, O. I. Lamberger and C. K. Kreinwald.

Differences between the members of the New York Exhibitors' Association which resulted in the deflection of one faction is said to have led to the formation of the new organization.

PENNSYLVANIA EXHIBITORS ORGANIZE.

George Bennethum, of Reading, President. Another Meeting on August 11.

In response to the call for a meeting of Motion Picture Exhibitors of the State of Pennsylvania at Odd Fellows' Temple, July 28, a fairly large number of exhibitors from various parts of the state were present at the appointed time and place. The meeting was called to order by the temporary chairman Charles Segal, and the minutes of the preliminary meeting were read by Secretary Otto Miller.

Permanent officers were then elected as follows:

President—George Bennethun, 645 Penn Street, Reading, Pa.

Treasurer—Charles Segal, 608 South Street, Philadelphia.

Secretary—Otto Miller, 3954 Market Street, Philadelphia.

On motion the initiation fee was fixed at $10 and the dues at fifty cents per week.

It was also resolved that representatives of exchanges might become members of the Motion Picture Exhibitors' Association, but should not hold office.

President Bennethum addressed the meeting on the importance of the organization and the necessity of making it strong and influential, so that its power might be felt when laws, injurious to the business, were proposed. He called attention to the small initiation fee which could not prevent any exhibitor from joining, and said that even the smallest business could afford at least $10 for protection.

Other members took part in the discussion of various subjects and it was finally decided to call another meeting to be held at the same place on August 11. All exhibitors in the state will be notified and urged to attend. The meeting then adjourned.

NEW EDISON CIRCULAR.

The Kinetogram is the title of an ornate eight-page booklet which has been started by the Edison Manufacturing Company to give wider publicity to its motion pictures. The principal contents consists of descriptions of Edison pictures, including two weeks' issues, which are supplemented by some other interesting information about the work in hand and in view at the Edison Studios. It is a neat addition to the motion picture publicity program and will appear fortnightly for free distribution among exchanges and exhibitors.

EXAMINATION OF OPERATORS.

Owing to the careless handling of picture machines and bad wiring in the picture theatres of Atlanta, Ga., operators holding positions in that city will be required to pass an examination and prove their ability hereafter. Our correspondent advises us that the first examination will take place August 1, and that there is likely to be a few openings in Atlanta for competent operators.

INCORPORATIONS.

The Western Multiscope Company, Salt Lake City, Utah. Capital, $20,000. Sig Simon, president; Walter Parkes, vice-president; Louis Marcus, secretary and treasurer; J. W. Jensen and John Luginduehl, directors. To manufacture motion pictures.

Automatic Picture Machine Company, New York. Capital, $50,000. Incorporators, John L. Phillips, Samuel H. Weill and Joseph Weill.

EXCHANGE MEN TO PLAY BALL.

The baseball cranks of the Vitagraph and Kinetograph exchanges of New York, will meet in desperate contest for the Motion Picture championship at the ball field, corner of East 161st Street and Jerome Avenue, Bronx, Sunday morning, Aug. 1. J. Unger is captain of the Kinetograph team, and E. G. Hedden, chief rooter for the Brooklyn league team, will captain the Vitagraph team. A

Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"THE MENDED LUTE."—A Stirring Romance of the Dakotas.—Moving picture stories based on the life and customs of the American aboriginals have ever been attractive, and we conscientiously doubt if there has ever been a more intensely interesting subject presented than this biograph production which, indeed, is a masterpiece. Much thought and time were given the many details, and we may claim that as to costumes, manners, and modes of living, it is more than reasonably accurate, these details having been supervised by an expert in the matter. The Dakotas or Sioux Indians, when first visited by Jean Duluth in 1680, who claimed their country for the French, inhabited what is now North Minnesota, but were driven during subsequent Indian wars as far South as the present Sioux City, when in the war of 1812, they were allies of Britain. The incidents of our story are laid in the neighborhood of Spirit Lake, Iowa, just previous to the outbreak, the first of which occurred in 1854, when Lieut. Grattan and his force were killed, the failure of the government to meet stipulations in land purchases being the cause. Owing to their roving, migratory nature, they were tent or tepee dwellers, expert horsement and canoeists. Despite general impression, they are highly emotional and poetic; yet with superlative power of dissembling, and the quaint love scenes herein depicted are unique in the extreme. Pretty little Rising Moon, the daughter of Chief Great Elk Horn, is wooed by Little Bear, and we meet them first at the foot of Snake Falls, where they plight their troth to the music of the rumbling waters. Little Bear's worldly possessions are slim, and Great Elk Horn rejects his meager offerings in favor of Standing Rock's rich gifts, and so Rising Moon is taken away by him to his wigwam, where she is left while her husband that is to be goes hunting. Taking advantage of his absence she steals away to the forlorn heart of her own choice, Little Bear, before it is too late. Standing Rock returning and finding her gone at once surmises the truth, and gathering his companions together, starts in pursuit. Little Bear and Rising Moon hearing their approach endeavor to make their escape. Pushing their way toward the river bank, with Standing Rock and his braves following, they leap into a canoe and are seen dashing along in the swift current of the mountain stream, which is in places the most dangerous of rapids. The feat seems ominous, but is safely accomplished, and was worthy of a better fate than capture, which they were later. Death of both is the reward, and they are bound together to this end. The ire of Standing Rock demanded more than mere death, so he proceeds to taunt and torture his rival. This is received with such stoicism by Little Bear, that Standing Rock is amazed to the point of admiration for the brave fortitude, and not ouly cuts the cords that binds him, but bestows upon him the Eagle Feather, the highest honored gift to the brave, and bids he and Rising Moon to go and may they be happy. The subject as a whole is a combination of poetical romance and dramatic intensity, the canoe chases being the most picturesque and thrilling ever shown.

"A STRANGE MEETING."—The Most Powerful Sermon ever Depicted.—"Rebuke me not in Thy Wrath, O Lord; neither chasten me in Thy hot displeasure, For thine arrows stick fast in me, and Thy hands presseth me sore."—Psalm 38-i, ii. How often we hear some poor unfortunate crying out this penitential appeal, and how efficacious it is, for there is always the light that shineth in the darkness. Always is the beacon of righteousness shining to guide the weary wayfarers, and at least once in a lifetime it flashes with alluring brilliancy. This occasion occurs at the opening of our story for the heroine, Mary Rollins. In a Bowery dance hall we find her associated with those poor souls who walk in the Valley of the Shadow of Death. One of their number is a youth whose mother appears and tries to get him away from the place, but appeals are in vain and she goes to the little mission, where she finds Rev. John Stanton, the pastor, who is the good shepherd willing to seek the lost one. Stanton's entrance in the dance hall occasions vile derision from the mob, and, indeed, they would have assaulted him, had he not cowed them by an exhibition of his forced aggressiveness. Here he meets Mary, through whose glance he sees a pure soul which is being forced into the quagmire of crime by conditions. Before leaving with the boy, Stanton hands around cards on which is printed Psalm 23. These lines impress her so deeply that she is drawn to the little mission to hear the words of encouragement preached by the kindly spirited Mr. Stanton. How strongly do the words of holy writ "Let them be ashamed who transgress without cause" appeal to her when she arrives at her home to find herself compelled to join her father and brother in burglary. The injunction "Thou Shalt Not Steal" never seemed so terrible as now. However, she must bow to the inevitable and go. By singular coincidence the place selected are the apartments of Rev. Mr. Stanton. Mary and her brother are in the room when surprised by the minister, who was at first inclined to hand them over to the police, but that something good in her sad face made him desist, and he allows them to go. Mary had secured the minister's watch and chain, with which she retraces her steps and returns. Mr. Stanton takes this opportunity to plead with her to give up her present life and go the better way, and, although she breathes the prayer "Show me Thy ways, O Lord; teach me Thy paths," she feels how weak she is, but the good man encourages her by telling her of the omnipotence of God's grace, so she fights on, and we finally find her in the little chapel, her arms stretched forth and face upturned with the promise "I will dwell in the House of the Lord forever," thus ending one of the most beautiful picture subjects ever produced.

ESSANAY MFG. CO.

"MUCH ADO ABOUT NOTHING."—To our friend, William Shakespeare, we owe apologies only for the title of this amusing little skit, and great humorist that he was, we do not think he could have developed a funnier situation than is in this story.

Strange things happen in the course of marital bliss and it is not infrequent that the merest trifles cause the most turmoil. Our friend, Jones, loves his wife and carries her photograph in his overcoat pocket. In leaving a restuarant one evening, he accidentally exchanges overcoats with a gentleman who occupied the next table. The coats being identical in style, are easily exchanged without the owner's knowledge.

When Jones arrives home that evening, wifey goes through his pockets and brings out the photograph. But to her horror it is not her photograph, but that of another woman. A similar discovery is made by the other man's wife.

Some interesting things happen when Mrs. Jones starts out to find the hussey, whose likeness her husband carries, and when they finally meet there is such a stormy scene, that a policeman ,who luckily hoves in sight, separates them and takes them to the police station.

The husbands of the jealous wives are now sent for and the discovery of the exchange of the overcoats is made. All ends happily and the Jones' and Browns' become fast friends.

This is a good story, overflowing with comical situations and will delight your audience.

"THE MUSTARD PLASTER."—In this picture a man with a cold, an advising friend and two mustard plasters are the principal actors. Of course, the star of the comedy is the mustard plasters.

A man suffering from a severe cold is advised by a well-meaning friend to place mustard plasters on his chesk and back, which will, his friend tells him, quickly relieve him of his cold.

The mustard plasters are purchased, and the man proceeds to do as the directions state, but he did not bargain for the hot time he was going to have. As luck would have it he picked out a very hot one, and it immediately begins to have its effect.

He throws himself in front of the fire hose; he tries to cool off on the back of a sprinkling wagon. Nothing relieves him until finally he spots a cold-storage warehouse, rushes in and goes into one of the refrigerators, and while he is freezing to death, two workmen rush in and relieve him of the mustard plaster. He then swears that he would much rather have a cold than mustard plasters on his back and chest.

EDISON MFG. CO.

"THE PRINCE AND THE PAUPER."—In the limited space at our disposal it is impossible to give an adequate description of the various qualities which make this film one of the most notable and remarkable that has ever been offered. Only the salient facts can be presented and these in the briefest form.

The story embodied in the production is from the pen of one of the most celebrated American writers and is one which has had universal renown and popularity.

It has been translated into nineteen different languages and over a million copies of it in book form have been sold since the day it was first published.

To secure the right to use "The Prince and the Pauper" was a task of no mean magnitude, and many of those who were cognizant of the plan freely predicted its failure.

Once he understood the large audience the film production would reach and the great good the splendid story would accomplish in this way, Mark Twain entered heartily into the plan and gave every assistance possible to help it to a successful conclusion.

Having attained what was believed to be the impossible, therefore, the Edison Company set about fulfilling Mark Twain's stipulation that the production should be of the highest artistic character.

The story was rendered into a beautiful and concise silent drama and the plot was established with the utmost clarity in every scene.

The cast was selected with painstaking care and no part, however small, was entrusted to any but the best players.

Miss Cecil Spooner was engaged for the dual role of the Prince of Wales and Tom Canty, the pauper boy, and her support included twenty-two well-known actors, while in a number of scenes sixty-three additional persons were employed.

Many different sets of scenery were used and each set was perfect, historically and architecturally, down to the minutest detail. That depicting the thoroughfare on the London Bridge was ninety-seven feet deep, the largest and most massive setting ever built for motion picture purposes.

The costumes, properties, armor and trappings were also carefully selected for historical accuracy, beauty and impressiveness.

Apart from the interest of the story and the quality of the acting, the film is a splendid lesson in the customs, manners and appearance of old London, not only in court circles, but in the lower strata of society as well.

The story that inspired this production is so well known as to require but a brief description.

It is founded upon the remarkable resemblance that existed between the youthful Prince of Wales and a beggar boy, their accidental meeting and the extraordinary complications that followed.

Its credibility is the subject of the following introductory passage by the author:

"I will set down a tale as it was told to me by one who had it of his father, which latter had it of his father, this last having in like manner had it of his father—and so on, back and still back, three hundred years and more, the fathers transmitting it to the sons and so preserving it.

"It may be history, it may be only a legend, a tradition. It may have happened, it may not have happened; but it could have happened.

"It may be that the wise and the learned believed it in the old days; it may be that only the unlearned and the simple loved it and credited it."

It was with these simple words that Mark Twain introduced his story of "The Prince and the Pauper" when he presented it to the world. Clear and plain, without rhetorical flourish, they create an interest that no amount of bombastical utterance ever could.

They arouse curosity because they suggest mystery, and mankind ever loved the mysterious.

Was it truth or fiction? Was Edward the kindly monarch when he sat on the throne for a brief and well loved reign because he had suffered for a period when as Prince of Wales fate had cast his lot with the masses? None can answer that question, none can answer the first.

"It may have happened. It could have happened." There Mark Twain speaks the truth.

And that such a strange experience could have befallen the Prince of Wales is one of the vital elements of the fascination in which we are lost as the story is unfolded by the film.

Wrestling with problems affecting history is not for us, however; ours it is to briefly narrate the story.

Tom Canty, an intelligent and partly educated pauper boy, a beggar, the son of a ruffianly father, bore the strongest resemblance to the Prince of Wales.

One day Tom wandered near the palace gates. Too near, thought the guard on duty, for he cuffed him away, and Tom cried aloud under the sting of his blows.

Edward, the prince, was in the palace grounds near the gate, and, hearing the outcries, made inquiry as to the cause. A courtier brought the answer.

Edward had a gentle heart. There was misery in the cries of the lad outside. He ordered him brought within to console him. The prince's word was law. The pauper boy was brought before him.

Never having conversed with a boy of the streets before, Edward retired with him to a secluded room and there both noticed the resemblance between them through an accidental joint glance in a mirror.

The thing suggested the boyish prank that they change clothes for the moment. No sooner said than done. Tom pranced about in the prince's royal raiment and truly royal he looked, while the prince masqueraded as the pauper boy and looked Tom Canty to the life.

At this moment Tom spoke of the unnecessary brutality of the guard. In a flash, forgetting his attire, the prince was off to chastise the guard. Alone and with one whom he thought the pauper boy, the guard was not gentle. He pitched the prince in beggar's rags into the street.

Wildly the prince proclaimed himself, but a jeering crowd drove him away. Before he could return he encountered the elder Canty and was hauled off, despite his protests, to their hovel. Here he was beaten because he had begged no money, and later was dragged off to join a band of roving rogues.

From these he was rescued by a poor knight, Miles Herndon, and the two became fast friends, though the knight laughed at the supposed beggar's pretentions to royalty.

Meanwhile Tom had been having many strange adventures at the palace where he was supposed to be the prince. His singular conduct caused an impression among the courtiers that he was demented.

King Henry VIII, Edward's father, died at this

juncture, and here truly was a fateful circumstance; for the pauper boy was hailed king of England, and though in agony of mind over it, was about to be crowned.

The ceremony was in actual occurrence in Westminster Abbey when the prince succeeded in gaining admittance. Loudly he proclaimed himself and would have been struck down by the soldiery as a traitor had it not been for Tom himself.

He was the first to acknowledge his rightful king, and it was through his aid that Edward was enabled to step to the throne and receive the crown that in a few moments more would have been placed on the pauper boy's head.

It is a splendid story, one told with all the grace and charm peculiar to Mark Twain's inimitable pen and all of these qualities have been perfectly retained in the pictorial presentation.

It is one of the most beautifully executed films that has ever been produced. Not an atom of the story has been lost in the new medium employed for its telling.

Clearly and concisely it is unfolded, superbly acted and embellished with the best art of the scene painter and costumer. Its interpretation is perfect.

"LOCHINVAR."—Sir Walter Raleigh's romantic story of the love that laughed at more than locksmiths, and to which even castle walls and haughty fathers were no bar, is told by the Edison Company with a wealth of scenic vesture and old Scottish atmosphere that brings out all its picturesque details.

We see young Lochinvar, who "rode out of the West," sending one of his retainers, disguised as a peddler, to the fair Ellen, who, much against her will, has been betrothed to Douglas.

The retainer brings her a message of hope; yet the eve of her forced marriage arrives and no Lochinvar. But as the marriage festivities are in progress our hero appears before the castle walls and asks permission to congratulate Douglas.

After being disarmed he is admitted, and then during the one and last dance which he is permitted to have with Ellen, he suddenly seizes a sword from the wall, takes her in his arms, and before any one can stop him, breaks one of the high windows and carries her down the castle wall.

His swift horse is waiting for him below, and with Ellen in his arms he dashes off, hotly pursued by her father, Douglas and a castle guard.

Because his horse is the best in the land, the lovers succeed in reaching the monastery so far ahead of their pursuers that when the latter arrive the ceremony has been performed and their pursuit is in vain.

The presentation of this story is full of vitality, life and good red blood, and one's heart must beat faster when watching its unfolding and its happy termination at the altar.

"THE TOBACCO EDICT."—Old New York, 1648. In the early days of New York, when this whole district was known as New Netherlands, an early governor, familiarly known as "William the Testy," issued an edict against the smoking of tobacco. The story of the effect this edict had on the burghers of the town is shown in Boughton's famous painting, but the real reason for the governor's issuing the edict has never been made known until now. The rebellion of the burghers against the edict and their coming in a formal body to smoke out the governor on his own doorstep is, in the Edison picture, supplemented by the story, understandable to every smoking man, of why the governor sent out this unusual proclamation.

Old Dutch New York, with its quaint houses, costumes and characters, is reproduced here with human and comic touches that will appeal to any audience.

"APPRENTICE BOYS AT NEWPORT NAVAL TRAINING STATION."—Short of an actual engagement at sea nothing in naval tactics presents a picture of such brisk action, picturesque effect and stirring qualities as a large landing party crashing through the surf in long boats, the men leaping and dashing through the water and then surging forward in a thin wicked line of attack on a semi-concealed enemy.

It is a thing full of fire, vim and dash, and it was the Goddess of Chance, smiling in one of her happier moods, that enabled the Edison Company to secure a picture of such an occurrence during the naval apprentice maneuvers at the Newport training station.

Nearly three hundred apprentices participated in this particular piece of "small boat" practice, which was carried out to the point of showing the men entrenched, firing and then advancing in heavy skirmish order.

It is a decidedly unusual scene, revealing the method of landing and of how our sea dogs conduct themselves when ordered ashore to fight as infantry.

Another interesting feature of the maneuvers was the "setting up" drill, executed by a full battalion of sailors, and a reproduction of this in pictures has been placed on the same reel with that showing the landing party and shore skirmish line.

There is a certain fascination in watching three hundred or more men performing their movements in perfect unison that baffles description. Mere words could never convey an adequate idea of the charm of this picture.

It may be entertaining to know, in passing, that the "setting up" drill was performed in the open when the temperature stood somewhere around zero and the band accompanied the exercises by playing "In the Good Old Summer Time" in slow measure. Certainly a cheerful air for a cold day.

GAUMONT

(GEO. KLEINE)

"THE SENTINEL ON DUTY."—France is in a state of war. Volunteers are needed. Ardent young patriots flock to the recruiting stations to offer themselves to their motherland. Among them, more eager and ardent than any, is young Pier e Dupin, whose father, as a youth, had fought in many battles for the tri-colored banner.

Upon donning his uniform, Pierre goes to bid farewell to his parents. He presents a fine appearance. They are proud of him, but his mother is filled with gloomy forebodings regarding his safety. Pierre tries to cheer her up, but with little success. Both his father and mother bestow their blessings on him. Then his father, with much tenderness, presents him with a "repeater" watch, which has been in the Dupin family for years. The old soldier tells his son to cherish it, and never to let it run down, as it was started with the old family clock many years before, and both have run absolutely together.

He goes on to tell Pierre there is a legend in the family to the effect that if either the clock or the watch should stop, the other would stop instantly and that such an event would announce dire disaster to the family. Pierre is solemnly abjured by his father to remember that as the home clock strikes twelve, his watch will also strike the hour, and at that time particularly he must think of his parents at home, for then they will be dreaming of him and praying for his safety. He departs with their blessings and sad eyes watch the beginning of his journey.

Now at the front, we find Pierre assigned to sentry duty. It is night, and the hour approaches twelve. Pierre's thoughts turn homeward as he consults his gift and noting the hour he feels that the old parents are at this moment looking at the home clock, thinking of their boy. So absorbed does he become in these bitter-sweet reflections that he does not observe a small band of the enemy creeping towards him. They quietly advance within gun-shot and fire at the unsuspecting Pierre, ending his life and shattering the watch.

At home, the parents are watching the clock as it approaches the hour of twelve. It suddenly stops, and the mother's heart tells her that her boy is dead. The father cannot help but agree with her, so firmly rooted is his belief in the legend of the watch and the clock. Taking down the family Bible, he comforts the grief-stricken mother with the words, "The Lord gave and the Lord taketh away; blessed be the name of the Lord."

"THE MORNING AFTER."—Dick Langdon, a gay old rounder, wakes up after a night spent in dalliance with the cup that cheers and inebriates. He feels as one is apt to feel at such a time, very much as if he had been beaten and drawn through a knothole. He has felt badly before, but to quite such a degree as this—never. The state of affairs frightens him so that when Wilkins, important butler, comes with his morning cup of coffee, Dick seeks comfort and advice from him.

He describes his symptoms vividly and at length, namely the dark-brown taste in his mouth, the extreme lameness of his back, the dizziness and all the other ills which are assailing him this dull, gray "morning after." Wilkins, ignorant and pompous, advises that he immediately consult a doctor, and the frightened Langdon hurries out of bed to secure for himself medical attention and advice.

He soon reaches a doctor's residence; after a brief consultation with himself, he enters. He is ushered into the waiting-room, only to find himself in the presence of a crowd of ailing females, and by them he is informed that this physician is a specialist for "Women only." The man knows this is no place for him, and tries a neighboring office. Here a worse state of affairs confronts him, for this medico is a specialist in mental diseases, and our hero, having no desire to be included in the number of gibbering lunatics in the midst of whom he is thrust, beats a hasty retreat. At the next office he finds that only deaf people are treated, but being affected in a locality far removed from his hearing apparatus, he reluctantly has to take up his vain search for relief.

A lady doctor who treats only children is, of course, no help to him, so at last realizing that he is in an age of specialists, he starts for home. On the way he passes a veterinary surgeon's establishment, and disgustedly enters, saying to himself that since he is "sick as a dog," he may as well be treated by a dog doctor. The veterinary at first informs him that he has come to the wrong place, but upon hearing the cause of Langdon's illness, suggests a glass of water. This has almost magical effect, so he asks for another glass, which completes the cure. Restored to his usual balance by simple common sense methods, when specialists failed to afford him any relief, Langdon jauntily steps into the street again, and spying a pretty damsel, starts in pursuit. "Richard is himself again," and we surmise that he immediately resumes his usual round of pleasure.

URBAN ECLIPSE

(GEO. KLEINE)

"THE HIDDEN TREASURE."—Otto Kaufman, a widower, is discovered hard at work in the quarry where he is employed. His little boy brings him a letter from the lawyer of his deceased uncle. Upon reading it, he is amazed to learn that he has fallen heir to his uncle's estate. As the old man has always been reputed a miser with a vast fortune concealed in his house, Otto gives up his job in the quarry and goes to take possession of the home, hoping now to live a life of ease.

Otto's first act, after taking up his abode in the house, is to start a search for the hidden treasure. He and his little son search every nook and cranny with no success. Disheartened, after days of failure, Otto finally has to look for work again. It is much against his will to do so, for the whole neighborhood has expected to see him among them as a wealthy man.

He secures work on Farmer Bach's fruit farm, where he falls deeply in love with the farmer's pretty daughter, Katie. His love is returned, and he goes to her father asking permission to marry her. He is harshly repulsed on account of his poverty, and is discharged as well. He goes home in the deepest despair, and decides that life without Katie is worth nothing to him, so he determines to end his life.. We writes a note to his sweetheart, telling her of his determination and sends it by his little son. He then makes ready to end his trouble, preparing to hang himself from one of the rafters of his late uncle's cottage.

Katie and her parents are frightened on the receipt of Otto's note and the old people are remorseful. They all hasten to his cottage, arriving just as Otto suspends himself from the rafter. Fortunately, the rafter gives way and Otto falls to the floor amid a shower of bank notes and gold, which his miserly uncle had secreted in the ceiling. Needless to say, Katie's parents, now thoroughly reconciled to Otto, decide that a wedding was quite in order.

A very interesting subject throughout. Well acted.

"THE TURNING POINT."—A Wonderful Temperance Lesson.—Unquestionably one of the strongest stories of its kinds ever produced. Showing how, by a dream, the leading character is saved from the vice of drink, and portraying in clever manner the downward path of a young man from the first drink to the love of rum, then through the degradation and poverty which follow to the place where the man becomes a fiend so crazed with drink that he ends the life of his own father.

John, a temperate young farmer, is a dutiful husband and a fond father of a sweet little girl. He is first seen at breakfast in the heart of his happy family which consists in addition to his wife and daughter, of his old father and mother.

The meal finished we next see John industriously working in the fields with a group of other men. His companions are wont to refresh themselves often during the day by the use of spirits, which they secure from a peddler who brings a small keg to them in the fields.

John at first refuses to drink but becomes the object of several slighting remarks because of this, and finally after some persuasion is tempted into "taking just one drink."

The flavor and the stimulation pleases him. He indulges in another glass and soon becomes enamored of the possibilities of pleasure in the "flowing bowl."

We next see him with a group of rakish companions at the village inn. Several drinks make him forgetful of the little family at home and some time is spent in boisterous songs and stories. Unaccustomed to drinking John is soon too intoxicated to leave with his companions. He falls into a drunken slumber with his head upon the drinking table.

Now comes to his poisoned mind a dream which makes this hour a turning point in his life and forever cures him of the desire to feel the apparent joys of the habitual drinker.

In his dream he sees his happy family; into their presence he finally staggers in a beastly state of intoxication. The amazed and frightened wife gently remonstrates with him, but is abused by harsh words and finally brutally beaten. Crazed by drink he hurls his baby from his way and unheeding the reproaches and entreaties of his old father he carries on his orgy by further drinking.

He sees the heartbroken wife and frightened child flee from the farm. He watches them as they struggle painfully along a public road, suffering for want of food and care. Then the unhappy mother sinks dying beside the road and the heartrending sobs of the little girl over the body of her only friend rouses him for an instant from his horrible dream. He attempts to throw off his drowsiness and the horror of his dream, but the wine is still too potent in his body and he again falls asleep.

Now he sees his life grow even more degraded. The home once so happy becomes the stage of an awful drama. He sees his feeble father trying to draw him away from his mad career of drinking.

Unable to influence him for good the father reproaches him with his unworthy conduct. Stung by the rebuke and crazed by alcohol he grasps the old man's throat. He sees his father's struggles and death. He then sees his own arrest and the hours of labor spent in prison for his crime; sees himself one of a crew of low criminals working under guard in a stone quarry, planning with the associate outlaws for escape. He watches attempted flight, the pursuit by the guards, the solitary guard following him through the forest, the final hand to hand struggle between himself and the officer who overtakes him, a struggle in which he is pierced through the brain with a bullet and in awful agony dies.

John awakes greatly agitated, and observing before him the table covered with empty bottles knows he has made the first step in a path which may lead him through the very scenes and among the awful tragedies he has just watched in his dream.

With a strong effort of will he throws off, to an extent the effects of the liquor and makes his way to his home, where the family are most anxiously awaiting his already tardy return.

He describes to his wife the events of the afternoon and his horrible dream. He then expresses his firm determination never to touch the poisoned cup again and to live only for his family's and his friends' good.

The story is clear, the photography perfect, the staging beautiful, and the acting convincing. It is a picture the audience will mention to their friends.

"STRIPPING A FOREST IN WINTER."—Few winter scenes can approach this picture for beauty, originality picturesque effect, and realistic scenes of an important Canadian industry.

This one phase of life in the great northwest is depicted with a thoroughness that leaves nothing to be desired, and the whole series, from start to finish, can be depended upon as a rare attraction.

The picture gives a truly wonderful trip through a vast forest of pine and shows perfectly many features of the life in the woods, and the harvesting of timber.

We are first taken to the woodmen's camp of logs in the midst of the snow-covered hills and from there to groves of mammoth trees where we watch the felling of the monarchs of the forest. The photography is so perfect one almost hears the cracking of the limbs and the rush of the immense bodies as they crash to the earth.

The intense excitement of the incidents connected with hauling great loads of logs on runners down steep hills at breakneck speed, is seldom rivaled even in dramatic films, while fine variety is added to the subject by sections showing dog teams, traction engine sledges, piling and loading of logs, and finally the sliding of them into the river, down which they float to the mills, where they are cut into lumber.

The purely industrial scenes are set in such beautiful surroundings that the film becomes a wonderful study of artistic photography in the land of real winter. The combination of art, education, and excitement is novel.

"BABY IS KING."—Baby pictures are always well-liked and this one will prove one of the most attractive of its kind, for it has the unsurpassed Urban-Eclipse photography to recommend it, as well as being a bright, well-acted subject.

Baby is monarch of the household, and wields his sceptre with tyrannical sway. Grandpa and grandma and mamma and nursey all try in vain to persuade the little rascal to go to sleep. He prefers to play, however, so at last they give it up as a hopeless task, their united efforts proving of no avail.

Thinking to tire him out by pleasure, they take him out for a walk. Baby again upsets their well-laid plans by becoming more wide-awake than ever. Unfortunately for his doting family, they pass a toy shop. Nothing will do for Mr. Baby except to have everything he sees; so grandpa proceeds to buy right and left until it seems as though baby has a toy shop of his own. On the way home, the little tyrant caps the climax by demanding that they buy him a donkey. They do so, and the little procession returns to the nursery. At last, baby is tired, and having had his every whim gratified, is ready to go to sleep.

KALEM CO.

"TRACED BY A KODAK."—The heroine of the little drama is Alma, the six year old daughter of young Doctor Norton, and in a series of charming scenes is told the adventures that befell her and her prize pony Nemo.

Scene I.—The opening scene gives us a view of a street in that section of the city given over to sales stables and horse dealers. The usual crowd of dealers, stable boys and loungers is gathered about. A sale is being made. Dr. Norton has decided to purchase a pony as a birthday gift for his little daughter Alma and is trying to make a suitable selection from the dealer's stock. One after another pony is brought forward only to be rejected by the Doctor. The dealer now plays his last card. He orders his stable boy to bring out the pony Nemo. Ah! here is what the Doctor has been seeking. What a handsome little fellow he is and how daintily he prances forward with his beautiful white cart. Here is a present that would fill the soul of any child with delight. The deal is soon made. After paying for the pony the Doctor gives the dealer his card, telling him to send the bill of sale to his home. Meanwhile a gypsy horse trader has approached, leading a large black horse. At the sight of the pony his eyes glisten with greed. Crowding up close to the Doctor he quickly steals a card from the Doctor's pocket and disappears in the crowd. Now the Doctor climbs into the cart and drives away. The dealer and stablemen stand watching rather sorrowfully, for Nemo's gentle disposition and intelligence had made him the pet of the stable during his stay there and they hate to see him go. Now we see the Doctor driving along the road towards his home. Little does he think that only a short distance behind keeping ever hidden by the trees is the gypsy trader. How the gypsy succeeded in stealing the pony and its subsequent recovery is best told in little Alma's own words.

Scene II.—"It all began the day of my birthday party. I had a splendid party, just like one of my mamma's receptions. Just before my guests arrived, Thomas, he's our butler, you know, came down the steps with his head way up and took his stand out on the lawn. Then my mamma and I stood by the steps and when the girls and boys I had invited came up we shook hands with them one by one. I got some lovely presents, a box of candy and a Teddy bear and Evelyn Moore brought me a doll almost as tall as I was. Jimmy Brown brought me a ball and when he gave it to me he didn't tease me like he always does only took off his hat and bowed. And I kissed them when they gave me their presents only Jimmy Brown, I didn't kiss him. After that we all went up on the veranda and suddenly I saw Thomas stop and look down the driveway. I looked, too, and there was my Papa driving up with the loveliest little Shetland pony and cart. Papa called us all out and told me it was a present for my birthday. Then he picked me up and put me in the cart and got in with me and we drove down the driveway. Mamma and Jane—that's mamma's maid—and all the girls and boys waved at us.

Scene III.—"Just before it was time for my party to break up papa said he wanted to take a picture of us all with the pony. So he put me in the cart and piled all my presents around me. Mamma stood beside me and papa arranged all the boys and girls near us. Then he said are you all ready, and we all said yes. Just as papa snapped the picture an ugly gypsy man came right up beside the cart so he was in the picture. My! wasn't papa angry. He asked the gypsy what he wanted and the gypsy showed him something in the basket. But my papa just grabbed him and threw him down the path and told Thomas to see that he left the grounds. Then he fixed us all again and took another picture. After that he and mamma and I bid all the boys and girls good-bye and watched them go. I told mamma and papa that was the best birthday I had ever had.

Scene IV.—"As soon as I had my supper I asked papa if I could go down to the stable and bid my pony good night. He said yes, so I got some sugar and took the key and went down to the stable. I unlocked the door and led Nemo, that's my pony's name, out and gave him some water. Just as I was giving him some sugar I looked back and there, around the corner of the barn, was a big gypsy looking at us. My I was frightened and I put my arm around Nemo so he couldn't get him. Then I led Nemo back in the stable. I locked the door and went to the corner where the gypsy had been but he was nowhere in sight, so I went back to the house. But he must have only been hiding for my papa found out afterwards that as soon as I left he and another gypsy came up to the stable door. They were trying to open it when they heard Wilson, that's our stableman, coming. So they hid again and Wilson unlocked the door and went in the stable. Then the two gypsies came up to the door. As soon as Wilson came out he asked the gypsy what he wanted, but he didn't see the one behind him. That gypsy threw a blanket over Wilson's head and, while he was struggling, hit him over the head with a club. Then they tied Wilson's feet and hands with a rope and dragged him in the stable. Then one of the gypsies stole my pony Nemo and went away with him and the other one followed him as soon as he closed the stable door.

Scene V.—"The gypsies hadn't got very far away from our stable when they saw in front of them a big policeman leaning against a tree asleep. They tried to make Nemo walk by very softly so the big policeman wouldn't wake up. But Nemo knew the gypsies had no right to him and he kept trying to get away so he could come back home. He made so much noise he woke the policeman. The big policeman asked the gypsies where they got the pony and they told him they had just bought it. So he let them go on. Now, these gypsies had a camp way out in the woods and you know they don't have a kitchen like mamma has, but their stove is out on the ground. A gypsy is not good to his wife like papa is to mamma, but they always fight. Well they were fighting as usual when the two gypsies came up with Nemo. All the gypsies gathered around and the two gypsies said we must hide the pony. So they took poor Nemo and lifted him up into one of the big wagons. Nemo fought to get away, but they tied him up there and pulled the cover down so no one would know where he was. Then they all began to dance because they had such a lovely pony as my Nemo.

Scene VI.—"The next morning papa and I went to the stable to see how my pony was. When we reached the door it was unlocked. Papa asked me if I locked it the night before and I told him yes. Then he opened the door. He wouldn't let me go in but went in himself and dragged out poor Wilson. Papa and I quickly untied him and Wilson told how the gypsy hit him. Then I remembered about the gypsy I had seen and I told papa and showed him how he peeped around the corner. Papa took out the picture he snapped the day of my birthday and showed it to me and I pointed to the gypsy and told papa that was the man. Mamma came out and I told her how my pretty Nemo had been stolen. It made me cry, but papa petted me and told me if I couldn't get Nemo back he would get me another pony. But I told mamma and him that I loved Nemo and I was going to find him myself.

Scene VII.—"Papa searched all day but he couldn't find any traces of Nemo. So the next morning I crawled out of the pantry window when mamma and Jane were busy and started out myself. Nip. our cat, wanted to go with me, but I wouldn't let him for fear he might get lost. When I got to the gate I didn't know which way to go, but I knew gypsies lived in woods so I started to find some woods. I walked and I walked. I wasn't afraid but it came time for my afternoon nap and I just dropped asleep. When I woke up a big policeman was holding me. He asked me what I was doing. I told him about Nemo and showed him the picture papa had snapped. When he saw the picture of the gypsy he said: 'By the saints I know that face.' He wanted to carry me but I told him I could walk. So we went across the field to the road and there was another policeman. Then my policeman blew his whistle and another policeman comes running up. We all started off to find Nemo, for my policeman said he knew where the gypsies were.

Scene VIII.—"Mamma didn't notice I was gone for a long time then she and Jane searched everywhere for me. When they couldn't find me mamma telephoned papa and he came home. Papa soon found my cap where I had dropped it on the pantry window. Mamma kissed it and papa told our groom to get his buggy ready quick. He soon had it ready and brought it around to the front gate. Papa and mamma got in and they started to look for me. Papa remembered the gypsies and drove in the direction of their camp as fast as the horse could go. Mama was crying for she was afraid the gypsies had stolen me as well as my pony.

Scene IX.—"Now the gypsies had kept Nemo for a whole day and nobody had found him. So they were planning how they would sell him and one old gypsy woman was telling by the cards how the pony was going to bring them good luck. Just then I and the policeman reached their camp. We crept up close, then the policeman rushed in and, my, there was an awful fight. I kept back until I saw the policeman had the gypsies then I went right in amongst them and pointed out the gypsy I had seen at the stable to the policeman. Then mamma and papa came running up and papa lifted me in his arms and mamma kissed me.

"We were all asking where Nemo was when I looked back and saw him in the wagon. I told papa and he went back and untied him. Nemo was so glad to get away from the gypsies that he leaped clear out of the wagon. Then papa puts me on Nemo's back and I hug both papa and mamma for I was so happy to get Nemo back. Papa wanted me to pay the big policeman for helping me find Nemo, but he said: 'Begorra, if its the same to you I'd rather have a picture of the young lady and her pony.' So as soon as we got home papa took one with his kodak and here it is."

LUBIN MFG. CO.

"WHEN THE FLAG FALLS."—It is the time of the civil war. An important message must be carried to General Sigel. A country lad is entrusted



with this. He asks his sweetheart to sew the message in the seat of his trousers and writes a fake message which he puts in the lining of his cap in case of any accident overtaking him. He is cap-

tured by a Hessian forging party. The message is found and he is condemned to be shot "When the Flag Falls." His sweetheart learns of his predicament. She comes to him with the message of love and cheer. He plans his escape. She draws the bullets from the gun and replaces them with blanks. Her lover asks that his body be given to her to be buried with Christian rights. When the flag falls the guns are fired. He drops. The Lieutenant only slightly examining the body permits the young girl to cart it away. Thus her lover is saved. The message is brought to General Sigel. The enemy is routed and the Americans are victorious. General Sigel thanks heartily the brave patriots. He joins their hands in wedlock, helps them to rise, kisses both, then takes a medal off his breast and pins it on the girl.

"SHE WOULD BE AN ACTRESS."—Mrs. Young-wife has become stage-struck. She purchases a book "How to Become a Great Actress," and soon imagines she is ready for her debut. The husband tries in vain to bring her to her senses and follows



her in disguise. He breaks up a first-class performance, thrashes a too ardent admirer and has all his own way when he tells his wife he will get a divorce. She prefers to sacrifice her art to her darling hubby and peace reigns forever.

"HIS LITTLE GIRL."—Lou, a young bachelor receives the following letter from his friend Hawkins:

"Dear Lou—I must leave at once for Europe on important business and not knowing where to put her, I sent you my little girl to watch over her until I return. I know she won't be any great trouble to you.

"Thanking you in advance, hoping to see you after my return, I remain,

"Your dear old friend,
"EMMETT HAWKINS."

Lou rings for his butler and together they go out to buy the necessary things for the little girl. Pretty soon they return loaded with toys of every kind,



clothes and baby furniture when the bell rings and the little girl arrives. Imagine Lou's surprise when a young lady of 18 enters, Hawkin's little girl.

Three months hardly passed when Lou calls Hawkins' girl "My little girl" and after another year when old Hawkins returns from his trip to Europe, the happy couple presents to grandpa "Our little girl."

SELIG POLYSCOPE CO.

"BEFORE THE MAST."—John Bardon, an old fisherman, has an only daughter, who is in love with Jack Turner, a young and robust lumberman, with little else to offer than a pair of willing and honest hands. Now the old man favors Rufus Black, the skipper of a four-masted schooner, and so informs Minnie, his daughter. But the headstrong young lady takes a violent dislike to Black and will have nothing to do with him, much to her father's chagrin and the skipper's disappointment.

The opening scene of the picture shows the meeting of the old fisherman and Black, in which the latter asks for Minnie's hand. While the two men are discussing the matter, big Jack Turner and Minnie are spooning at the little home. Jack leaves, however, just in time to avoid meeting his rival, who comes in person to advance his suit. Little dreaming that his daughter would refuse to marry so great a personage as the captain of a ship, old Bardon is astounded when he sees how quickly Minnie spurns his friend's offer. Believing that the proper way to subject his daughter to his will is to deprive her of her freedom until she listens to reason, the old fisherman proceeds to lock her in her room, much to that young lady's wrath and in spite of her mother's entreaties. "She'll come to her senses soon," says the old man, as he bids the rejected suitor good-day and prepares to set about his afternoon's work.

He is hardly out of the room before Betty Barr, one of the neighbor's girls, enters on a borrowing mission, and hearing the sobs of the imprisoned girl through the thin partition, she unlocks the door to find out what the trouble is. Minnie soon acquaints her with her sad predicament, and following Betty's advice, writes a note to Jack, telling him to liberate her and arrange for their marriage that very night. The good-hearted Betty promises to bear the message herself, which she does, putting it into the hands of her friend's sweetheart, who loses no time in setting about to arrange his plans for the elopement that evening.

When Black calls to see if Minnie has reconsidered her determination, he stumbles onto the lovers as they are making away from the house, Minnie being rescued by means of a rope from the second-story window. He at once gives the alarm and accompanied by the irate father, follows the couple to the home of a minister nearby. They are too late, though, for the marriage ceremony is under way. Finding it useless to make any further stand against the happy pair, old Bardon wisely forgives them and tenders them his blessing. But not so with the angry and disappointed rival. His cherished desires has been frustrated and he goes away nursing his wrath and burning with a thirst for revenge. He broods over the matter for several days, then hits upon a plan to satisfy his hatred for Jack and his bride.

His ship about to sail, he fixes up a scheme with his mates to lay for Jack and bring him aboard the boat by force. That being accomplished, they would weigh anchor, and once out at sea this rival would be completely in his power and subject to any abuse and humiliation they might see fit to inflict upon him.

The plan is carried out as arranged, and soon poor Jack Turner is dragged, fighting every inch of the way, on deck, and then bound hand and foot and lowered into the hold, where for days he is kept a prisoner, tortured by the thought of his weeping bride alone in her misery, with no knowledge of his fate or whereabouts.

A month passes before he is brought up out of the darkness and given any kind of freedom, and then only to be put to work at the most menial of tasks and subjected to the direst treatment. At last, in desperation, he turns on his persecutor and refuses to be further driven. The brutal captain draws back to strike him with a capstan bar, when Jack's right arm straightens out and the bully is laid sprawling on the deck. Screaming with rage he orders the men to seize Jack and lash him to the mast. This they soon succeed in doing. His shirt is stripped from his back, and taking a "cat-o-nine-tails," Black orders a burly seaman to lay it on until Jack yells for mercy. The whipping over, Jack's hands are untied—a fatal error on the skipper's part—for driven to madness by his wrongs, the desperate lumberman sails into his tormentors, and such is the fury of his onslaught that he sends most of them crashing to the deck, and with a yell of derision, plunges headlong over the side of the ship into the sea.

Jack is a good swimmer and is soon lost to view of those on board the ship, who give him up as gone to "Davy Jones." A small fishing smack in the distance catches the swimmer's eye and he makes for it. Taken aboard he relates his story, and for some weeks is dependent upon the kindheartedness of the simple fisher folk, who take him in and share with him their meager stores. At last a vessel bound for the home shore is sighted and Jack bids his friends farewell.

We are now taken to the Bardon home, where Minnie, who is just recovering from a long illness caused by her husband's absence, is sitting in the old armchair enjoying the sunshine. A shadow falls across her vision, and looking up she gazes into the face of the hated Black, who has come to renew his suit, thinking that of course his rival is at the bottom of the sea.

While he is offering his false sympathy, a shout in the distance is heard, and an answering cry which brings the blood surging into Minnie's heart and pales the swarthy face of the hypocrite. She staggers to her feet and is about the fall backward, when she is clasped in the strong arms of her returned husband and crushed to his heart. As though he had encountered one from the grave, Rufus Black is paralyzed with terror and dashes away, never more to be seen in the little harbor of Glen Cove.

PATHÉ FRÈRES.

The Tragedy of Meudon.--Film d'Art.

Here is another example of a high class motion picture abounding in dramatic interest which is offered with such vitality and intelligence of purpose that it will take its place among the other art films as one of the greatest achievements in the history of the silent drama.

The dramatic thread of this little tragedy is the jealousy of a woman toward her new daughter-in-



law, and the artistic manner in which the different characters are portrayed is indeed commendable. The artists who play the respective parts are Mme. Aime Tessandier of the Comedie Francaise; Mr. Varennes of the Theatre Rejane and Mlle. Barat of the Athenes, Paris, France.

The opening scene reveals the interior of a butcher shop in the town of Meudon, France, where we see the industrious young butcher attending to his customers, while his mother, a comely woman past the prime of life, acts in the capacity of cashier. The general aspect of the place reveals an air of tranquillity and happiness, until the son who has recently been married, brings his young bride into the place. The mother up to this time has had no rival in her boy's affections, and now when the older woman sees part of the work in the little shop being assigned to the young woman, she becomes insanely jealous. From that moment the mother-in-law treats the young woman with utter contempt and makes her life unbearable, although the elder woman is diplomatic enough to act kindly

toward her rival when in the presence of her son. The two women have many disagreeable scenes, and things reach such a serious state that the young bride is forced to complain to her husband of his mother's harsh treatment, and threatens that unless the situation is altered he will be compelled to chose between his mother and wife.

The young man who is deeply grieved and horrified upon hearing the sad news, remonstrates with his mother, and tries to point out the proper course to pursue which will increase the happiness and content of all parties concerned. His talk with the old lady has very little effect, for she has made up her mind to cherish a hatred for the young woman who has surplanted her (as she imagines) in the affections of her only son.

The feud between the rivals finally reaches a serious climax. One day they are left alone in the shop, and the younger woman attempts to assume the duties in the cashier's desk. The old woman imperiously commands her to leave the place, and when the latter refuses to obey, the enraged mother-in-law attacks her. There is a lively scuffle between the two women, in which the younger one fares badly.

The next day while some peasants are at work in the field, one of the party finds the dead body of the young bride hidden under a hay stack. An alarm is sounded, and soon the whole village is upon the scene of the crime. One of the men finds a large butcher knife; the deadly instrument with which the crime was committed, and recognizing it as the property of the dead woman's husband, naturally, the blame of the terrible crime is at once thrown upon him. The lifeless form of the woman is carried to her late home, and when the bereaved husband is accused of the deed, he nearly goes frantic. But as the evidence points towards his guilt, he is led away to pay the penalty of the crime. His guilty mother stands by and lets the officers take the young man without uttering a word in his defense.

In the next scene we see the old woman who has completely broken down beneath the weight of a haunted mind, and her guilty conscience has been too much for her and she is suffering from a stroke of paralysis.

Before her eyes she continually sees the vision of the crime, and unable to bear up under the terrible anguish longer, she makes a confession of her guilt, when she receives a letter from her boy in which he tells her that he is condemned to die for a crime of which he is innocent. The guilty woman calls for a piece of paper upon which she writes, "My son is innocent, it was I who killed Charlotte." The confession is carried to the prison just as the young man is about to ascend the gallows. From that moment he is a free man, and is allowed to return to his home, where he finds his mother in an extremely weak physical condition. The officers come to arrest the guilty person, but too late; she has passed beyond the power of a mortal jurisdiction and entered upon that spiritual pathway which leads to the distant home where all are judged fairly.

"FANTASTIC HEADS." — This laugh-provoking picture is a marvel in trick photography and being beautifully colored it makes a most entertaining subject. In the first picture we are confronted by a bevy of beautiful dancing girls who trip the light fantastic in a most graceful manner and form many beautiful tableaux. Suddenly they all



disappear from our view, and in their stead we see a headless man appear in the background. He does not lack a cranium very long for it appears as though he had quite a copious assortment. All sorts of heads, some beautiful and others extremely homely and amusing, appear upon the shoulders and afford no end of good amusement.

"THE BUTLER'S TRICK.—A man and his wife go away to the country, leaving their beautiful town house in charge of their officious butler. Shortly after their departure, the servant thinks of a good scheme whereby he can make a few extra dollars. He puts an advertisement in the paper, stating that the house is "to let," and soon he has a prospective tenant upon the scene. The latter who has just been married, rents the house and soon installs his happy bride as mistress of the beautiful establishment. They are just about settled in their new quarters, and have retired for the night, when unexpectedly, the owners return. Upon entering the place the latter, at a glance realizes that something strange has taken place since his departure. He listens at the chamber door and upon hearing voices is convinced that there are burglars in the house. His frightened wife nearly has hysterics, but the man manages to calm her, and after putting her in another room, he hides in a closet to await devel-



opments. Soon the young couple come into the room and the owner pounces upon them, and for a few moments there is a lively scuffle. Soon, however, the contestants manage to cool off long enough to explain matters, and then there is a lengthy discussion as to who is boss of the house. At this juncture the butler puts in an appearance and admits his guilt, whereupon the enraged people give him a well-deserved beating for his part of the affair.

"THELLYS' HEART."—The scenes of this beautifully mounted and artistically colored picture are laid in ancient Rome, where we see the young hero Ithis present himself before the father of pretty Thellys and ask for the latter's hand in marriage. Thellys enters the place upon the arm of her lover Cyclon, but as her father has given her to Ithis, she is torn from the side of Cyclon, and he is ejected from the place. When Thellys is presented to Ithis she will have none of him, but upon being threatened by her father, she reluctantly consents to go away with her new lover. Arriving at the latter's castle he tries in every manner to make love to Thellys, but she will not allow him to come near her. Finally Ithis gives up in despair and seeks diversion in gambling and carousing. His former sweetheart Fahtima tries to win back his affections, but he is so desperately in love with Thellys that he will not notice Fahtima. Finally the latter disguising herself as a man comes into the gambling den and throws dice with Ithis, who is unlucky at every turn and loses everything. Fahtima, desirous of having Thellys out of the way, proposes to Ithis that he stake Thellys' love in the game of chance. Ithis accepts the proposition, and although he plays a careful game, luck seems against him and he loses. Disheartened, Ithis rushes out of the place leaving Thellys in the power of Fahtima, who immediately directs one of her servants to put an end to the poor girl. She is given over to the gruff fellow who leads her out of the palace, to a lonely spot in the woods where, not having the courage to kill her, he ties her to a tree and leaves her to her fate.

Her old lover Cyclon, who has become a wanderer since the loss of his sweetheart, happens to pass by and to his great astonishment discovers his lady love. He rescues her and the happy couple are once more united by the power of love.

"THE TWO PIGEONS."—This pair of young lovers whose romantic lives form the interesting subject of this richly colored picture, are seen in their simple little home where the devoted youth showers his attention upon the simple little maiden. One day they have a slight disagreement, and while the youth is absent, another more gallant Romeo comes and induces the maiden to flee with him to the splendor of gay life which his riches can procure. The impulsive girl leaves a note on the table telling her lover that she will never see him again, after which she goes away with her new admirer.

The axiom, "All is not gold that glitters," becomes a stern reality, before many days have been spent in her new surroundings, and her tired and weary heart yearns for the pure love of the noble youth who she cast aside for one who soon proves himself unworthy of such a pure devotion. One day she finds her new lover in the company of another woman and is spell bound upon hearing him tell her the same tale of love which she, herself has so often heard emanating from the same false lips. Enraged with jealousy, the maiden casts the many beautiful gifts at the false lover's feet and after denouncing him, she flees from the place.

Wandering back to the old familiar scenes she finds her first and only true love still waiting for her return, and feeling satisfied that the splendor of riches are transitory, she is satisfied to devote the rest of her life to the one who loves her truly. The youth overjoyed at her safe return gladly forgets the past and accepts the penitent maiden as his future wife.

"ARABIAN PILGRIMAGE."—This is a wonderful scenic film which will prove very interesting and beneficial as an educational subject. Like all such pictures it gives the public the privilege of seeing at close range the different inhabitants of the far off countries and gives them an opportunity to study the peculiar customs of the strange people. This picture shows a pilgrimage of the Mohammedans to Mecca and it is an inspiring sight to witness the devotion of the Arabs to the memory of their great prophet.

VITAGRAPH COMPANY

"THE BUGLE CALL."—The story opens in a little northern village in 1861, where soldiers and their friends are clustered about in the village square. Evidently a company is about to start for the front. The hero, a bugler, and his sweetheart stroll on and are observed in front. He puts a ring upon her finger and both are plainly making mutual promises. The time comes to start, the girl, who holds the bugle on her lap, hangs it



proudly on her lover's shoulder and as he tears himself away she points to it, to the flag which is waving overhead and to herself, three purposes to which he must be faithful. As the company marches away she waves good-bye until they have disappeared, then yields to her grief. One year elapses and the scene changes to the encampment of the Union soldiers at a gloomy period of the war. The dejected men mope about while their comrades are dying with fever. It is night and the hero is sitting alone in front of his tent discouraged with his surroundings. An old negro passes by wearing a coat and hat of a civilian. He is carrying a spade and following the bearers of a dead soldier. A temptation comes to the hero, and we observe it thrown as a vision on the screen. He sees himself waylaying the old darkey in an obscure spot, buying his civilian's clothes, hiding his bugle and his own uniform and deserting. The vision fades as the old darkey returns. The hero bargains with him for the coat and hat and is about to take them when there comes to him a vision of the day a year before when he parted from his sweetheart on the village green. He sees her as she was that day and hears her voice telling him to be true to his duty and to her. A realization of his shame comes to him, he drops the coat and hat with loathing and, with renewed determination to endure his hardships, throws himself



in the door of his tent to sleep. The scene now changes to the following morning. A stir is observed in the Confederate lines, a Federal picket observes the activity and is soon galloping desperately to carry the information to the Union forces. A group of officers are holding a consultation in front of the hero's tent as the picket gallops up and tells the news. The young man starts from his sleep, receives hurried orders from the officers and carefully blows his bugle. The camp

(Continued on page 12.)



OUR M. P. ARTIST AT ATLANTIC CITY.

PATHÉ FRÈRES FILMS

FILM D'ART

THE TRAGEDY OF MEUDON

A Provincial Story of the Highest Merit

EXTRA, $5.00

Aug. 6, 1909 **LENGTH 951 FEET**

Week of Aug. 2, 1909

	Length		Length
Fantastic Heads (Colored) -	311	The Two Pigeons (Colored) - -	590
The Butler's Trick -	574	Arabian Pilgrimage -	295

Thellys' Heart

(COLORED)

Aug. 4, 1909 **LENGTH 968 FEET**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

Films of the Week

(Continued from page 9.)

is astir with preparations for the battle. The scene now changes to the battlefield. The Confederates are driving the Union forces before them. The Union soldiers are apparently routed. Suddenly, however the hero appears among them and tries to rally them. He blows his bugle, is joined by other soldiers and rush forward. The sound of the bugle causes the Federal troops to cease their flight. The bugler is wounded and falls motionless upon the field. Reverting to the northern village the people are receiving news of the battle. The heroine carefully looks over the list of killed and wounded, finds her sweetheart's name, and regardless of protest starts for the front. She goes at once to the army hospital, where she finds her sweetheart weak, but on the road to recovery. General Grant appears and shakes the hero's hand. He intimates that there is someone else who is waiting to see him and the heroine is brought in and she and her lover are reunited.

"THE TRUANT, OR, HOW WILLIE FIXED HIS FATHER."—Willie and his father and mother are eating breakfast. Father, inclined to be a grouch is hustling the boy off to school, and he leaves grumbling. Father looks after him and shortly



afterward follows. He comes upon his son playing marbles, gives him a sound spanking and again hurries him off to school. In passing the factory, where his father is employed, Willie sees a sign recently put up to the effect that all employees coming late will hereafter be discharged. The boy thinks a moment, then hits upon a plan to get even with Dad for the chastisement just received. The next morning, watching his chance. Willie sets the clocks and also his father's watch back one hour. The family at breakfast eat leisurely, father leaves for work, as he thinks, in plenty of time. At the factory office the clerks are busy at their work as the boss enters and asks about the missing clerk, and learning that he has not reported, writes a letter of discharge and lays it on father's desk. Dad finally arrives, bids his fellow clerks good



morning and reads the letter in amazement. He looks at the clock, then at his watch and proceeds home to investigate. After a consultation the blame is attached to Willie and immediate search for him is begun. The boy eludes them for a while, then, realizing that escape is impossible and also what is in store for him, fills his pockets with screws, nails, etc. Pape finally gets Willie, starts to spank him and bruises himself on the hidden hardware. The joke is so good that the old man cannot keep from laughing any longer. He takes Willie to the office and explains about his son getting even for the spanking administered the day before. The boss appreciates the joke and gives father back his old position.

"A WOMAN'S WAY."—'Squire Chester, on his deathbed, leaves his property to be equally divided between his niece, Letty, a miniature painter, and his nephew, Julian, a young spendthrift, on condition that they marry. Julian, without knowing



who she is, rescues his cousin from being run over. She, however, discovers his identity and willingly consents to the terms of the will. Julian indignantly refuses to marry any woman for money and will listen to no remonstrations. He gets terribly



in debt, is pursued by bailiffs and is forced to leave his lodgings. Unconsciously he takes refuge in the same lodging house in which Letty lives. He is taken ill with fever and Letty nurses him back to health. He falls in love with her, marries her and, without knowing it, fulfills the terms of the will. He afterward willingly forgives the innocent deception practiced on him by Letty.

MELIES WILL MAKE PICTURES.

Former Licensee Resumes Business—Will Establish Studio in Brooklyn.

It will be interesting news to motion picture people to learn that the old firm of George Melies is back in the field and will again produce pictures under the license of the Motion Picture Patents Company. The plans of the firm include not only the importing of the famous George Melies pictures made in France, but the production of American subjects. The American studio will be located at Eighteenth avenue and Sixty-first street, Brooklyn, N. Y., and will be under the direction of Wallace McCutcheon, formerly associated with the Biograph Company, and Lubin Manufacturing Company.

In order to increase the interest in the return of the firm to the picture business a prize competion is announced in which prizes amounting to $450 will be offered for scenarios. Full particulars are given in the Melies' advertisement on another page.

It is the intention of the firm to begin the issue of Film about September 1, when one reel of French and American subjects will be released each week thereafter. George Melies' interests in America are represented by Gaston Melies, who is well known to motion picture people, and who will conduct the business from the old address, 204 East Thirty-eighth street, New York City.

JACK BINNS SUES VITAGRAPH.

Jack Binns, the hero of the ill-fated steamship Republic, and first to use the wireless help signal code "C. Q. D.," has sued the Vitagraph Company for an alleged unwarranted use of his name in a motion picture entitled "Saved by Wireless." He secured an injunction from the Supreme Court prohibiting the Vitagraph Company from exhibiting the picture and demands $25,000 damages. A hearing upon the injunction proceedings has been set for August 3.

AMONG THE EXHIBITORS.

Arthur W. Rasmussen has opened an airdome picture theatre at Yonkers, N. Y.

J. W. Greeley & Co., of Portland, Me., have turned the Roll-Away rink into a picture show, which they call "The Picture Whirl." Music and dancing accompany the pictures.

Oscar H. Bittner, proprietor of the Lyric at Mauch Chunk, Pa., has sold to Stephen Bush, of Philadelphia, owner of a number of large houses.

E. A. Thurman and others, of Hagerstown, Md., have built a $30,000 picture theatre at Roanoke, Va. It has been leased to Galeski, the vaudeville man, and will be on the Lubin circuit.

Manager Karger, of the Empire Theatre, Des Moines, Ia., is making extensive improvements in his house.

Sprague, Moffat & Cook have obtained permission to give picture shows twice a week in the town hall at Orange, Mass. They will open September 1.

Lawrence, Mass., is to have a new picture theatre in the Truell Building, now being built. It will be operated by a Boston man.

William Stansbury, of Fostoria, O., has purchased the Casino Picture Theatre at Marion, O., and will remodel it before opening.

Harvey Gardner has made many alterations in his picture theatre at Springfield, Mo.

Arthur Brough and Earl Delong have opened the new Lyric Picture Theatre at Delphi, Ind.

E. Allen Wilson will build a picture theatre at Fifty-first street and Haverford avenue, Philadelphia, Pa. It will be 63 feet by 140 feet, and cost $7,500.

Louis Snyder, who purchased the Star Theatre at Tecumseh, Mich., is moving the equipment to Manchester, Mich., where he will operate a picture theatre.

A. E. Atkinson, manager of the Bijou at Escanaba, Mich., proposes to open a new picture theatre in that city. The Bijou will be operated as a combination picture and vaudeville house.

F. L. Cauine and O. E. Jones have taken charge of the Theatorium Picture Theatre at Carbondale, Ill.

Alvah S. Boadway and Ralph C. Jack have opened a picture theatre at Woodland, Me.

Frank Redpath has opened a picture theatre at Muscatine, Ia.

J. R. Van Duke and Earl Cuttery will open a picture theatre at Hamilton, O.

H. R. Ruger, of Bellefonte, Pa., has purchased the Star Picture Theatre at Phillipsburg, Pa., formerly owned by G. Freeman.

Vic Van Sickle and R. N. Crail have opened a picture theatre at Sigourney, Ia.

The owners of the Mystic Star Picture Theatre at York, Pa., are enlarging that house and will increase its capacity by 200 seats.

S. Massucco, of Montpelier, Vt., has sold the Savoy Picture Theatre to L. N. Wood, John Dobbs and Fred Keegan of the Palace Theatre syndicate. Mr. Massucco will devote his time to his houses in Barre.

Fred A. Stewart, of Puyallup, Wash., will remodel the Robinson Opera House of that place for a picture theatre. The changes are very elaborate.

The Wilson Amusement Co., of Baltimore, Md., have given contracts for the erection of a picture theatre, 43 feet by 123 feet, on 12 and 14 N. Gay street, Baltimore. It will have a seating capacity of 600, and will cost $50,000.

Ed Norton will open a picture theatre at Macomb, Ill.

J. Stanley Smith, of Huntington, W. Va., has bought the Columbia Picture Theatre at Alliance, Ohio.

Manager Spencer has closed the Magic Theatre at Fort Dodge, Ia., for repairs.

C. E. Dutro, of Kewanee, Ill., has purchased the Lyric Picture Theatre at Monmouth, Ill.

TO PROMOTE PICTURE THEATRES.

The Moving Picture Company of America has been incorporated at Dover, Del., under the laws of that state, for the purpose of building and operating picture theatres throughout the United States. Its capital stock is given at $600,000, and the incorporators named are, Frank A. Barnett, Philadelphia; Henry W. Schor, Philadelphia, and Sylvester D. Townsend, Jr., Wilmington, Del. These are the same incorporators named in the Lubin Companies, of which mention was made in The Index recently, and known to represent the interests of Felix Isman and George H. Earle, Jr., of Philadelphia.

Experienced Manager

wants a position as manager first class licensed theatre. An expert show card writer and business getter. Owns house of his own; can build your business up as he has his.

Box X, care of Film Index.

The Edison Kinetoscope and Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

EDISON FILMS

Released, July 27, 1909

MOTHER GOOSE

A children's comedy. Lulled to sleep by nursery tales, the little hero of the story is led by Old Mother Goose herself through mythical realms, meeting successively such famous characters as "The Little Old Woman Who Lived in a Shoe," "Jack and Jill," "Little Miss Muffet," etc.

No. 6490 **Code, VERMIOUS** **Approx. Length, 356 feet**

Released, July 27, 1909

TAKING HIS PHOTOGRAPH

A laughable comedy. Mr. Brown is averse to being photographed and successfully resists all attempts to "snap" him. On a wager Mrs. Brown has him arrested as a thief and photographed. The incidents in the working of the plot to accomplish this form the basis of the comedy.

No. 6491 **Code, VERRIJKEN** **Approx. Length, 620 feet**

Released, July 30, 1909

LOVE'S SACRIFICE

A dramatic story. Captain Tom, an old sailor, loves a girl whose troth is plighted to a long absent lover. In gratitude for her father's rescue from death, she is about to marry Tom when her lover claims her at the altar.

No. 6492 **Code, VERRIJKING** **Approx. Length, 520 feet**

Released, July 30, 1909

MULLIGAN'S WATERLOO

A character comedy. Tim Mulligan, incensed at insinuations in regard to his fighting prowess, successfully displays his ability on several occasions, but meets his Waterloo at the hands of Mrs. Mulligan when he grows sarcastic about the dinner.

No. 6493 **Code, VERRIMPELD** **Approx. Length, 455 feet**

NEXT WEEK'S SUBJECTS

Released, August 3, 1909

THE PRINCE AND THE PAUPER

No. 6494 **Code, VERRINGERN** **Approx. Length, 1070 feet**

Released, August 6, 1909

LOCHINVAR

No. 6495 **Code, VERRONS** **Approx. Length, 790 feet**

Released, August 6, 1909

THE TOBACCO EDICT

No. 6496 **Code, VERROOKEN** **Approx. Length, 199 feet**

Released, August 10, 1909

APPRENTICE BOYS AT NEWPORT NAVAL TRAINING STATION

No. 6497 **Code, VERROSTEN** **Approx. Length, 216 feet**

WATCH FOR THIS ONE
"The Prince and The Pauper"

An extraordinary film based on Mark Twain's story of the same name and including a special pose by Mr. Clemens himself. To be released August 3d. A subject that is bound to be a drawing attraction.

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**

DEALERS IN ALL PRINCIPAL CITIES

★ GEO. MÉLIÈS ★

204 East 38th St., New York City

Has Been Granted a License by the Motion Picture Patents Company

To manufacture film in his studios located in New York and Paris and to lease them to Licensed Film Exchanges only. On or about Sept. 1st will be released **ONE REEL A WEEK** of American and French subjects.

COMPETITION

$450 GEO. MÉLIÈS OFFERS FOR IDEAS $450

To commemorate the opening of his New York Studio, Mr. Melies offers $450 for scenarios for Moving Picture Plays; Farcical, Comical, Dramatic, Melodramatic, or Spectacular.

FIRST PRIZE - - - - -	$150
SECOND PRIZE - - - - -	75
THIRD PRIZE - - - - -	50
SEVEN PRIZES OF $25 EACH FOR THE NEXT BEST SCENARIOS - - -	175
TOTAL - - - - -	$450

Ten dollars will be paid for all other manuscripts accepted.

The names of the prize winners, if it be so desired by the author, will be printed on the picture.

The competition will be decided by competent and impartial judges, whose names will be announced later.

RULES GOVERNING THE COMPETITION:

All manuscripts must be typewritten on one side only.

All manuscripts must bear a single fictitious name or motto and must be accompanied by a sealed envelope bearing fictitious name or motto and with the author's real name and address enclosed.

Manuscripts must not be rolled, they must be sent flat or folded.

Scenarios must be original and full of action and life.

Remember, no lines are spoken, the action must tell the story.

Competitors may submit as many scenarios as they choose.

The competition will close September 5, 1909.

It must be understood that all manuscripts submitted are subject to the rules governing this competition.

To insure the return of rejected manuscripts, postage covering same must be enclosed.

All manuscripts must be marked "for competition" and addressed to

GASTON MÉLIÈS

★ **204 East 38th St., New York City** ★



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, August 3

THE BUGLE CALL

A splendid war drama in which a soldier bidding farewell to his sweetheart is admonished by her to be faithful to his bugle, his flag, and to her. A year later, when tempted to desert, a vision of the girl appears, stirs him to renewed vigor. He is wounded in battle, his sweetheart leaves home and nurses him back to health.

Length 530 Feet

THE TRUANT

OR, HOW WILLIE FIXED HIS FATHER

Willie, a mischievous youngster, on the way to school, is caught playing marbles and punished by his grouchy dad. To get even, Willie sets the clocks at home back an hour, causing his father to lose his position. Anticipating further punishment, Willie fills his pockets with scrap iron and father gets the worst of it in spanking the boy. He is compelled to admire the boy's ingenuity, explains to his employer and is reinstated.

Length 465 Feet

Saturday, August 7

A WOMAN'S WAY

An English Squire wills his property equally between his niece and nephew, on condition that they marry within a year. The girl agrees, but the young man positively refuses to abide by such terms. He gets terribly in debt, is forced to quit his lodgings and unconsciously takes rooms in the same house in which the girl lives. She nurses him through an attack of fever. He falls in love with her, marries her, and without knowing it, fulfills the terms of the will.

Length 865 Feet

COMING SOON—An elaborate series of five "Art" reels covering in a comprehensive manner

Victor Hugo's Masterpiece "LES MISERABLES"

While the thread of the story runs through the entire series, each reel is a complete narrative in itself. These "Art" subjects, abounding in dramatic interest, staged with wonderful realism, and in which the different characters are intelligently and artistically portrayed, should prove one of the grandest achievements in motion photography. The subjects will be released in order: "The Galley Slave"; "Fantine"; "Cosette"; "Marius"; "Jean Valjean."

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Trade Mark

BIOGRAPH FILMS

Trade Mark



A STRANGE MEETING

RELEASED AUGUST 2d, 1909

A STRANGE MEETING

THE MOST POWERFUL SERMON EVER DEPICTED

Not since the production of "A Salvation Army Lass" has there been a film story as impressing as this latest Biograph subject. It clearly shows the efficacy of the endeavors of one of the pastors of a little mission in the slums of New York. Rev. John Stanton conducts services in a small chapel, and during one of his deeds of charity meets Mary Rollins, a victim of circumstances, her father and brother being crooks, forcing her to take a part in their nefarious work. A burglary is arranged and by coincidence the place selected is the home of Stanton. They are surprised and Mary is again brought face to face with he who is eventually her rescuer. The picture closes with her redemption. It is unquestionably one of the most beautiful and touching subjects ever produced. **LENGTH, 967 FT.**

RELEASED AUG. 5th, 1909

THE MENDED LUTE

A STIRRING ROMANCE OF THE DAKOTAS

Moving Picture Stories based upon the life and customs of the American aboriginals have ever been attractive, and we conscientiously doubt if ever there has been a more interesting subject presented than this Biograph production, which, indeed, is a masterpiece. Much thought and care were given the many details, which were supervised by an expert in the matter, and we may claim it to be more than reasonably accurate. The time of action is the early '50's, portraying the tender romantic primitiveness, together with stoic bravery in a most convincing manner. Space does not permit a description here, but will say that, as a whole, it is the most intensely interesting film ever made. **LENGTH, 996 FEET**



THE MENDED LUTE

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 5	The Mended Lute	Drama	996
Aug. 2	A Strange Meeting	Drama	996
July 29	The Slave	Drama	998
July 26	A Convict's Sacrifice	Drama	973
July 22	Jealousy and the Man	Comedy	418
July 22	Sweet and Twenty	Comedy	572
July 19	The Renunciation	Drama	982
July 15	Tender Hearts	Comedy	233
July 15	The Friend of the Family	Comedy	749
July 12	The Cardinal's Conspiracy	Comedy	999

EDISON CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 10	Apprentice Boys at Newport Training Station	Educational	216
Aug. 6	The Tobacco Edict	Historical	199
Aug. 6	Lochinvar	Dram	790
Aug. 3	The Prince and the Pauper	Comedy	1,070
July 30	Mulligan's Waterloo	Com.	455
July 30	Love's Sacrifice	Drama	520
July 27	Taking His Photograph	Com.	620
July 27	Mother Goose	Com.	356
July 23	Casey's Jumping Toothache	Com.	205
July 23	The Bridegroom's Dilemma	Com.	730
July 20	The Missionare and the Maid	Com.	630
July 20	McGinty's Sudden Rise	Com.	370
July 16	The Egyptian Mystery	Trick Comedy	525

ESSANAY CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 4	Much Ado About Nothing	Comedy	510
Aug. 4	The Mustard Plaster	Comedy	445
July 28	The Tramp's Story	Drama	715
July 28	A Case of Seltzer	Com	210
July 21	The Romance of a Stranded Actress.	Com.	1,000
July 14	Which Is Which?	Comedy	450
July 14	The New Cop	Comedy	550
July 7	The Black Sheep	Drama	1,000

GAUMONT.

Date.	Subject.	Class.	Length, Feet.
Aug. 3	The Sentinel On Duty	War Drama	453
Aug. 3	The Morning After	Comedy	430
July 31	In Hot Water	Com.	447
July 31	An Easy Job	Com.	467
July 27	The Last Confession	Drama	837
July 27	Papa's Hat	Com.	140
July 24	The Monk's Mother	Drama	664
July 24	Brown's Moving Day	Com.	290
July 20	True to His Master	Drama	554
July 20	The Man in the Moon	Com.	317
July 17	In the Hands of the Enemy	Drama	734
July 17	The Lost Tie	Comedy	227
July 13	Only a Dream	Magic	470
July 13	A Sure Cure	Comedy	490
July 10	Visions of Mother	Drama	664
July 10	A Bad Case	Comedy	314
July 6	The Coin Collector	Novelty	493

KALEM CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 6	Traced by a Kodak	Drama	980
July 30	The Factory Girl	Drama	850
July 23	The Tom Boy	Drama	690
July 23	Fickel Mary	Comedy	130
July 16	The Escape from Andersonville	Drama	850
July 9	A Soldier of the U. S. Army	Dis.	950
July 2	The Japanese Invasion	Military Drama	950

LUBIN MFG. CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 5	His Little Girl	Comedy	535
Aug. 5	She Would Be An Actress	Comedy	425
Aug. 2	When the Flag Falls	Patriotic Drama	910
July 29	Mr. Buttinski	Com.	280
July 29	Sporting Blood	Com.	590
July 26	A Hot Time in Atlantic City	Com.	945
July 22	Mexican Bill	Drama	650
July 22	Hiring a Girl	Com.	330
July 19	A Nugget of Gold	Com.	995
July 15	Two Cousins	Drama	965
July 12	Driven From Home	Drama	750
July 8	Room Mates	Comedy	335
July 8	The Side-Board Folding Bed	Comedy	505
July 5	A Great Wrong Righted	Drama	810
July 1	The Old Army Chest	Drama	930

PATHE FRERES.

Date.	Subject.	Class.	Length, Feet.
Aug. 7	The Two Pigeons	Drama	590
Aug. 7	Arabian Pilgrimage	Scenic	295
Aug. 6	The Tragedy of Meudon (Film d'Art)		951
Aug. 4	Thelly's Heart	Drama	968
Aug. 2	Fantastic Heads	Trick	311
Aug. 2	The Butler's Trick	Comedy	574
July 31	Wonderful Rose Designs	Magic	262
July 31	The Gamekeeper's Son	Comedy	702
July 30	A Mother's Sorrow	Drama	679
July 30	Charity Begins at Home	Comedy	298
July 28	The Barber's Revenge	Comedy	581
July 28	Amazons of Different Periods	Tableaux	344
July 26	Living Dolls	Novelty	360
July 26	Sweet Dreams and Nightmare	Trick	311
July 24	Poor Kid	Drama	1,062
July 23	A Case of Lumbago	Com.	328
July 23	Sweet Toothed Dogs	Com.	315
July 23	Holding Up the Wedding	Com.	335
July 21	Bewitched Manor House	Magic	360
July 21	Little Busybody	Magic	489
July 19	Behind the Mask	Com.	393
July 19	The Fiddlers	Trick	278
July 19	Catching Turtles	Scenic	210
July 17	The Invisible Thief	Trick	377
July 17	Kindhearted Tough	Drama	587
July 16	The Hand of Justice	Drama	1,010
July 14	Evil Spirit in a Girl's Boarding School	Comedy	623
July 14	True to Her First Love	Drama	623
July 12	Different Rulers of the World	Trick	426
July 12	Wood-Floating in Morvan	Scenic	459
July 10	Trained Falcon	Sport	403
July 10	The Witch's Donkey	Comedy	443
July 9	The Fan	Trick	213
July 9	The Little Detective	Drama	774

SELIG POLYSCOPE CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 5	Before The Mast	Drama	1,000
July 29	The Heart of a Race Tout	Drama	1,000
July 22	Won in the Desert	Melodrama	1,000
July 15	The Peasant Prince	Drama	1,000

URBAN ECLIPSE.

Date.	Subject.	Class.	Length, Feet.
Aug. 7	Baby Is King	Comedy	334
Aug. 7	The Hidden Treasure	Drama	624
Aug. 4	The Turning Point	Drama	614
Aug. 4	Stripping a Forest in Winter	Scenic	387
July 28	His Rival's Hand	Drama	617
July 28	Parks in Berlin	Scenic	357

VITAGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 7	A Woman's Way	Comedy-Drama	865
Aug. 3	The Bugle Call	Drama	530
Aug. 3	The Truant	Comedy	465
July 31	A Georgia Wedding	Com.-Drama	420
July 31	The Artist's Revenge	Com.	570
July 27	The Little Orphan	Dram.	755
July 27	Midwinter Sports	Scenic	236
July 24	The Sword and the King	Drama	994
July 20	Instruction by Correspondence	Com.	510
July 20	Adventures of Fifine	Drama	490
July 17	The Birth and Adventures of a Fountain Pen	Indus.	525
July 17	The Magic Pen	Mag.	475
July 13	The Cobbler and the Caliph	Dram.	585
July 13	Skiing Tournament at Ishpeming, Mich	Sport	315
July 10	Mine at Last	Drama	610
July 10	Weary Bones Seeks Rest	Comedy	305
July 6	Led Astray	Drama	565
July 6	The Dramatist's Dream	Comedy	390
July 3	Washington Under the British Flag.	Dram.	990

NEXT S and A FILM ISSUE

ORDER QUICK OUR

Comedy Subjects:

"Much Ado About Nothing"
(Length Approx. 510 Feet)

"The Mustard Plaster"
(Length Approx. 445 Feet)

A LAUGH IN EVERY FOOT

READY
Wednesday, Aug. 4th

ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ills.

Advertise in FILM INDEX

and increase your business

PERFECT LIGHT
60 to 80% Saved

By the TRIUMPH ELECTRIC TRANSFORMER

SPECIAL—To test advertising worth of this paper we will give a special rate on the first five cash sales mentioning this paper. Regular price $35.

This Speaks for Itself:

Buffalo, N. Y., July 24, 1909.
TRIUMPH ELECTRIC CO., Olean, N. Y.
Gentlemen—Some six or eight months ago you made a coil for the LeGrant Theatre of this city. I wish to advise that this coil has been perfectly satisfactory in that theatre. We are building another which will be furnished with the same current and we want another of those coils for 25 cycles 220 volts. Please advise when you can ship.
Yours truly, C. F. KNOWLTON.

TRIUMPH ELECTRIC APPLIANCE CO.
P. O. Box 1410, OLEAN, N. Y.

KALEM FILMS

Issue of August 13th, 1909

OUT OF WORK



LENGTH 810 FEET

An exceedingly interesting melodrama of an unusual kind, depicting the struggles of a young man in obtaining permanent employment. The hero's stopping of a runaway horse is a particularly daring and effective scene. A pleasing subject handled in a pleasing manner.

Free Descriptive Lecture to All Applicants

KALEM COMPANY, Inc.
EASTMAN KODAK BUILDING
235-239 W. 23d St. New York City

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

SEEING IS BELIEVING.
A look at our

Exclusive Independent Film Service

will convince the most skeptical that we can deliver the goods. Communicate with us at once on our **HOT WEATHER PROPOSITION.**

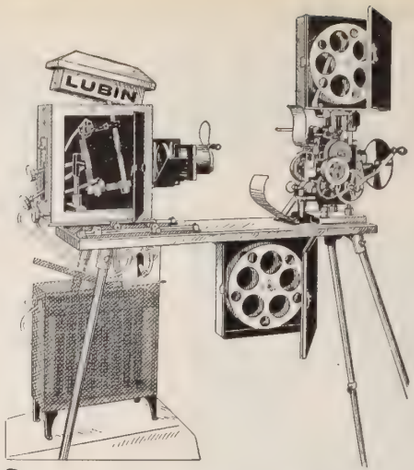
MULLIN FILM SERVICE
Syracuse, N. Y. Scranton, Pa.
Minneapolis, Minn. Kansas City, Mo.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.



LUBIN'S 1910 MARVEL, equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGU

Released August 2d

When The Flag Falls

An important message for General Sigel is carried by a young soldier who, with the aid of his sweetheart, conceals the message so it cannot be found and writes a decoy message in case of capture. He is picked up by the enemy and condemned to be shot as a spy "when the Flag falls." He is saved by his sweetheart and the message is delivered to General Sigel after many thrilling experiences. **Length, 915 feet**

Released August 5th

She Would Be An Actress

Mrs. Newlywed has purchased a book "How to become a Great Actress," and studies for the stage. She reads the book in an hour and at once starts on her new career as a star. Hubby takes a hand in the new profession and things take an unexpected turn.
Length, 420 feet

His Little Girl

Mr. Hawkins has to make a trip to Europe and sends "his little girl" to his friend and bachelor to guard her until he returns. Brown at once prepares to buy nice things for Hawkins little girl. The little girl arrives, but as she is 18, she cannot use the little things Brown bought. Three months after Brown calls "his little girl" "My Little Girl," and a year after they show to Grandpa, who just returns from Europe, "Our Little Girl."
Length, 530 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 1908

Mr. Exhibitor

If you want to see your house "Packed" every night for a week, ask your nearest Exchange Man to supply you with the **Greatest American Feature Film** the **Motion Picture World** has ever produced—"The Only Authorized and Authentic Motion Pictures of the Great United States Military Tournament, held at Camp Taft, the week of July 5th to 10th, Toledo, Ohio. Over 3000 feet of film, reproducing with wonderful clearness: The Modern Field Artillery in action; Lively, Thrilling Drills by the Infantry; Wall Scaling and Skirmish Work; Wonderful Saddle and Bareback Riding by the Cavalry; Modern, Quick Firing Cannon in Action; Engineer Troops Building Bridges and Destroying them with Dynamite; Signal Corps in Scientific and Instructive Field Work; Hospital Corps showing how the Wounded are cared for, and the hundreds of other "Stunts" that will excite your audience to the highest pitch of enthusiasm.

Lively now—Be the first in your territory to exhibit these remarkable pictures—Now is the time to "stock up" on a little "Easy Coin of the Realm."

If your Exchange will not furnish you, let us know the seating capacity of your theatre, and we will send you further particulars.

MOTION PICTURE DEPT.
UNITED STATES MILITARY TOURNAMENT Toledo, Ohio

Noninflammable Film
NOW IN USE ON ALL SELIG'S SUBJECTS

Selig's Big Hit

Before The Mast

Released
AUGUST 5, 1909

Code Word "Mast."
Length, 1,000 feet.

Order from your nearest film exchange. They all rent Selig's Films.

Selig's Pictures Always Good Ask Anybody

THE SELIG POLYSCOPE CO.
(INC.)
45, 47, 49 Randolph Street
Chicago, Ill., U. S. A.

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

AUGUST 14, 1909
WHOLE NUMBER 173



WHAT YOU WANT

Is a Film Service in which PROMPTNESS is a factor. Variety of subjects that are UP TO DATE. Films that have quality and distinction. All of these are united in one grand and satisfying total in our PREMIER FILM SERVICE.

WILL YOU FAVOR US WITH AN INQUIRY?

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

MR. MANAGER

LET US PROVE TO YOU that we can furnish just the right kind of

FILM SERVICE

that will bring you the business. A trial is all we ask, anyway, to convince yourself. Write for full information on OUR GUARANTEED SERVICE.

O. T. CRAWFORD FILM EXCHANGE CO.
Licensee of Motion Picture Pat. Co.

1401-1405 Locust St., St. Louis, Mo.
421 4th Ave., Louisville, Ky.

GIVE US A TRIAL!
WESTERN FILM EXCHANGE
Licensee Motion Picture Patents Company
A COMPLETE STOCK OF SUPPLIES

MILWAUKEE, Wis.
ST. LOUIS, Mo.
JOPLIN, Mo.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 33. Aug. 14, 1909. Whole No. 173.

Published by

THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page, 11½ x 9	$84.00
Half Page, 5¾ x 9	42.00
One-Third p., 3¾ x 9	28.00
Quarter Page, 2⅞ x 9	21.00
Eighth Page, 1⅜ x 9	10.50
One Inch, single column	1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

DON'T FORGET THIS MEETING.

Motion picture exhibitors of the State of Pennsylvania are reminded that a meeting of the Motion Picture Exhibitors Association of their state will be held on Wednesday, August 11th, convening at 2 p. m., in the Odd Fellows' Temple, Broad and Cherry streets, Philadelphia. It should not be necessary to further emphasize the necessity of every one attending who can make it possible to get away from their business.

The circumstances which gave rise to the present organization are probably but a beginning of an attempt by political grafters to make the picture industry yield a revenue. The methods pursued by Factory Inspector Delaney of Pennsylvaia in the enforcement of the act regulating theatres is particularly calculated to benefit the grafters. Undoubtedly many motion picture exhibitors will give up to Delaney's deputies, or their political sponsors, many times the amount which would be required of them in a determined effort to set aside an exacting law.

The payment of graft on this occasion, of course, doesn't guarantee against renewed demands and opens the way for annoying exactions which will be difficult to stop once the victim has yielded. The past record of Pennsylvania officials proves that they will stop at nothing to obtain graft, and so long as they have to deal with the individual exhibitor it will be easy money for them.

There is but one protection for the exhibitor and that is in organization. A good start has been made and the men who have been selected as officers of the Exhibitors Association of Pennsylvania are competent to take care of the business entrusted to them.

They should have the undivided support of every exhibitor in the state. The cost of membership is small—$10 initiation fee, of which but one-half is asked with the application. With a strong organization the Exhibitors of Pennsylvania will have a way to oppose future attacks on their business from whatever source and occurences similar to that which now confronts them will not be permitted to happen.

The Film Index can only reiterate, in conclusion, the importance of attending the Convention. If you can't go yourself, send your signed application with your money. It requires funds to start something.

EXPRESS ORDER MODIFIED.

Herbert Miles, William Steiner and W. T Rock, representing the Film Service Association; Samuel Long of the Kalem Co., Dwight Macdonald of the Motion Picture Patents Co., and Mr. McDermott, New York manager of the Eastman Kodak Co., have met representatives of the several express companies and secured a modification of the recent order that all film for shipment must be packed in heavy metal cases.

The modification agreed upon permits the use of wood or fibre packing cases or pails; but labels must be used.

CLERICAL OPPOSITION POSSIBLE.

A dispatch from St. Louis announces that it is probable that the Roman Catholic Clergymen of that city, will shortly begin a campaign to discourage the patronage of moving picture shows by women and children, as the result of the announcement from Rome, by His Holiness, Pope Pius X., forbidding the clergy of Rome to attend these exhibitions on the ground that they are not conducive to holiness.

The dispatches from Rome announce that the Papal inhibition applies only to the clergy and not to the laity. A similar inhibition was formerly promulgated against the theatre giving dramatic performances, so that there is really no order, implied or otherwise, against the motion picture theatre.

Dispatches from Rome further explain, that within the last year or so, the moving picture exhibitions in Italy have seriously deteriorated, that when the fad began the subjects were harmless and amusing, but that now they have changed in character, involving tragic love scenes and violent murder. The tendency to depict realistic horrors is said to have caused the Pope to issue this order.

This being the case there would seem to be no corresponding reason for such action on the part of the Catholic clergy in America, and it is quite unlikely that the movement alleged to be started in St. Louis will extend to any great number in that city or elsewhere. The Roman Catholic Clergy, as a body, are most liberal in their views of public amusements, very few of them entertain Puritan ideas, such as seem to prevail among the clergy of the Evangelical denominations. Not that the Roman Catholic lacks a sense of discrimination, for no body of clergymen are more alert to real danger to the moral and physical welfare of the public than they, but they believe a contented people to be more receptive of religious teaching than those aroused to discontentment by irksome religious restrictions.

American motion picture makers have recognized the dangers of depicting violent motions and crime, and have eliminated scenes of that character from their productions. It is difficult therefore to understand why the St. Louis clergy should feel called upon to adopt the course of the clergy of Rome where the other extreme was actuated by the opposite conditions.

PICTURE SHOWS FOR U. S. NAVY.

That moving pictures are rapidly being recognized as a very important and valuable factor for educational and amusement purposes is clearly shown by the recent action of the U. S. government in this direction.

The Kleine Optical Company, through its Boston office has received orders to supply film service to the navy for the instruction and entertainment of the officers and men while on a prolonged tour of duty off the Southeastern coast.

As the battleships make certain points they will receive and return shipments of films, taking on at each landing a sufficient suply to furnish ample and varied education and amusement until opportunity offers to secure another change of pictures.

The Battleship Vermont has the distinction of being the first warship to introduce motion pictures for the benefit of its officers and men. It is one of the largest battleships afloat and holds the championship record for target practice and gunnery.

When we stop to consider the vast field covered by the splendid assortment of educational films produced by Urban Eclipse and Gaumont and the realistic, scenic and industrial subjects released by Pathe and the host of patriotic, historical, travelogue and other pictures available from the selections offered by Edison, Kalem, Biograph Co., Vitagraph Co., Selig, Essanay and Lubin, it will be readily seen that a most thorough and valuable form of education as well as amusement is placed within the reach of all.

We look to see the time when every military post and every school and college in this country will have at least a weekly course of motion picture instruction and it is safe to say that the audience will eagerly and readily absorb the knowledge thus imparted.

The idea is certainly a very happy one and the Kleine Optical Company is to be congratulated on having been selected to furnish this service to the government.

"DUPING" THE EXHIBITORS.

A firm in Chicago called the Chicago Film Exchange is still pretending to release new Gaumont pictures. On other occasions the Film Index has taken occasion to expose the deception being practiced by this firm upon moving picture exhibitors.

It is pretty generally known throughout America that the Gaumont Co., is represented here by Mr. George Kleine. Mr. Gaumont himself has written letters to that effect. As such representatives all the new and good Gaumont pictures in this country come from Mr. Kleine and any one else claiming to release such pictures is merely deceiving the exhibitor.

The latest evidence of this deception is given in circular letters issued by the Chicago Film Exchange under dates of July 19th and 26th, in which it notes for release the Gaumont subjects: "The Fisherman's Christmas," "Wild Beasts in the House" and "Son-in-law's Nightmare." "The Fisherman's Christmas" was released by the Kleine Optical Co on Dec. 21-08, under the title "The Poacher' Christmas." "Wild Beasts in the House" was released by the Kleine Optical Co., on April 17th, 08 under the title of "Bear in the Flat." "Sons-in law's Nightmare" was released April 8th, 08, by th Kleine Optical Co., under the same title.

The deception is evident. Exhibitors are le to believe that these are new European importations and have not been used before in this country. Change of title helps this deception in many cases. What the exhibitor is really getting is old pictures which many have seen before.

PHILADELPHIA ASSOCIATION TO MEET.

A meeting of The Mutual Protective Association of Motion Picture Exhibitors of Philadelphia will be held at their headquarters, 2525 West Girard avenue, on Sunday, August 8th. The action of the new law, regulating theatres in Pennsylvania has put some of the members of this association out of business and the others recognize the necessity of preparing for future protection.

WHO WILL SUPPLY THIS FIRM?

The Film Index is in receipt of the following communication from the Sachs Amusement Co., of Roanoke, Virginia:

"Roanoke, Virginia, July 31, 1909.

"The Film Index.
"New York, N. Y.

"Gentlemen:—We believe that this letter will be somewhat imposing upon you, but as a subscriber to your paper we would like to know if you cannot refer us to some Film Exchange that handles Motion Picture Patents Company's films, so we can be able to secure some good service. Of course there are a great many advertise that they handle good service, but when they are called upon they give some very satisfactory excuse. We have been trying to get 18 reels, not over four days old, and 18 commercial run per week. If you can do anything for us we would certainly appreciate same."

We give this letter publicity for the benefit of film exchanges within reach of Roanoke, Virginia, as we do not wish to show any partiality. We know of no reason why the Sachs Amusement Company should not be able to get what they want, provided of course that they are willing to pay the proper price therefor and we have not heard that they are unwilling or unable to pay. We would suggest that the Film Exchange men get in touch with them.

NOT THE ACTOR.

The Washington Times observes that "The moving picture machine has only one opponent in this country, and that is the actor. The differences between these exponents of old and new forms of dramatic entertainment will doubtless be overcome in time. In France the most celebrated actors and actresses contribute to the moving picture gallery and the ablest playwrights prepare sketches for reproduction. The canned drama has come to stay—at least for a while."

It is not the actor who opposes motion pictures, but the theatrical managers and promoters who have flooded the country with alleged plays for so long that real dramatic effort has become almost a lost art. The actor—hundreds of them—is earning good money posing for pictures.

JOHN AYRES DEAD.

John Ayres, for many years superintendent of theatres in New York City controlled by B. F. Keith and F. F. Proctor, died August 2 at his home in Newark, after a long illness. He was born in Boston in 1842. In 1893 Mr. Ayres was engaged at Keith's Union Square Theatre, becoming superintendent in 1895. In 1898 he went to F. F. Proctor's circuit, and for the ensuing seven years was in turn superintendent of the Twenty-third Street, Fifty-eighth Street, One Hundred and Twenty-fifth Street, Fifth Avenue and Newark Theatres. In 1906 he was interested in the moving picture business and later was engaged as general inspector of all the Keith & Proctor theatres in New York City.

NEW TARIFF ON MOTION PICTURES.

The tariff bill now reaching its final stages in Congress provides a duty of 1½c. per lineal foot for picture film positives to be used for motion picture shows.

This is a simplification of the present tariff which provides an advalorem duty of 25%, and a specific duty of 65% per lb. on the material. This brought the duty to about 30% of the value of the film. 1½ cents per foot is equivalent to 25%, based on the valuation of 6c. per foot.

This will be a slight reduction of the present tariff rate.

WILL TEST THE PENNSYLVANIA LAW.

The Pittsburg Calcium Light & Film Co., have notified Chief Factory Inspector Delaney, by counsel, that it is their intention to seek an injunction restraining him from enforcing the act regarding motion picture theatres, pending the action to be brought to test the constitutionality of the law.

PENNSYLVANIA EXHIBITORS ASLEEP

Do Not See Danger Ignore Offered Help

NEXT to letting the act to regulate theatres pass without a protest, nothing seems to prove the utter indifference of the motion picture exhibitors to their business interests more conclusively than the experience of the Pittsburg Calcium Light & Film Co. in its efforts to provide for them some definite relief from the exactions of the new law.

Since early in June both President Rowland and Secretary Clark of that company have given lavishly of their time and money in an effort to work up some sort of a defense among the exhibitors of the State. The campaign is explained in detail in a letter to The Film Index by Mr. Clark, which we publish herewith. Notwithstanding the great amount of work they did and the number of letters they wrote, Messrs. Rowland and Clark managed to interest only 79 houses in the legal proceedings. Of the 79 not all took a greater interest than to sign their name to a consent. It is a very poor showing for Pennsylvania. Here is Mr. Clark's story of his experience:

Pittsburg, Pa., Aug. 5, 1909.

Editor, The Film Index, New York.

Dear Sir:—Thinking perhaps that your paper may be interested in knowing what we have done toward obtaining an injunction against the Pennsylvania Factory Inspector to prevent him from enforcing the recent law passed by the Pennsylvania Legislature requiring each moving picture theatre to have three aisles four foot wide, we enclose you herewith copies of the various correspondence which we have sent out to the exhibitors in the State of Pennsylvania in an effort to have them all join with us in this action.

These letters speak for themselves and explain what we have done so far in the way of trying to get the exhibitors lined up for united action against the Pennsylvania three-aisle law. Notwithstanding all this correspondence, and the fact that the Pittsburg Calcium Light & Film Co. alone employed four of the best attorneys in the state, and that this concern alone is responsible for the payment of their fees, which we assure you are quite high, we have been unable to get a number of the exhibitors to even answer any of these letters, and with all our efforts up to date, we have succeeded in getting seventy-nine exhibitors in this state to answer the question asked in letter No. 3.

Our attorneys advised that it would be impossible for us to proceed with this action and include all names that we had on our list, but that it was necessary that each one individually answered the questions asked in letter No. 3, and sign the same signifying their willingness that we should conduct this litigation in their behalf.

We feel that our letters have explained the matter to them thoroughly, but for some unaccountable reason they do not seem to realize what this law would mean if strictly enforced. The Factory Inspector of this state is determined to enforce the law and our attorneys advised us yesterday to wait no longer. We, therefore, turned over to them the name of seventy-nine theatres who have expressed their willingness that we should go ahead and advised our attorneys to proceed, and the injunction suit will be filed either to-day or to-morrow in Harrisburg, Pa.

We have given this matter a great deal of time and attention and have spent quite a lot of money and are obligated to stand quite a great deal more, and the attitude of the Pennsylvania exhibitors is certainly a puzzle to us.

You will note that we have agreed to include their names at absolutely no cost to them, but notwithstanding this, we have been unable to get them to even reply to our letters. Our requests for financial assistance in this matter have certainly met with a frost. Out of the first five hundred letters sent out we received contributions to the amount of $57.00. This fact, however, has had no effect on our position in this matter and we are going ahead entirely upon our own responsibility. Our request to the other exchanges in this state for financial assistance was not productive of any results. Mr. Rowland, President of this company, personally made a trip to Philadelphia and tried to have the Philadelphia exchanges join with us in this action, but they all refused.

Our attorneys have informed us that the law regulating the construction of the moving picture booth cannot be set aside, and we ourselves believe this law is a good thing for the business. Our attorneys feel satisfied, however, that the law requiring three four-foot aisles is unconstitutional.

We would like very much to have your paper give this matter some attention and urge upon the exhibitors of this state the necessity of some action. It is hard for us to account for their apparent indifference, when it is a known fact that not 10 per cent. of the exhibitors outside of the cities of Pittsburg and Philadelphia can comply with this law. We hope your paper will urge them to action and help us waken them to the seriousness of the situation, which we have up to date been unable to do.

We would not care to have you publish the enclosed letters in full, but you can use any portion of them you see fit.

Yours truly,
Pittsburg Calcium Light & Film Co.,
James B. Clark,
Secretary and Treasurer.

Mr. Clark's correspondence follows omitting letter No. 3, which reiterates the statements in the previous letters:

June 25, 1909.

Gentlemen:

We desire your assistance in the raising of a fund to employ several lawyers to secure the proper interpretation of the law recently passed by the Pennsylvania Legislature, which requires all moving picture shows to have three four-foot aisles in the clear.

The Factory Inspector at Harrisburg has interpreted this law as covering all moving picture shows. We feel that the proper interpretation of this law is that it applies to theatres having one or more galleries, instead of moving picture shows.

We have employed several able attorneys whose opinion is that there is a flaw in Section Second of Act No. 233, and that the proper interpretation of the law covers houses in which there are one or more galleries. The employment of these attorneys will take considerable money and we do not feel able to bear all of the expenses. We feel that every exhibitor in the state who will be effected by this law should be very willing to contribute towards a fund for the employment of these attorneys, and that it will take at least $10.00 from each exhibitor in this state to cover a portion of the necessary expense, and the balance of the expense we feel should be paid by the film rental exchanges.

If you feel as though you could help us out in this matter we would be pleased to have you forward your contribution to the fund in the enclosed envelope.

If the Factory Inspector has not already visited your theatre and ordered you to comply with the law or close up, he probably will reach you in a very short time. This is a very serious matter and must be attended to promptly.

We would, therefore, ask you to let us hear from you by return mail.

Yours truly,
Pittsburg Calcium Light & Film Co.

P. S.—Any money not expended will be returned proportionately to those who contributed.

July 12, 1909.

Dear Sir:

Four of the best attorneys in Pennsylvania have been employed by us to test the law recently passed by the Pennsylvania Legislature, which compels every moving picture theatre to have three four-foot aisles.

Our attorneys advise that they will enumerate in our bill in equity only the names of those who will join with us and help pay the expense of this action, and that the filing of this bill will prevent any immediate action by the Factory Inspector against persons named by our attorneys in this bill, but will not prevent the Factory Inspector from proceeding against any persons or concerns not named in the bill. If you wish to have your name included in this action, please forward to our office at once $10.00 and we will see that you are included in this action.

The papers are now being prepared and will be filed not later than Thursday, July 15th, so if you wish your name included in this action, we must have your remittance by that date. If this law effects your theatre, would advise that you act quickly as it may be the means of saving your business. Only those who contribute will be taken care of if this action is successful.

Please let us hear from you immediately regarding this matter.

Yours truly,
Pittsburg Calcium Light & Film Co.

August 2, 1909.

Dear Sir:

On July 23rd we wrote you a letter, a duplicate of which we enclose you herewith. In this letter we asked you to fill in the answers to the various questions, sign the same and return to us, and your theatre would be included in our action to test the new Pennsylvania three-aisle law

Up to the present time we have not heard from you regarding this and wish to state, that it is very hard for us to understand the attitude of a large number of the Pennsylvania moving picture exhibitors.

We have started action against this law at a very heavy expense to ourselves and have offered to include you in the same at absolutely no cost to you whatever, but still you do not give us an opportunity to include your name, as it is absolutely necessary that these blanks be filled up before the attorneys can include your theatre.

We wish to state that we have gone to a great deal of trouble and expense trying to test this law for the benefit of the exhibitors in Pennsylvania, but if they will not fill in the answers to the questions on the enclosed letter, we are absolutely powerless to include them in this action.

We wish to state that the exhibitors in this state do not seem to appreciate what we are doing for them in this matter, and in conclusion wish to say that this is the last letter we will write on this subject, and only those who sign the enclosed letter and return to us will be included in this action. This is absolutely your last chance, and unless you mail the letter to us immediately, your name will be dropped from the list. We feel that you should hurry your answer in as it will cost you nothing whatever and will be the means of saving your theatre if you do not have room to put in three four-foot aisles.

Yours truly,
Pittsburg Calcium Light & Film Co.

Mr. Clark makes frequent reference to the questions asked in conjunction with his third letter to the exhibitors; we give those questions here in full as showing the information desired by the attorneys in the suit to be commenced, and which has since been commenced mainly at the expense of the Pittsburg Calcium Light & Film Co.:

What is the full name or names of the owner or owners of the building in which your business is carried on?

What is the full name of the theatre or other amusement conducted in that building and the full name or names of the owner or owners thereof? And do you have any moving pictures or moving pictures in combination with other attractions?

What is the length, heights and width of your auditorium?

How many galleries are there?

How many aisles in the auditorium and width of each?

If there are side aisles in the auditorium do they run along the side walls or are seats placed between the side aisles and the side walls?

How many aisles in each gallery?

How many stories high is the building?

How many galleries in the auditorium?

How many exterior doors lead from the stage?

How are stage and exterior exits therefrom lighted?

Of what material are the drop curtains and sky borders made—is it combustible or not?

How many entrance doors to the auditorium?

How many doors in the front of the building are used exclusively for exit?

How many doors in the rear of the building are used exclusively for exit?

How many doors on side of building are used exclusively for exit?

Do all exit doors open outwardly? If not, how many?

Are you willing that we shall conduct litigation on your behalf in an effort to have the Act of May 3d, 1909, declared invalid as to your business?

Sign here.

Date.

PICTURE SHOW HAS COME TO STAY.

The Washington "Herald" in a recent issue says:

"Now that the President of the United States has put the stamp of his approval upon the moving picture show, it can be safely predicted that this form of amusement has come to stay. In fact, it has already gained such headway in the field of popular amusement for people of moderate means that it only needed Mr. Taft's sanction to become a source of diversion for even those whose purses can afford more expensive pastimes."

This is supplemented by statistics to prove the bigness of the business and then follows this important statement:

"An interesting and significant fact about the moving picture idea is the revolution that has been brought about in the means of amusing the public. The theatre, as it were, is brought to the very doors of the people. But few towns and villages previously boasted of theatres, outside of those of a population of 5,000 and over, and many of these were old-fashioned, out of repair, and altogether neglected, so far as adequate and intelligent attractions were concerned. The moving picture business has wrought a complete change in all this.

"Where formerly the poorer classes in the large cities, who had no means of getting to and from the theatres, which are usually situated many miles away from the homes of the working classes, had no specific way of spending an evening, the 5-cent theatres have cropped up by hundreds, mushroom-like, and within easy access to the very people who needed reaching on account of the former paucity of attractive entertainment.

"It is far easier to pay 5 cents for an hour's wholesome and instructive entertainment than it is to pay 25 or 50, and pay carfare to and fro into the bargain. One can go five times on a quarter, instead of only once, and still save the carfare. This feature made a strong appeal to the working classes. Moreover, the moving picture helps to keep the idle young people out of the streets, or what is worse, from the saloons and gathering places where they must, it seems, inevitably drift, unless a diversion is offered to them. Thus the moving picture has accomplished what years of settlement work might not hope to encompass.

"A peculiar phase of the situation is presented in the question so often asked: "Does not the moving picture theatre cut down the attendance at the vaudeville and legitimate theatres?"

The answer to this is emphatically "No."

The 5-cent theatre enjoys a clientele all its own. It also possesses a field of its own. Just as the would-be theatregoer can find entertainment of a different class in the vaudeville house from what he seeks in one devoted to Shakespeare, so he can find still another form in the moving picture show. And whether or not he attends the film show with the avowed intention of mental improvement, the fact remains that he more often discovers himself confronted with educational advantages which he could not know in the variety vaudeville house, where no attempt is made to do anything else than pander to depraved and degenerate tastes. If the moving picture theatre succeeds in weaning growing boys and girls away from cheap and tawdry variety shows, it will have accomplished a mission out of all proportion to what was anticipated for it. But so far as the legitimate theatre is concerned, there is no cause for alarm.

In the first place, the moving picture shows occupy localities where no first-class theatrical enterprise could possibly thrive, owing to lack of numbers to warrant its support, and in the second place, where the locality is contiguous to larger places of amusement, it draws from an entirely different class of people. Then, too, an evening at a regular theatre is usually planned in advance, while the dropping in at a moving picture exhibition is generally done "on the spur of the moment." The latter kind of performances catches a great many shoppers during the day. Many people drop in at lunch time to rest and be diverted, while others while away half an hour or so while awaiting various engagements.

The incidental patronage means much to the proprietor of the moving picture theatre, though, of course, he, too, can boast of a regular patronage. If a house gains the reputation of being comfortable and the abode of excellent pictures, naturally the spectator will come again, or tell his friends about it.

Many managers have added vaudeville features to the picture shows, and have lengthened the time of the performance's duration to an hour or twice that time. This makes a hybrid, however, that does not suit everybody, and the proprietor who conducts his place on the level of the legitimate moving picture emporium is pretty apt to enjoy a steady stream of prosperity. The vaudeville feature is costly if the acts engaged are to be kept on a par with the tone of the theatre, and either the price of the show must be raised or the profits of the business suffer materially. Patrons, however, can be found for both classes.

Washington caught the moving picture craze some time ago. All over the city the places of amusement have put in appearance, until there is no excuse for any one spending a dull evening when the 5-cent theatre offers a counter attraction. Every neighborhood boasts of its moving picture theatre, where crowds may be seen going and coming every evening. The centre of the enterprise in this city is in the vicinity of Pennsylvania avenue and Ninth street, extending from Seventh to Tenth street on the avenue and up as far as G street on Ninth. Here the theatres show a blaze of electric lights every evening, and the exterior of the places presents a constant activity until an hour before midnight.

But though a concentration of moving pictures may be noticed in the locality mentioned, there are many scattered all over the other parts of the city. Columbia Heights, Georgetown, Anacostia, the northeast, southeast, and southwest sections all have their quota of well-patronized resorts where films are shown every hour in the day.

They instruct, amuse and entertain 65 per cent of the citizens of the District, their wives and their children, every month.

Upon a rough estimate they contribute $4,000 a year to the District government as license fees, and are paying taxes amounting to thousands of dollars every year. They are distributing in salaries a quarter of a million dollars a year, and are paying more than $150,000 for rentals.

Owing to the fact that the moving picture business has become so firmly established as a national institution of diversion, there is a movement under way to improve the quality of the pictures shown. It is now fully realized what an immense influence for good or evil the moving picture show can wield. Some of these movements emanate from public-spirited citizens and organizations; other from the film manufacturers themselves.

There has been such a tremendous demand for pictures that some of the subjects dealt with have been of a demoralizing character. Especially is this true of the films that have a depressing effect upon children, to whom the moving picture theatre idea was primarily expected to largely appeal. The suppression of palpable fakes is one of the objects of the reform movement, and the elimination of scenes of suffering and degradation will also fall under the ban.

Men of intelligence who occupy positions as ministers recognize the educational benefits to be derived from the sermons thrown on the screen. In Western cities the effect of the moving picture business has been to close up a great many places where the entertainment offered is of a demoralizing nature.

Every picture that is produced is censored before it is printed to be sold to the exchanges from whom the exhibitors get the films, so that when the film is produced before the public nothing is offered but clean, moral pictures. The temperance pictures are sermons driven vividly home because they are shown to people who need the lessons, and who have neither the time nor the inclination to go to temperance halls.

Natural history has received a great impetus from the moving picture shows. The photographing of wild birds and beasts in their native haunts is one of the things which moving pictures have given to the world. Many of the pictures of this character have been obtained at the risk of personal safety, but in every case where success has been met with the result has been the furtherment of the public's share of knowledge. The public favor is by no means all for the comic or the story telling film, but scenes from real life and episodes of vitality and historical importance receive quite as much patronage.

The People's Institute of New York has made the suggestion that moving pictures be introduced in the public schools in order to emphasize by object lessons the various studies, such as plant life, the habits of birds and animals, and geographical and historical subjects. It seems a feasible idea. The boy or girl who sees the Alps as taken by the moving picture machine from the rear of an observation train will be apt to get a clearer conception of those noble mountains than by looking at a map with a few dark lines indicating their locality. The picture will leave an indelible impression on the mind. The same will apply to history, of which pageants and episodes might be reproduced to excellent advantage.

SOME RECENT USES OF MOTION PICTURES

The Department of Agriculture of the United States has adopted motion pictures as a means of demonstrating to the farmers of the country the value of good roads. Pictures are being taken of the methods of road making in vogue in various parts of the United States. From Virginia will be obtained pictures showing convicts making good roads. Other pictures will be taken in States that will not stand for convict labor and where the farmers spend a little time to road "improvement." Views along rural postal routes showing the mail wagon stuck in the mud and the mail delayed and the farmers unable to get to town because of the bad roads.

The school question will also be illustrated by showing the little ungraded district school in the country as compared with the rural high school with its manual training classes. The pictures show the children being taken to school in carriages; at work in the school and then brought home at the close of the day's session. These pictures will be first shown at the Omaha Corn Carnival, and are under the direction of Assistant Secretary of Agriculture Willet M. Hayes.



ALFRED WEISS,
President of the Alfred Weiss Film Exchange Co., 219 6th Ave., New York. One of the Hustlers.

THE MOVING PICTURE MODEL.

Some men must toil while others have life easy here below
Like Mike Muldoon, the model for a moving picture show.
Mike's pay is two fifteen a day, his duties are but few;
To fall off roofs and under train is all he has to do,
Or soar with unexpected blasts, propelled by dynamite,
That he may fill the populace with innocent delight.

Sometimes they put Mike in a box and drop it off a dray
Just where it lies, inviting, in an automobile's way;
Or haul it to the fifth-floor flat and throw it through the wall
Among astonished strangers who have not asked Mike to call;
And when they pry the cover off, and drag our hero out,
The crowd that views the picture hails his coming with a shout.

They drop him under side-wheel boats that ply Long Island Sound,
And photograph the paddles that convey him round and round;
They pin him by the collar to the lines strung up for clothes,
And make a target of him for the new high-pressure hose;
Or have him run for ferries and leap madly from the slip
By time the boat's a half mile forth upon the outbound trip.

Let poets write ecstatic praise of spring or wine or sheep;
Let painters plaster canvases with pigment inches deep;
Who reads the poets? Precious few! Who cares for paintings? Fewer!
But Mike's enticing escapades have always fresh allure.
The crowds that watch his photographs, entranced, enthralled and thrilled,
Could hardly be delighted more—unless they saw him killed!

—By James J. Montague, in N. Y. Eve. Journal.

FIND PICTURES GOOD.

A special committee on motion picture theatres has been appointed in Wilmington, Del., to see that nothing immoral is displayed in the theatres of that city. The committee reported, after an inspection, that there was an absence of anything immoral or otherwise objectional at the picture theatres of Wilmington. In commenting upon the report of the committee the Evening Journal of that city observed that practically all of the motion pictures of the country came from New York, where they were censored by a committee which is an adjunct of the Asscciated Charities, and which had been given authority by Governor Hughes to act as censors. That is making it strong.

WHEN FOLKS "BUTT IN" THE PICTURE.

"It's not easy to guard against people with the butting-in habit when you're making moving picture films, said the moving picture man, "for when they see any unusual thing coming off on the street or in any public place their natural busybody instinct grabs a-hold of them and they're bound to mooch in and attempt to take a hand in the proceedings.

"Over in Philadelphia, the other day, I fixed up a horsewhipping scene. It was easy enough to get the first part of the set. It was a scene in a restaurant, in which a pretty girl, seated at a table a little distance away from another table at which a frolicsome man with a homely wife is dining, falls to making goo-goo lamps at the man. The second scene, in which I arranged to have the horsewhipping, took place outside the restaurant. As usual, we'd got police permission to take the pictures, and I had two or three men stationed in front of the restaurant to keep the crowd back while the phony horsewhipping was going on.

"Nevertheless, when everything was all set and the machine was snapping away at the homely wife laying the lash across the face and shoulders of the flirtatious girl—the lash looked like a rattan, but it was a harmless bogus, of course, and didn't hurt at all—our troubles began. First of all a big yap of a man slammed in and grabbed the homely woman by her lash-wielding arm, brawling that he didn't believe in seeing' no woman stingin' another woman like that-a-way; and that, of course crabbed one set of films.

"The machine had to be stopped while the big slaminski was being informed that the thing was only a tableau and that he didn't kick into the picture by rights at all. He took the jibes of the crowd pretty sourly, at that, and looked to be in so much of a mind to kick our gear to pieces that I had to get a cop to walk him down the street.

"When we got all set again and the horsewhipping of the flirtatious girl was once more in progress, a scrawny hatchet-faced woman who had just joined the outer circle of the crowd, and who wasn't jerry to what was coming off, rushed into the scene with a shriek, grabbed my two acting women by the hair puffs, and started in to rough 'em both for their 'indecency in showing up their sex by fighting on the street,' as she squeaked at them. Of course, the machine had to be stopped again, for the incident as I had framed it up didn't call for any stuff of that sort. I had it arranged that after the whipping had proceeded for a space the guilty husband of the homely wife was to rush in and attempt to separate the two women, whereupon his wife was to turn upon him with the lash, causing him to make a humorous beat-it down the street. Then the flirtatious girl with the languishing wicks was to seize the whip from the other woman's hands and start in to get hunk for the cutting she's received, the scene winding up that way. But I had to get a cordon of the restaurant employes and cops around the front of the restaurant before we could pull off, without interruption, the horsewhipping part of the set, and by that time the proprietor of the restaurant was out on the sidewalk, storming around and dead sore on account of the notoriety he said we were bringing upon his place of business.

"That, of course, was an instance where the slaminskis crabbed our films, but, as I say, there are plenty of cases where the butters-in involuntarily serve us a good turn.

"For example, a while back, over in Newark, N. J., I fixed up a pocket-picking scene—it has been shown in Washington—that was a veritably dandy by reason of its extreme naturalness, and the naturalness of it was contributed almost solely by the buttinskis. I engaged a fleet young marathoner of Newark to portray the part of the pickpocket. The cops of Newark were tipped off as to what was going to happen on the Newark streets, but, of course, the folks on the streets didn't know anything about it, and that's what helped to make the set such a swell one.

"The incident began when my chief Rube—the fellow, that is, who does the jays or farmers for the films—while standing in front of a Newark jewelry store, looking at the display, had his wallet removed from the split-tail pocket of his coat by my fast-running imitation pickpocket. It was in the middle of the day, and the Newark streets were filled with people. The pickpocket made his work of swiping the leather very coarse, so that a whole bunch of passersby couldn't help but see him in the act, and then he took to his moccasions, the men and boys who had seen him snagging the wallet taking after him with all their might and yelling 'Pickpocket!' and 'Stop thief!' and all that sort of thing. It made the bulliest and most natural picture of a hue and cry that ever I saw. My pickpocket knew the route thoroughly from having gone over it in rehearsals, and the film-making pictures were planted all along the route. As my imitation pickpocket was such a swell runner he kept at an even distance of about a hundred feet or so in front of the gang of pursuers. Before three blocks of the route had been covered the pursuers numbered hundreds of men and boys, and every one of them actually believed that he was chasing a sure-enough pickpocket.

"When the runner finally reached the point where he was to pretend that he was exhausted, there he let the crowd close in on him and nail him—and this was right in front of where the final machine had been placed to get the wind-up of the chase—he finished the job up in great shape. He pulled off a realistic stumble right in front of the machine, and about thirty of the pursuing men and boys out in front of the crowd fell on top of him, and then a couple of cops we had engaged to rescue the phony pickpocket at this stage of it slammed in and got him to his feet in no time, pretending to yank him off in the direction of the calaboose, while the machine snapped the wind-up. When the chasers got wise to it that the thing was only a counterfeit little game for the moving pictures and that they'd run at top sped for about three-quarters of a mile just to help the bogus good thing along for us, they were a sick-looking crowd, sure enough. But all hands have got to serve some useful purpose in the world, even the slaminskis.

"Occasionally the meddlers get themselves into trouble. Of course, they're generally actuated by the right idea when they get busy and start in to spoil things for us, but that doesn't get us anything, and sometimes it doesn't help them, either.

"Early in June, at a place on the Shrewsbury River, in New Jersey, I arranged to have a little girl fall out of the stern of a skiff into the water and pretend to be struggling around in the current while a Newfoundland dog, thoroughly trained at this stuff, catching sight of the child from the shore, sprang in and grabbed her by her top clothes and dragged her ashore, dripping and realistic. I rehearsed the dog and the child in this act a good many times, so's to get just the right kind of kinks into the performance. When they were both letter-perfect in their parts I had the machines planted and gave the word for the snapping to begin.

"Well, the little girl fell out of the anchored skiff all right, and the big Newfoundland piped her off from the beach and swam out to her, when something happened. A young fellow on the shore, who didn't understand what was coming off, saw the little che-ild fall out of the boat, and he ripped off his coat and struck into the water after her at the same time the dog did. He accepted our yells, which were meant to have him sheer off and behave himself, as cries of encouragement. He reached the little girl—who had been taugh how to swim, by the way, though the water was shallow—just about the time the dog did and made a grab for the child. But the dog wasn't going to stand for any interference in his rescuing stunt. He viewed himself as the main squeeze in the rescuing line at that particular point along the Shrewsbury river, and, moreover, he had been so thoroughly rehearsed in his job of picking up the little girl for the film that he meant to go through with it or bust.

"Just as the young fellow reached for the little girl, therefore, the dog, ugly over his job being taken away from him, snapped at the young man. The young fellow then made the mistake of trying to fight a large and angry dog in the water. This worked the big dog up so much that he forgot all about his child-rescuing job when he got a hard poke between the ideas from the young fellow's fist, and he promptly dived and seized the young fellow in a mighty firm tooth grasp by the slack of his pantaloons. It wasn't all trousers that the dog got hold of, at that, so that the young fellow found himself to be quite a few lacerated up when it was all over. The dog was so sore on the butting-in young fellow that he tried his doggedest to drown him, and one of my men had to row in a boat and pry the dog loose from his fine hold by using an oar on him, while the little girl swam and waded ashore. That slam-in of the young fellow's queered a fine lot of films for us, and, additionally, he was the most chagrined looking summer resorter that ever I clapped a wick upon when we told him of the situation."



Films of the Week

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"THEY WOULD ELOPE."—Love has ever laughed at locksmiths, but on this particular occasion the laugh is on Cupid, for that chubby archer certainly miscalculated in arranging the program of the romance of Harry and Bessie. Still the episode will be looked upon in after days as a decidedly strenuous page in their life's history, and one need not be possessed of an excessively keen sense of humor to appreciate its comedy value. Harry and Bessie loved each other with all impetuosity of youth, and during one of the many occasions when they pledge undying affection, are surprised by Papa, who, in the spirit of jest, pretends to be highly enraged at their presumption, apparently treating them as mere kids. Papa out of the way, they resent being treated as children and plan to elope. Leaving a note to the effect, they decamp, and engaged the services of a horse and carriage, which appears to be a 1850 model, to put them beyond apprehension until the knot is tied, but the pursuers cometh not. They haven't gone far when the vehicle breaks down, and in panic they scamper along the road until they meet an automobile, and as all the world loves a lover, they easily enlist the chauffeur's aid—but the pursuers cometh not. Everything is going fine, and they are hitting only the high places in the road when—Bang !-s-s-s-l-l-—meaning something's "busted"—auto out of business. Again they are forced to skedaddle until poor little Bessie drops exhausted. Harry secures a wheelbarrow and does the strong man act, and pushes the precious freight to the lakeside, where they jump into a canoe and are soon skimming the placid aqua—yet the pursuers cometh not. Smoothly and swiftly they glide until over goes the craft, and the cool water has a chilling effect on Bessie, who, struggling to the bank, refuses to go any further, but turns homeward. Furthermore, what's the use of eloping when you're not pursued. Here's the reason: When Papa read the note, he at once gets everybody busy at preparing a feast and decorating the place in manner fitting their return as bride and groom. It is in upon this scene of gayety they burst bedraggled, wet and muddy, to inform the folks that despite the adventure they are still unmarried. However, Rev. Mr. Wiffles is present and does the deed, so the feast is not wasted.

"JONES BURGLAR."—Everything on this old mundane sphere has its use. Even the burglar's visit, strange as it may seem, may prove a blessing as this biograph comedy will verify. Jones has an insatiable longing to go to the club for a little game, so as a subterfuge tells his wife he is called out on business. Mrs. J. by this time has become cruelly incredulous and declares she will wait up for him. At the club Jonesy breaks the bank, things come his way, but when he leaves for home he anticipates that on his return things may continue to come, but not so felicitously. However, luck is still with him, for he finds a burglar trying to gain entrance into his home. Aha! an idea. The burglar is a coward and he forces him to break in and so plays the hero, thereby softening his wife's anger by apparently apprehending him.

"THE BETTER WAY."—A Beautiful Story of Puritan Days."—No period of time was more poetic and afforded material for romance than the days of the Puritans. Quaint in manners, honest in character and picturesque in costume, they have furnished more aspirations to writers and artists than any other people. Their lives were one long line of tranquillity, which seemed the personification of a poem. Appreciating this, the Biograph Company has in this production succeeded in portraying an episode of that period with all the tender decisiveness essential to typical perfection. Elizabeth Parker is wooed by young Oliver Sylvester, who is loved by her in return. Her all-absorbing dream is of the day when she will become the happy bride of Oliver. Fortune, however, is unkind to her family and dire straits force her to harken to the proposal of Old Squire Calvin Cartwright, an honest, tender-natured farmer of considerable means. Marriage with the Squire would assure Elizabeth of her widowed mother's comfort, hence she consents and is married. Oliver does not seem to realize the truth of the conditions and persistently seeks the poor girl, with a view of alluring her from her aged husband. What a terrible position for the girl, who really loves the fellow and so has not the power to repulse him firmly, her romantic dreams rising, almost taunting, in her mind. While Oliver is pleading earnestly, the Squire enters and fully appreciating her plight, makes the sacrifice, bidding her go with her heart's desire, as he feels he is too old to make her happy and forget. Elizabeth is astounded, and under the influence of her young lover, whom she deludedly believes the soul of honor, accepts the proposed surrender, and leaves with Oliver. They have not gone far when he seizes the weak, trembling girl in his arms and passionately kisses her. That kiss is the awakening. She is aroused from her lethargy and is now fully alive to her sense of duty. Casting her lover aside, she dashes madly to her mother's home, not daring to re-enter that of her husband. The Squire, however, although he seemed impassive at the time, sank into despondency when she was gone, and would have died from grief, had not Elizabeth been persuaded to return to him she had now learned to love.

ESSANAY MFG. CO.

"A MAID OF THE MOUNTAINS."—The mountainous backwoods of Kentucky have been the scenes of many stirring romantic stories and in offering this remarkable subject to our patrons we feel we have a picture bound to win the applause of every exhibitor and his audiences. "A Maid of the Mountains" is truly a great picture.

Old Richard Hardy, a rough and rugged mountaineer, is the leader of a band of moonshiners. Their still is located in a cave in the side of a mountain above the Big Snake river, an uninviting and secluded spot, which nature has cleverly concealed from the prying eyes of suspicious revenue officers.

Millie Hardy, the daughter of the old moonshiner, on her way through the woods with her father's midday lunch, encounters a handsome young stranger,



seated before a half-completed painting, a palette and brushes in his hand. The young artist is bewitched by the fascinating little mountain maid and asks her to pose for him. She tells him her father is waiting for her, and laughing, runs away from him.

On arriving at the cave Millie learns that the artist is none other than a deputy revenue commissioner, seeking to arrest her father. This information was brought Hardy just a few minutes before and Hardy, accompanied by another moonshiner, each carrying Winchesters, had set off to "get rid" of revenue man. The girl, fearing for the life of her new found friend, runs to warn him. She arrives in time, but her sacrifice to a stranger causes her to be cast off by her father as a traitor to him. Homeless, the girl is finally persuaded to accompany Henderson, the deputy, to his home, where his mother will care for her.

A week passes when Henderson receives a brief note from headquarters informing him that he has been too long on his case and that a deputation is on the way to investigate. They arrive and insist on Henderson conducting them to the vicinity of the cave. Millie pleads with him not to betray her father. He loves the girl with all his heart, but



finally remains firm, a victim to duty, and leaves with the revenue men to arrest her father. Millie resolves to warn her father, saddles a horse and after a wild ride through the woods, arrives at the cave in time to inform her father of his peril. Hardy and Millie ride away just as the revenue men arrive on the scene. The officers dynamite the cave door, and after a struggle within the cave, capture all the moonshiners.

Disappointed, however, in not having captured the ring leader, the marshall commissions Henderson to ride in pursuit. He arrives at Hardy's cabin shortly after Millie and her father. After some parleying Hardy admits Henderson, and thrusts out his hands for the manacles. Millie pleads wtih Henderson to spare her father. Love conquers. Henderson, blinded by his love, and in the face of all possible consequences, allows Hardy to go, which the old man gladly does, leaving Millie and the deputy in each other's arms.

The romantic love story, the exciting rides through the woods, the fight in the cave of the moonshiners, and the struggle "'twixt love and duty" all tend to make this one of the most intensely interesting films ever issued by the Essanay Company.

EDISON MFG. CO.

"A COWARD."—No writer of modern times save Flubert has ever been able to compress in so short a space and with such vivid, lurid force illuminate the inmost workings of a man's soul, as has Guy de Maupassant, the famous French writer and novelist. Such was his art and genius and never did it so wonderfully assert itself as in his short story and masterpiece called "A Coward." We here have a study of life in all its fatal reality, powerful, strong, dramatic, devoid of sentiment, stripped of pathos and deprived of humor.

De Maupassant was a skilled surgeon of human emotions, and his dissecting knife never failed to penetrate the outer covering of mere flesh and reveal to the gaze the pulsing heart, the quivering mind and the naked soul.

The presentation of this story to the moving picture world required the skill and training of the highest type of actors, and only through the exercise of great pains and patience was the Edison Company enabled to secure a cast that is worthy of this masterpiece of literature.

The story in itself is very simple, and yet intensely dramatic in the extreme.

We are shown a man of the world taking life lightly till suddenly he is confronted with that awful tragedy of death. While dining with his fiancee, after the opera, in one of the numerous Parisian cafes, she becomes very much annoyed by the constant gaze of a stranger seated at the opposite table.

Turn which way she might, there were those dark eyes staring boldly at her. At last, unable to stand it any longer, she calls her companion's attention to the ungentlemanly and insolent conduct of the stranger.

Loud words are spoken between the two gentlemen. A blow, a challenge, and a duel to be fought at dawn, are the outcome of simply a look—yet what tragedy sometimes lurks in a glance of the eyes!

Midnight finds the Duke in his room arranging with his seconds for the duel at dawn. Filled with hot anger and excitement, he chooses pistols as the weapons and insists that the duel shall be fatal to one or both.

His old servant is instructed to call him at four in the morning, and the man of honor is left alone with his thoughts.

Two o'clock and the Duke is still awake. Deprived of sleep, and his hot anger cooled, the slow watches of the night begin to tell on his nerves.

The slightest noise in the street startles him. He cannot force the thought of the coming dawn from his mind.

Three o'clock and he is now pale and haggard. Self-pity and fear creep from the shadows of the room and drag him down to a nervous wreck.

His hand trembles. Glass after glass of wine fails to bring relief. His brain keeps crying to his body, "the dawn, the dawn, the dawn!"

He picks up the revolver from the table. It falls from his nervous grasp. His will fails to respond to the command, "be steady, be calm," while the lamp casts its golden beams over a grinning death's head that lies on the table.

It mocks and jeers at him. He tries to shut it from his sight. At last his trembling hand reaches the light and turns it out, but through the window the pale moonlight steals and cheats him of his success.

The symbol of death only mocks him more in the moonlight. Oh, to shut it out of his sight! To stop his brain from crying out, "the dawn, the dawn!" At last he rises and closes the shutters. As the last beam catches his white, terror-stricken face, we see a coward. A coward stamped in every line, every feature.

The next moment the shutters are closed, and then darkness, silence. A sudden flash in the night and all is still!

At four the old servant comes in to call his master. As he throws aside the closed windows, the first faint rays of sunlight stealing through disclose to view the white, cold face of the Duke resting on the table, a tiny scarlet stream gliding from beneath his left temple across the white paper, and losing itself in the gloom. The sun shines strongly on the face of the dead Duke, and the old servant knows then that it is dawn.

No more powerful silent drama has ever been presented upon the moving picture canvas than De Maupassant's famous story, "A Coward." It is a picture that cannot be forgotten.

"THE PRICE OF A SOUL."—This powerful story of the saving of a man is from Victor Hugo's masterpiece, "Les Miserables," and is the foundation incident of the whole great work.

Jean Valjean, a released convict, finds that his yellow passport makes him a free man, but an outcast. He is filled with hatred of the world, the society that has punished him and the men who shun him.

Refused shelter at the inns of D——, he sullenly demands shelter of the good bishop. The latter lives solely for the purpose of helping such downtrodden and sinful men as Jean, and, to the latter's complete surprise, meets his rough demand with gentleness and offers him not only food but a lodging for the night.

Jean's all-embracing hatred is almost shaken, but his heart feels the gentler emotion only temporarily, and waking in the middle of the night scornful of his softened mood, he returns to his hatred and mistrust of all. He robs the old bishop of his silver tableware and escapes.

When the theft is discovered the old bishop refuses to let the town or police know of his loss, but Jean is arrested on suspicion and the silver is found on him. In spite of his protests that the bishop gave it to him, the gendarmes bring their prisoner to his benefactor's house.

Realizing that the convict is a soul and can be saved, the good old man astonishes the police by greeting Jean with, "But how is this? I gave you the candlesticks, too, which are of silver like the rest. Why did you not take them with your forks and spoons.

Such heights of magnanimity and sweetness overcome Jean's despair and hatred at last and he bends in contrition before the man of God.

The bishop has bought his soul from evil and given it to God.

"FURNISHED ROOMS TO LET."—Did you ever live in a furnished room? If you did you will enjoy this picture. If you didn't, you will laugh just as heartily.

A young man's parents start on a trip to the country, expecting to be gone for several weeks, but find that the time-table has been changed and there is no train for several hours. They return home rather than wait at the station.

Superstitious people say it is bad luck to turn back after once starting on a trip. Now, it was certainly unlucky that this couple turned back—although not for themselves.

Their son and his chum had rented the rooms during the absence of the old folks, and business was good until one of the lodger's attempted to flirt with one of the ladies whose husband objected rather strenuously.

It was during this exciting scene that the old couple returned, and—well, what's the use of spoiling it all by telling.

Go and see the picture and enjoy a hearty laugh.

GAUMONT

(GEO. KLEINE)

"DUST IN HIS EYE."—A gentleman on his way home, as he passes a maid cleaning a rug before her door, has the ill-fortune to catch a particle of dust in his eye. The maid assists him in an attempt to remove it, but they fail to succeed.

His vain efforts to secure relief from the pain occasioned by the mote form the material for some very interesting comedy as he pleads with every passerby to help him and they all fail.

He interrupts two sweethearts in their little chat. He requests a man who is smoking to "blow the dust from his eye." This party, bothered by the request, fills the pained organ with smoke. When two policemen, of whom he requests aid, attempt to assist they blow one another to the ground. Bystanders in a public park next try to help. Here a crowd soon collects, while cyclists and automobilists use their pumps to no purpose.

His next plea is made to an athlete of huge proportions who blows with such force that the poor sufferer is driven back some yards. This portion of the comedy uses trick photography to great advantage in showing his backward rush and rapid return to the strong man.

On his arrival home his wife tries to remove the obstacle by use of the fire bellows. She fails. Then his little boy, who is a very clever child actor, with little effort blows the dust from his father's eye.

Particularly the last scene of the film will be found pleasing to the audience as children seem always to reach the public heart.

"RETALIATION."—A short rural play extolling the care of the aged. Particularly clear in its plot and beautiful in costuming and scenery.

The picture shows first the home of a laborer and his family, which consists of his wife, his young son and his old father, who is palsied by age. As they sit at their meal the old man drops a plate from his shaking fingers. The plate is broken on the ground much to the annoyance of the younger man, who goes from the table in a rage to return shortly with a wooden plate which we see him secure from the dog's kennel. This he gives to the old man, telling him that plate will not break. The old man is heart broken as is also the grandson.

We next find the youngster at work with a block of wood in the yard of the home. As his father who is very fond of him, passes and notices the boy hard at work he pauses to inquire what is being made. The little fellow says, "I am making a wooden plate to give you when you are old." The father is so impressed with the justice of the boy's idea, and by the pathos of what he has done that with his wife and the child he immediately seeks the old man and asks his forgiveness.

A beautiful story to put before the youth of the country and a remarkably well acted tale.

"CYCLIST'S HORN."—A picture replete with exciting scenes and amusing situations. It depicts the adventures of a cyclist, who after colliding with an officer of the law, is warned to obtain a horn or bell for use upon his machine. He secures the largest horn possible. One possessed of marvelous power to move all things that come before it.

Attaching the new signal to his machine he continues on his way. The officer who warned him against riding without a means of awakening people, is the first person he meets. When almost upon the unsuspecting man he blows the powerful horn throwing him to the ground. He then increases his speed to evade the incensed policeman who attempts his arrest. In the headlong flight, the horn stands in good stead, for by means of its power all obstacles are removed from his path. Pedestrians, brother cyclists, barriers, such as gates and stone walls, all are removed.

A ride on bicycles through a deep forest and along a wild hillside forms a strictly new departure in exciting scenes. After this wild ride the horn aids him further by removing other barriers and finally makes it possible for him to hold at bay the officer and a crowd of followers, as each attempt they make to capture him is met by an awful blast from the horn, which tumbles them in a heap.

Finally, an exceptionally strong effort breaks the horn and the cyclist falls into the hands of the mob. Very interesting as are all trick pictures and of unusual merit from the photographer's standpoint.

"LAURELS."—A beautifully colored allegorical picture, showing a series of gracefully posed scenes within the various wreaths which crown life's different phases as presented.

Framed in a wreath of roses we see a little Greek dancer, who sways and poses before an epicurean party of ancients, followed by a laurel wreath and encircling a scene showing school children of 1830 receiving their marks of diligence at a distribution of rewards; then the wreath of bay tendered by the Roman Senators to Caesar on the culmination of his career; now a beggar receives a loaf called a "crown" from a charitable passerby; Christ is shown crowned with thorns by the hands of the rabble; following the divine drama we see the old comedian's wreath presented him at a performance.

The next view shows the Emperor Charlemagne crowning his son Lewis. The film closes with the wreath of orange blossoms encircling a bridal party.

A classically interesting film with posing far above the average in grace and photographically perfect.

"A LONG REACH."—The policeman who heads the bill in this very unique comedy, is the proud possessor of an automatic arm which extends itself apparently any distance. It proves most valuable as a thief catcher, but is exceptionally useful in other ways.

When the officer's duties require him to remain at a certain point and he wishes to guide inquirers to other places he merely extends his arm so that it shows the way. People on upper floors in flat buildings are as readily reached as if they were upon the ground. To accommodate the public he occasionally uses the arm as a bridge across small streams.

The feature portion of this picture shows the long-armed policeman in pursuit of a thug. The chase up the side of a building and subsequent search of the rooms by extending the arm through the chimneys is intensely interesting as well as very laughable.

The marvelous arm makes several captures of wrong parties before the actual culprit is found hidden under the furniture in an apartment. The arm and hand alone searching cabinets, walls and furniture makes a very mysterious production.

A new idea in comedy-trick pictures and provoker of hearty laughs throughout. This film will prove a huge success. The acting is snappy and clever.

"THE FOXY FARMER."—An old farmer wishes to market a pig in the city but does not wish to pay the toll duties. His wife aids him in a plan to outwit the customs officers. They put their dog into a bag which he loads upon his shoulder and carries toward the town.

At the customs station he is stopped by an officer who inquires what is in his bag. He replies, "It is my dog." As he had expected the official insists upon examination. The bag is opened and the dog escapes, running back toward the farm. The farmer, seemingly highly indignant, follows the escaped animal. Arrived at the home he loads the pig in the bag and returns. On arrival at the customs station the officer allows him to pass on his way.

Unhappily, at this juncture, the farmer accidently collides with a passerby. In the turmoil which follows the bag is opened and the pig escapes, thus showing the plan of smuggling to the official.

The foxy farmer is of course now forced to pay the duties.

"PEDDLING SHOES."—A retail boot merchant enters a small public house where, after having duly refreshed himself, he attempts the sale of shoes to the owner of the bar.

The hotel owner states he has no need of shoes at present, but is unable to arrest the man's intention to sell. All the stock is shown from the first pair to the last—different styles, sizes and qualities. Being, in each case, told that the shoe is not useful to the prospective customer, the salesman finally inquires as to the shape of the man's foot. Thereupon, two of the loungers, who have been enjoying the salesman's efforts, lift the hotel owner across the counter. The salesman is dumbfounded to see the man is a cripple and without feet, so very naturally has no need for shoes of any kind.

"WHY SHE DIDN'T MARRY."—An exceedingly artistic film, posed in the costumes of France during the time of Louis the Eleventh.

An old marchioness in her home of luxury, surrounded by pets, is unhappy because of her lonely state. As she sits reading she falls asleep and in a dream sees her life pass before her in panorama, showing to her the reason for her loneliness is the fact that in the past she has been so fickle to her various suitors.

The film shows her the garden of her early home and the lovers as they paid her court. First an old marquis whom she discards for an officer. Next, a poet wins her heart to lose it to a musician who sings songs in her praise. The musician is magically changed to the little god, Cupid, whom she clasps to her heart in ecstacy only to awake finding her pet dog in her arms.

KALEM CO.

"OUT OF WORK."—In presenting the next picture, one of the Kalem Co.'s fascinating films, we ask you, like the hero of this little drama, Tom, to leave the city with its hurried life, its strenuous struggle for riches and its conglomeration of noises and follow us out into the country where existence is simple and where close contact with Mother Earth causes one to lead a life that is wholesome and natural. Our hero, Tom, up to a few months before the opening of our story had been employed for years as a skilled mechanic in one of the shops of his native city. But hard times closed the shops, and, being unable to secure other employment, his little hoard of savings was soon exhausted in caring for an invalid sister. Having read, in the city papers of the scarcity of farm laborers, Tom set out to find work among the farmers. But so far he had been unsuccessful in his search. Instead of the scarcity of help the papers told about, he has found most of the farmers with more help than they need.

Scene I.—The picture opens with a truly rural scene, a view of Farmer Hubbard's barnyard. It is the early evening of a June day. The hired girl is finishing the milking of the cows. Jake, the farmer's mischievous young nephew, who is waiting to drive the cows back to their pasture, is annoying her all he can. Now he tries to steal a kiss. Here come the farm hands. A rustic wrestling match is soon under way. Down on the ground the two would-be champions struggle, while the others urge them on. Here is Mabel, the farmer's daughter, and a young city chap, who is spending the summer at the farm. Mabel joins in the fun, while the city chap looks on in a superior way. Up the lane leading to the main road comes Tom. Tired and dusty from a long day's unsuccessful search he approaches the group and asks to see the owner. Mabel calls her father. Tom asks for a job. At this all hands, led by the city chap, laugh, for too many tramps have stopped there with the same story. Mabel is touched by Tom's pitiful face and begs her father to give Tom work. The farmer hesitates, but finally refuses and orders Tom to move on. Tom goes slowly, for the world looks very dark and hopeless to him. Now Jake arrives with the rig in which Mabel is going to drive to the village for the mail. Farmer Hubbard cautions Mabel to be careful of the horse. Mabel laughingly assures him she can manage it and drives away.

SCENE II.—Out on the main road comes Mabel on her way to the little village. The horse, a young one, has had little exercise for several days and it is all Mabel can do to control him. A piece of fluttering paper frightens him. Mabel is taken off her guard and in a second the horse is dashing madly down the road, Mabel trying in vain to stop him. Soon she gives up all hope and now thoroughly frightened clings desperately to the seat of the buggy as it swings from side to side. Meanwhile Tom, despondent and hungry, is making his way along the road. He hears the thud of the feet of the approaching runaway and turns. Not a moment does he hesitate but starts to run in the direction the horse is going. On dashes the runaway. A quick leap and Tom is clinging to the back of the buggy. Now he is climbing over the seat and soon the dangling reins are in his hands. But the horse is thoroughly aroused now and it requires all the strength of Tom's strong arms to get him under control. But now Tom has succeeded in stopping the horse and leaping to the ground he lifts out the helpless Mabel. The shock has been too much for her and she drops limply into his arms. Tom bends over her and strives to revive her.

Scene III.—Back at the farmyard the hired girl has finished her milking. Jake is now teasing her by

trying to make one of the barn kittens scratch her. One of the farm hands compels him to stop. The cows have moved slowly over the hill towards their pasture to crop a few more mouthfuls of the luscious green grass before lying down for the night. Jake starts after them. Suddenly he stops and calls the farm hands. Up the lane drives Tom with Mabel. All the hands gather around the buggy and question Tom. They help Tom and Mabel from the buggy. Now Mabel's father arrives. Tom modestly tells him of the runaway. Mr. Hubbard offers to reward Tom, but Tom tells him all the reward he wants is an opportunity to work. Father Hubbard then offers him a job. Tom accepts and all hands crowd round and shake hands with Tom and compliment him on his bravery. Tom extends his hand to the city chap, but the city chap refuses to shake hands with him. Now all the hands surround Tom and conduct him to his quarters. The city chap now approaches Mabel, but she has seen his treatment of brave Tom and she ignores him.

Scene IV.—The next scene gives us a view of the main street of the little village. Here we find the city chap with several of the village loafers. Several months have elapsed since Tom saved Mabel in the runaway. Mabel has never forgotten the city chap for his treatment of Tom on that occasion. Piqued at this the city chap spends more of his leisure time with the village loafers than at the farm. Here comes the messenger, who in spite of the large sum of money he carries, has foolishly imbibed too freely. He reels past the loafers and flashes his roll of money in their faces. At the sight of the money the city chap's eyes glisten. Here is an opportunity to obtain some much-needed money and at the same time be revenged on Tom. As the poor drunken messenger drives away he stands watching him, his brain busy with his plans for revenge.

Scene V.—It is now dusk. Along the lone road comes Jake, the farmer's mischievous nephew, on his way to his favorite fishing hole. Hearing a noise he quickly hides himself in the bushes along the side of the road. It is the city chap he has heard approaching. The city chap comes running along stopping every moment or so to glance back at some one following. Now he stops as if waiting. Soon from the direction he came appears the wagon of the drunken messenger. Evidently the city chap has not waited long before putting his plan of revenge into action. As soon as the wagon reaches the spot where he is waiting the city chap climbs up into the wagon and deals the poor drunken messenger a savage blow with his club, then seizes the money and climbing down from the wagon starts the horse on its way. As soon as the wagon has disappeared he wraps his spoils in a handkerchief and secrets it by the roadside intending to return and get it as soon as suspicion is allayed. Away he goes to carry out the other part of his plan and accuse Tom of the robbery. No sooner has he disappeared than out comes Jake, who has seen him hide the handkerchief. Quickly securing it Jake opens it and is astounded to find it contains money. With bulging eyes he seats himself on the roadway and begins to count it.

Scene VI.—The next day we find Tom and the other hands busy in Farmer Hubbard's cornfield. Suddenly they hear a hallo and turn to greet Mabel and a girl friend with their noonday lunch. They are welcomed with a shout by the hungry workers. Tom and Mabel manage to steal a lover's greeting while the others are busy with the lunch for since that day of the runaway Tom has learned to love Mabel and Mabel has given her heart to the safe-keeping of her brave rescuer. Now all begin to enjoy the lunch. Suddenly appears the city chap and with him the sheriff. The city chap has lost no time in finding the sheriff and telling him the story of seeing Tom rob the drunken messenger. Tom declares his innocence, but urged on by the city chap the sheriff leads him away while Mabel and the hands follow in wonderment.

Scene VII.—Farmer Hubbard is seated out in the yard reading his paper when he hears the murmur of approaching voices. In rushes the city chap and begins to tell him the story of the robbery. Farmer Hubbard is astounded. And now the sheriff arrives with Tom. The city chap continues his story. Tom, unable to control his anger at such vicious lies strikes the city chap down. Things are beginning to look black for poor Tom, when Jake comes in with the handkerchief containing the money. Upon being questioned he tells how he saw the city chap hide it. The city chap attempts to deny it is his handkerchief, but Farmer Hubbard finds his initials in the corner. Baffled and beaten he is led away cursing. Farmer Hubbard turns to find Mabel in Tom's arms. He has long been aware of the feelings of the two young people and extending his hand to Tom he tells him that with his broad acres to manage, Tom need never expect to find himself "out of work."

LUBIN MFG. CO.

"THE DISCARDED CHILD."—The wife lies on [illegible] the little boy a cripple is selling pa[illegible] Heartbroken father watches on the corner to [illegible] from the boy. An old man passing [illegible] and the little boy returns. The scene [illegible] takes him along to buy him a [illegible] good clothes. He then brings [illegible] home. The father asks the stranger to look [illegible] and after having received his promise she falls back dead. The drunken father comes in, but is shown the door by the old man. After the mother is buried the old man takes the boy to his home and adopts him. The drunkard learning of a sum of money in the house tries to break open the



safe. Discovered by his son he calls the old man. The drunkard is shot in the fight, thus the drunkard's son has twice saved his protector from great loss.

"THE NEWEST WOMAN."—Mrs.. Fashion Plate has seen the latest Paris creation and at once ordered a balloon suit. Imagine the surprise of hubby when he sees wifey thus gowned. He gives her a good call down. Wifey cries but to suit her husband she takes off the objectionable gown. In the meantime hubby decided to get even. He dressed in a fancy costume with lace on the trousers with which he surprises wifey. She declares him to be crazy



but he tells her that now they are square. They both decide to get rid of the objectionable costumes and throw them out of the window where they are found by two tramps. They step behind bushes and dress in the latest. When they come forth and look at one another they faint dead away.

"AN UNEXPECTED GUEST."—Young Dr. Fletcher is in love with Alice Chalmers, a young nurse of much refinement, who through unfortunate circumstances, has been obliged to earn her own living. They love not wisely but too well. Dr. Fletcher writes to his father asking his consent for his marriage with the young nurse. The father, however,



has higher plans with his son and at once comes to visit him. He refuses to give his consent and visits the young lady. After a stormy interview she writes to her lover as follows:

"My Dear Robert:

Your father has just told me of his plans for your future, also that marriage with a girl of wealth and social position can alone assure your rapid advancement. Hence, and in view of your father's objection to our marriage, I leave you free to act as you may judge best. Helen.

P. S.—However, I must see you again, as there is something you should know and which may affect your decision. H."

The father takes the letter, tears off the postscript and tells his son that his sweetheart had given him up.

Two years have passed. Miss Chalmers lies in the hospital on her deathbed, in her arms the little child, the son of the young doctor. Learning of his wedding, she writes a note to him begging him to see her at once, as otherwise it may be too late. The letter unfortunately reaches the hands of Miss Manning, the daughter of a rich banker, who, on the morning of her wedding day, hurries to the hospital there to learn the life story of her intended. She promises Alice to take care of the little waif. A last pressure of the hand and the poor girl dies.

The wedding guests are assembled, the groom is waiting with a happy smile for his intended, but she is nowhere to be found. The door is thrown open, the young lady enters, throws open her coat and shows the little baby to his father. Consternation all around. The young doctor is horror stricken, he recognizes the duplicity of his father, who vainly tries to excuse his act. The guests are dismissed, the doctor takes his baby to care for it in the future. The bride recognizing that her intended was only misguided, offers to share with him the cares for the little one.

SELIG POLYSCOPE CO.

"THE LEOPARD QUEEN."—A story, unique as to pictures, founded on fact and produced with absolute fidelity to nature. A news item in the English edition of the Cairo news (Africa), dated ten years ago, begins this startling series of picture events—British Ship Zanzibar Founders off East Coast—Frightful fate would await cast-aways, as the country is uninhabited for hundreds of miles—then we are shown a raft in mid-ocean bearing the only two survivors of the lost Zanzibar—Capt. Jack Owens and his daughter Essie. A few hours later we get a glimpse of the African shore line, showing the captain and his daughter both lying senseless where the remorseless waves have tossed them.

Five years later we see a rude cabin built of grass, mud and brush. The labor of its making has kept the brave captain and his daughter from madness—the utter hopelessness of their being rescued from this desolate region has finally become a settled conviction with them both, so they live as best they can, fighting as primeval man had to fight for food and shelter; the sea has washed ashore from the Zanzibar many things which have helped them in their present situation—the skins of animals protect them from the heavy dews of night, and the captain has learned through necessity to keep their larder stocked with his bow and arrows.

An evil day somes—the father is stricken with fever, and in spite of his daughter's loving care, he succumbs, leaving Essie alone. For weeks afterwards the girl barely exists, but at last the desire for life returns and hope—the feeling an all-wise Providence gives to humanity as a safeguard against our ills—regains possession of her mind and she fights on alone. One day in the woods she hears a wail—it sounds like the cry of an infant in distress. Upon investigation she discovers two baby leopards in the hollow of a tree; the girl hungers for companionship, so she determines to take the kittens to her home and as she reaches the door the mother leopard bounds into view. The girl, nothing daunted, clings to the babies. A strange scene follows—the fearless girl and the mother leopard become friends—she is alone no longer.

One Year Later.—Two animal buyers are starting for the interior. We follow the interesting movements of these men. We see them pitch camp in the jungles, trap leopards and other wild animals.

Gates Finds Essie.—A dense jungle; a white man with three native gunbearers is following a leopard track; suddenly he sees a magnificent specimen lying contentedly in his path, he raises his rifle, a human voice utters a cry, and a beautiful girl, clad in leopard skins, falls with arms outstretched across the body—Essie sees a human face and hears her mother tongue for the first time since her father's death.

A few weeks later Jordan starts back with the first consignment of animals, leaving Gates to follow with the rescued girl, Essie has not only made friends with the leopard family, but being gifted by nature with a strange power over animals, she has taught them to obey her. We witness her giving Gates a demonstration of this power.

The girl is alone in the world, and upon her return to civilization must have a means of livelihood. Gates is a showman and knows that an act such as Essie will be able to give with her pets will prove a revelation to the jaded theatregoes of America and Europe, so he proposes the scheme to Essie. She has grown very fond of her rescuer and is willing to be guided by his advice. Gates puts his men to building crates, and we see the party start back for civilization.

At Cairo, Loading the Animals on board a steamer bound for Paris. Then four weeks later we witness Essie's first public appearance. Gates has had scenery arranged to represent the girl's rude African abode, and the transplanted leopards, thinking themselves back in Africa with their Queen, obey her slightest wish, to the delight of a vast audience, and

as Gates takes the girl in his arms after her triumph we see that the future bids fair to be as bright to Essie as the past has been unkind—the desolate days spent in darkest Africa are forgotten.

A strange story, isn't it? We think so, and though months of patient training were required to perfect this one film, we feel that its reception by the public will repay us for the expense and worry of its production.

PATHÉ FRÈRES.

"SATAN'S SMITHY." — The hard-working old blacksmith is seen in his little shop, toiling; making a living for himself and his good wife. Suddenly there is a transformation scene, and a singular looking person stands before him. The amazed smithy listens to the interesting tales told by the stran-



ger, and after a little persuasion the old fellow volunteers to accompany his guest, who turns out to be none other than old Satan. The latter lures his victim into a cave where after many narrow escapes from falling into the abyss, they finally arrive in Hades. Old Satan begins at once to make things interesting for his new guest, and with the aid of numerous transformation scenes, the frightened smithy is shown all the inside secrets of the infernal regions.

When the Smithy's wife misses him, she at once starts out to find her husband, and coming to the entrance of the cave, she plucks up her courage and enters. Soon she is in the midst of all the fire and brimstone, but when she spies her loved one, she makes a frantic rush to rescue him from the throes of his satanic majesty. Things are beginning to look rather dispairing for the Smithy and his wife, when suddenly the good fairy queen appears upon the scene, bringing peace and happiness to the frightened couple, releasing them from bondage, and driving old Satan away.

"CHARITY REWARDED."—On a bitter cold day, a poor old tramp comes to a little house in the village where he asks for food and shelter. Just previous to his arrival the women have read in a local newspaper, that the town is besieged by a band of thieves, so thinking that possibly the poor beggar might be one of the gang, they turn him from the door. The disheartened old fellow, nearly dead from hunger and exposure seats himself beside a wood pile to take a little rest. Soon a little girl, a member of the family who has just refused food to the stranger, comes along on her way from the store, with her arms laden with provisions. The youngster, realizing at a glance the sad plight of the starving man, gives him a hearty meal, which the old fellow ravenously consumes. The child then offers the



poor man a place to sleep; so, taking him by the hand, she leads him to a shed where there is a lot of hay, upon which the grateful beggar makes for himself a comfortable bed for the night.

He is not long asleep when he is awakened by the cries of the women in the adjoining house, and realizing that they are in need of aid the old fellow starts in to investigate. He comes upon three robbers who have broken into the place and are attacking the defenseless women and the child who saved his life, through her charitable act.

In an instant the man pounces upon the trio and after throwing two of them to the floor, he is in a strenuous scuffle with the third ruffian, when some neighbors who have heard the noise, rush in, and rescue the hero. The nefarious trio are conquered and taken prisoners, while the women whose lives were saved by the man whom they refused aid, shower blessings upon his head. Taking the little child in his arms, the poor old tramp fondly caresses her and feels that he only did his duty in rewarding the youngster for her charity.

"POMPEY'S DREAM."—After many trials and narrow escapes, Mr. Pompey, who has been out celebrating, returns home in an over-happy mood, caused from imbibing too freely in the distilled juice of the lucious grape. When he enters his home he meets with a strenuous tirade from his wife for his unbecoming conduct. Disgusted, the woman leaves the room, after which Pompey throws himself upon the bed and is soon in slumber land.

In the next picture we get a view of his inner thoughts, for his dreams, which are a droll conglomeration of events, are shown upon the screen in an amusing fashion. He imagines that he is lifted bodily out of bed and dragged up through space into heaven. Arriving at the golden gate, he is confronted by Peter, who admits him within the portals of the glittering paradise, where everything coincides with Pompey's ideas of what a paradise should be. His first trip in the home of bliss is down to the wine cellars, where, thinking that he will be in his glory, he starts elucidating his favorite brand. It proves to a little more difficult than he anticipated, for he is informed that he must show his true value as a good worker before he will be allowed to taste of the private stock. Pompey agrees to do whatever is required; so old Peter gives him a job keeping the golden pavement clean. Soon Peter falls asleep, and Pompey steals his bundle of keys, one of which admits him to the wine cellar. He is having the time of his life when he is discovered by Peter and some more of the elite, who take him into another room and proceed to give him all the wine that he can hold. They throw him on a table and



pour the wine down his throat, and just as one of the party jumps on him, Pompey awakens from his terrible nightmare.

At that juncture his wife enters the room, and is pleased to see Pompey breaking all the loaded wine bottles in the place and taking to water as his future beverage.

"THE SACRIFICE."—This very pathetic and artistically acted drama shows a poor fellow in rags who is nearly famished from hunger coming to a house where he spies a boy eating a large piece of bread. The poor fellow asks the youngster to share the food with him, and when the selfish boy refuses the starving man snatches the bread and runs away. The boy calls to his family, who, armed with clubs, start in pursuit of the fleeing stranger. After a long chase they overtake the unfortunate fellow near a little stream, and but for the interference of a young woman who defends the helpless man from his assailants he might have fared badly. When his pursuers have retreated the poor beggar accompanies his defender as far as her home, where she leaves him. The brave girl has made such an impression upon the unfortunate fellow that he is reluctant about leaving; so seats himself upon the steps of the house, in the vain hope that he might again speak with the kind-hearted girl. Soon the young woman's lover comes along and takes his fair one for a stroll through the beautiful country, where they make love to one another as they slowly walk along, closely followed by the poor tamp.

Unexpectedly, the young couple meet a girl on the road, who also holds a claim on the young man's affections, for he has been making love to her, and when she sees the youth in the company of another woman the jealous maiden whips out a knife and makes a lunge at her rival. At this juncture the poor tramp jumps between the women and receives the death-blow, thus sacrificing his life for his protectoress.

"A TRIP TO JUPITER."—The King and his official astronomer are alone in the study viewing the heavenly bodies through the monstrous telescope. They go out on the balcony, and the gay old ruler is much absorbed in the phenomenon and spends some time in studying the stars and planets.

The evening has been well spent with the many mysteries which have made such a deep impression upon the King's mind that they are still with him in his dreams. Upon retiring for the night he has a wonderful nightmare, in which he imagines that he is climbing up a long ladder to the planet Jupiter. He passes all the other planets and receives an official salute from each one in honor of his exalted position upon the earth. Finally arriving at Jupiter, he is admitted to the palace of the King, where he is granted an audience with the high potentate. They become so effusive in their welcome and so strenuous in their mode of entertaining that he wishes to be back on earth once more. Finally, after witnessing all that is to be seen, he expresses a desire to return home; so he is picked up bodily and thrown off of the planet, but luckily for him, he grabs the ladder and starts to descend. As he is passing Mercury someone cuts the ladder, his royal highness is



precipitated through the air, where he lands with an awful bump on earth. And then he woke up, only to find himself groveling on the floor of his room.

"CIGAR-BUTT PICKERS IN PARIS."—The practice of picking cigar "butts" as a means of making a living seems somewhat dubious, but in this picture we present some realistic scenes, taken from life in the city of Paris.

In the first picture we see an old fellow, past 80 years of age, who hasn't slept in a bed for 35 years; but he lives his happy existence out of doors, sleeping in any place where he can find shelter. His means of making a living is by gathering up the "butts" on the thoroughfares, where he is only one among many engaged in the same occupation as a means of earning money. They go about with bags and gather up the discarded particles of tobacco, after which it is assorted and made in large bundles. They then take their wares to a horticulturist, whom they find a ready buyer, for it is used as a disinfectant in the green-houses where it is burnt, the smoke of which kills insects and germs on the plants.

"THE WILL ASS' SKIN."—This picture is a reproduction of Balzac's famous story and is a masterpiece in photography and artistic acting. All the characters are portrayed by famous actors of the Paris stage, and every detail of the production is carefully and skillfully arranged that the thread of the story and the philosophy which it teaches might be easily understood and appreciated.

The opening scene reveals the interior of the home of a young poet named Raphael de Valentine, who has tasted the bitterness of poverty, and in his dire distress turns his seething mind toward the only consolation left for one who has made a failure of his life, namely, death by suicide. Disconsolate, he leaves his lodgings and wanders alone and friendless down the street, where he enters an antique shop, and while absorbed in his gruesome thoughts he is approached by the proprietor of the place, a little old man, who, in appearance, seems almost supernatural. After a few words between the two men, the poet admits to the old stranger that he was only whiling away the time, waiting for night to come that he might end his miserable existence. Upon hearing the story, the old man speaks in gentle tones to the youth, informing him that he will be rich and happy. The surpised young man is shown a leather skin, upon which is written, "Possessing me, thou shalt possess all things. But thy life is mine, for God has so willed it. Wish, and thy wishes shall be fulfilled, but measure thy desires according to the life that is within thee. This is thy life; with each wish I must shrink even as thy own days. Wilt thou have me? Take me. God will hearken unto thee. So be it." Somewhat skeptical, but mad with the desire to be rich and live in pleasure, even at the sacrifice of his own life, the youth takes the skin and starts for home.

The talisman gives him every wish, and with each request for riches or pleasure the skin becomes smaller, although the proud youth realizes that every time it shrinks his life becomes shorter. He mad with the desire for earthly pleasures while they last, he satisfies every craving. He meets and falls desperately in love with a breautiful countess, but she treats him with cold indifference, whereupon he expresses a wish that he might receive an invitation to her home, where he may be in the better position to woo and win her. The invitation comes, and he

attends a grand reception at her palace. While there he wishes to be loved by the beautiful hostess, and true to the traditions of the talisman, he wins his lady love. But with every bit of pleasure that he craves his life is shortening, and his youthful frame is showing the ravages of the powerful influence.

Finally we see him again in his lodgings, where he is measuring the magic skin and noting the shrinking. He vainly tries to enlarge it, but his efforts are fruitless, for his time has come, and when the skin finally shrinks to an atom, the unfortunate poet is called upon to pay the penalty of his folly, and his life passes out.

VITAGRAPH COMPANY

"PRINCESS NICOTINE, OR THE SMOKE FAIRY."—A novelty portraying the mysterious experience of a gentleman with Princess Nicotine and her fairy compani n. The gentleman is found



seated at a table, upon which are scattered pipes, tobacco, cigarettes and matches. After a short smoke he leans back, yawns and goes to sleep. Presently the lid of the tobacco box opens and the Princess steps out, followed by the smaller fairy. The latter climbs into the pipe, pulls the tobacco over her, while Princess Nicotine returns to the box. The man awakens, grabs his pipe, tries to light it, but it will not draw. He takes a magnifying glass, looks through it into the pipe; the little fairy peeps up and out of the blue smoke rising all about her, laughs, while the astonished man drops the glass, dumps the tobacco on the table and again examines it through the glass. The little fairy got up at once and kicks about, throws him a kiss, jumps into the tobacco box, jumps out a moment later, bringing Princess Nicotine with her. Both fairies jump into the box again, close the lid, leaving an arm projecting. The man grabs the member to find, instead of the arm, a large rose. He looks at it a moment, smells of it, and is surprised as smoke puffs out from the centre. Bringing his glass, he finds the fairy almost hidden in the leaves, calmly smoking a cigarette and blowing



the smoke at him. Thoroughly scared the man hurries from the room, while the leaves detach themselves from the rose, whirl about for a while, then roll themselves into a cigar. The man returns at this time, lights the cigar and is again mystified as the smoke pours into the neck of a large bottle standing on the table. Looking through the glass, he finds the fairy inside the bottle, mocking him. He breaks the bottle and the fairy is observed standing on a box. She hands him a cigarette, which he lights, then blows the smoke at her. She retaliates by lighting the entire box of matches, then quickly disappears, while the man busies himself in extinguishing the fire.

"FOR HER SWEETHEART'S SAKE."—In the Wall Street office of Redmond & Barker, brokers, on Christmas eve, the former is discovered looking over papers, making calculations, as Barker enters, takes a seat and enters into earnest conversation with his partner. A portrait of Redmonds niece, Mollie, meets Barker's gaze, and he at once asks for her hand in marriage. Redmond appears pleased, gives his consent, then writes a note to the girl to the effect that he will not return until late, sending his clerk, Philip, to deliver it. The clerk



reaches the house, which is lavishly decorated for the holidays, and is waiting in the parlor, when Mllie rushes downstairs, startling Philip out of his reverie. She teases him coquettishly, finally takes a position under the mistletoe. The young man is decidedly bashful, so Mollie throws her arm around his neck and kisses him, Philip beating a hasty retreat. Mollie, with a party of girl friends, are awaiting Redmond's return. He finally comes, his partner with him. After salutations, Redmond tells Mollie of Barker's proposal of marriage and of his desire that she accept. Mollie is at first surprised, then indignant, positively refuses, and dashes from the room. Her uncle follows, tries to argue with her, then commands her to obey. He then locks her in a room. She decides to make her escape from the house, and a little later we find her dressed in boy's clothes, carrying a valise, climbing out of the window to freedom. Some days later, in passing her uncle's window, where a card reading, "Boy Wanted," is displayed, she applies and is given a position. She overhears a quarrel between her uncle and Barker over a loan and from the attitude of the latter is led to believe that he plans to get the money, by fair means or foul. She determines to save her uncle, makes herself known to Philip, tells of her suspicions, and to-



gether they plan to thwart the villain. She overhears Barker plan with a villainous looking individual to rob the safe that night. After business hours she and Philip, both armed, hide in the office after they have despatched a message to Redmond, asking him to come there at once. At the appointed time Barker and his colleague enter the office and commence operations. Mollie and Philip jump up, cover them with revolvers and force them to surrender, just as Redmond enters. Barker and his accomplice are marched off to jail, while Philip and Mollie are taken home by Redmond, where the two lovers receive the blessing and good wishes of the uncle.

"THE GIFT OF YOUTH."—Abdallah and his wife, Zorah, live on the borders of a wood, where he makes his living as a woodcutter. They feel old age creeping upon them and complain against fate. Sitting by the fire after the day's work, they dream of their lost youth when they were lovers and, awaking, Abdallah prays to Allah for renewed youth. The genius of youth appears to them and grants their prayer. They become young again and are delighted. A few days later, while Abdallah is at his work, Zamiel, a young prince, passes by, sees Zorah and becomes enamored of her. He asks her for a drink of water and in return gives her a ring. Abdallah sees the ring, becomes jealous and quarrels with his wife. The prince urges his suit with rich presents and persuades Zorah to meet



him in the wood. Here they are seen by Abdallah, who follows them and is about to kill the Prince when the genius of youth appears and prevents him. Abdallah falls on his knees and begs for age again. The genius grants their prayer; they are made old once more, and realize that their lot is a happy one.

"THE OBDURATE FATHER."—A business man and his son are discussing matters in their office; the father gives the young man important papers, with certain instructions about their delivery. The latter puts them in his valise, departs, and in



hurrying along the streets bumps into a young lady, knocking her over. He drops the valise to assist her into a nearby drug store. A thief coming along, steals the valise and hurries away. Inside the young people are exchanging cards and, after assuring himself that no serious injury has been done, the young man starts on his errand. When he finds the valise gone, he is wild over the loss, reports the same to the police, and waits eagerly for news regarding it. To while away the time, he calls on the young lady and tells of his trouble. He falls desperately in love with her, and, as the feeling is reciprocated, they plight their troth. She persuades him to write to his father, which he does, telling of the loss of the papers, and also his gain in securing a charming wife. The old man is furious, cuts his son off from his inheritance. This, however, makes no difference to the young people, for they are married in a short time. The son takes his young wife to his home, but is ordered away by his angry parent. Returning to their humble rooms, the son is overjoyed to learn that the thief has been captured and the valuable papers restored. He immediately takes them back to his father. The old man is still determined and will listen to no effort toward reconciliation. Later on he thinks over his actions, becomes ashamed of himself and, with his wife, calls upon his son and invites him to bring his wife home with them.

NEWSPAPER DISCOUNTENANCES FAKING!

Commenting upon the suit brought by Jack Binns to recover damages from the Vitagraph Co. for the alleged unauthorized use of his name and fame in a motion picture the Cleveland Plain Dealer says:

"The moving picture wins new laurels constantly. Devices are perfected to make the presentations more real and an ever widening circle of admirers testify to their appreciation by liberally patronizing the theatres where the pictures are shown. Properly utilized, the moving picture is a means of education. Faking, however, should not be permitted. Such films, for instance, as those representing Mr. Roosevelt in full pursuit of lions in the African wilderness, which are now being shown in some cities, are an insult to the intelligence of the public, as well as an injustice to the man whose personality is thus caricatured. Film manufacturers do injury to their own business by such practices."

Does the Plain Dealer claim a monopoly on "faking" for the press?

NEWBURYPORT'S PREMIER ENLARGED.

Work is now underway for the enlargement of the Premier theatre of Newburyport, Mass. Adjoining buildings have been razed and the new structure is going up about the old one without interfering with the business.

Seventy feet long, 48 feet wide, a height in the clearing of the auditorium of 30 feet and an increased seating capacity of about 600 will give the people of Newburyport a cosey theatre with a seating capacity of about 1200 persons.

Extension of the balcony will be made to the proscenium arch with a loggia at each end and a box on each side of the stage on the ground floor. Especial attention will be given the stage which, will be so constructed that the leading theatrical companies on the road will be able to put on their shows, should the management deem it advisable to book such attractions.

The specifications call for a proscenium arch, 28 feet wide and 24 feet in height. The stage will be 30 feet deep and there will be a three-foot apron. The height at the rear of the stage from the floor to the gridiron will be 56 feet. There will be two fly floors with bridge connection and 60 sets of lines.

Beneath the stage will be all the modern arrangements, dressing rooms, toilet arrangements and the floor will be made of cement.

The ventilating system will be thoroughly overhauled and improved. This important feature will be handled by Nichols & Drown of Lynn. There will be blowers and fans in sufficent numbers to keep a constant circulation of air in the theatre and this department will receive the utmost care in its perfection.

There will be an additional exit on Hale's court, one at each end of the balconies and one on the floor on the inner side of the building with plenty of room to get around it.

At the front of the stage there will be an orchestra pit and sounding board. The heating plant will be extended and improved.

Fulerton Bros. and Eldredge came to this city in 1907 and opened a small moving picture house in the store at the corner of Essex and State streets. By strict attention to business and the establishment of a standard that they have upheld since its inauguration they have achieved wonderful success, which has been deserved in every sense.

For the present the firm will continue to run moving pictures and vaudeville but will be in a position to show regular attractions should they desire.

ORNATE OKLAHOMA HOUSE.

The Colonial, Oklahoma City's fifth picture and vaudeville theatre, is described as one of the prettiest in the state. It is located at 111 West Grand avenue and will cost about $20,000. It is owned and will be operated by W. F. Burnell, proprietor of the Dixie and Princess theatres of the same city. The new show house, which will stage vaudeville, is a combination affair, a roof garden and elevated stage being new features to the Oklahoma City theatregoers.

In the summer months the acts will be staged on the upper floor, and the roof of the house is arranged to seat as large a capacity as the enclosed section. Work on the theatre starts next week, and Mr. Burnell is in Chicago arranging dates, starting with October 1.

The exterior will have an ivory and gold effect while the interior color work will be green, with rose and gold decorations.

NEW HOUSE AT SHAMOKIN, PA.

George W. Turner, proprietor of the old Dreamland theatre at Shamokin, Pa., is building a modern house on the old site. It will be of terra-cotta and brick construction, the supports of steel with steel ceiling and cement floors, making a structure fireproof throughout. The dimensions of the building are 40 feet front, 85 feet deep and four stories high.

The theatre in itself will be a model, having the latest style theatre seats, the aisles so arranged that the requisites of the law will be complied with, and a larger stage than any of its kind in the city, making it possible to show films on an eighteen foot screen. The front will be elaborately set off and thousands of incandescent lights will mark the entrance. He expects to have the room completed and ready for business by September the first.

The other floors of the structure will be used for office and tenement purposes.

TO SEE THE MAYOR.

The committee of motion picture exhibitors of Dayton, Ohio, have arranged a conference with Mayor Burkhart on the subject of Sunday opening. When word of the meeting got around the Council of Federated Church Brotherhood, which is opposed to Sunday opening of picture shows or anything else, began to work up a counter movement, and a committee was appointed to draw up a memorial to be presented to the Mayor, expressing their opposition to Sunday picture shows and demanding the enforcement of the Sabbath law. Reports of the conference with the Mayor have not yet come to hand.

GETTING LOCAL COLOR.

An incident which became the subject of a "story" in a recent issue of the New York Tribune, illustrates the ingenuity of the picture man when in search of material of "the true to life" kind. Here is the reporter's description:

"Shortly after the sun had moved over to the west in the afternoon, a large red touring car dashed past the Custom House and swinging around came to a sudden halt in front of the Chapel of Our Lady of the Rosary. It was the most 'artistic' looking place of the kind among the many immigrant societies and homes at the Battery, and it appealed strongly to the white-haired actor in charge of the stage directions.

"The name of the chapel appears on a large gold sign as long as the building, and on a crescent shaped sign over the entrance is painted, 'Irish Immigrant Home for Girls.'

"Two men jumped out of the automobile and placed the moving picture camera on a tripod in front of the chapel and the 'stage director' gave his orders. The automobile then moved away and all was ready.

"But some one, realizing what was about to happen, ran into the chapel to inform the Rev. Michael J. Henry, the pastor. He was not at home. His assistant, however, came out on the balcony, and this was the cue for the actress, who doffed her cloak and walked up the steps.

"The assistant pastor, greatly enraged, ordered her away, and this apparently was just what the white-haired actor was hoping would happen, for he signalled the man with the camera to turn his roll, and some fifty feet of moving picture films recorded the assistant pastor in the act of turning a 'helpless alien' from the door of the chapel.

"The actress alien went from door to door, and a man from the moving picture party, who had preceded her to the entrance before the machine was started, was on hand to turn her away, while the pictures were being made.

"The girl sobbed, clasped her hands to her breast and made motions that seemed to express a cross between despair and a first attempt at swimming.

"'For the love of heaven, what ails the darlin'?' said a sympathetic Irishwoman who came out of a house nearby. 'Are thim divils trying to stale her away in that taxicab?'

"'No, it's a "con" game,' said a fellow countryman who overheard her. 'Them's the moving picter guys wid a chorus girl.'

"'The young hussy,' broke in the Irishwoman. 'Plenty of nerve she has wid her to make picters of the church and take them into the thee-ater. Does Father Henry stand fur that?'

"After the made-up alien had posed enough the white-haired actor, who meanwhile had been holding back a large crowd of spectators not on the payroll of the moving picture man, told them to file in behind his 'subject,' and with a smile observed that it was 'excellent atmosphere.'

"'All right; I have enough now, Charlie,' said the man with the camera, and with a bound the actress, the white-haired actor and his assistants jumped into the automobile and started north up Whitehall street. As he got into the car the actor said: 'It was splendid, boys, splendid! So true to life! Better than I expected.'"

AMONG THE EXHIBITORS.

Hart Bros. have opened the Electric Exhibit theatre at Circleville, Ohio, with big success.

Chas. Fishbeck has leased premises in the Vermulen block Alma, Mich., for a picture theatre.

W. O. Laughna, of Bridgeport, Conn., has contracted for a new picture theatre which will cost, including the land, $75,000. The new house will have a capacity of 1,000, and will be ready for business about October 30th.

The Danbury Amusement Co., of Danbury, Conn., has leased a new theatre just opposite the Hotel Savoy, which will be called the "Electric." The house will be open Aug. 14th.

Frank B. Ross of the Premium Theatre Co., will open a house at 2692 Mission St., San Francisco, Cal.

Jos. Dolinsky and Stefen Dyminski, are building a moving picture theatre at Niagara Falls, N. Y.

Thaddeus Wheeler, of Dayton, Ohio, has opened a new picture theatre in the Enterprise Bldg., Dayton, which will cater to the colored people of that city. Vaudeville will be given in conjunction with the pictures.

F. W. Parson has opened the Columbia theatre at Bloomington, Ill., and reports a thriving business.

ONLY ONE "ORPHEUM."

The Orpheum picture theatre of Butte, Mont., has secured a temporary injunction against the Orpheum Theatre Co., of Cal., to prevent the latter from using the name Orpheum for their new house in Butte. The picture men claim that the use of their name will injure their business.



PHILLIP GLEICHMAN,

Of the National Film Company, Detroit, Mich.

Mr. Gleichman is one of the enterprising young men in the business and his ability is well proved by the success of the concern of which he is the head. It enjoys the distinction of being the only Licensed Exchange in Detroit—a guarantee of financial strength and square dealing.

MEMPHIS HAS CENSORS.

Mayor Malone, of Memphis, Tenn., has appointed Thomas B. King, president of the Y. M. C. A.; Capt. Dabney M. Scales and Joseph Marks as censors for motion picture shows under a recent ordinance authorizing the establishing of such a board.

INCORPORATIONS.

Mullin Film Service, of the West of Syracuse, New York. Capital, $5,000. Incorporators, Jos. L. Schmitzer, J. Theodore, Genevieve N. Altard, all of Syracuse.

DES MOINES A GOOD TOWN.

William Wright, Western representative of the Kalem Co., on a recent trip through Iowa spent a day at Des Moines, and reports the town an exceptionally good one both for licensed exchange and exhibitor. The city has two live film exchanges, The Pittsburg Calcium Light & Film Company, under the management of Mr. Berman, and the Iowa Film Service Co., under the management of Mr. Goff, both amiable young men with good hustling abilities and fully capable of taking care of the business in their territory. Mr. Wright considers Des Moines as being an exceptionally good town from the standpoint of licensed exchange man, as all houses run licensed pictures and all are enjoying a good business. Both Mr. Berman and Mr. Goff are making extensive preparations for a vigorous fall campaign and both agree that the prospects are excellent for a big fall and winter business.

THAT BALL GAME.

We announced last week that there would be a ball game between the teams of the Vitagraph Company and the Kinetograph Company, at Huber's Casino grounds, on Jerome avenue, New York, on Sunday morning, August 1. Great preparations had been made for this contest, as the Kinetograph team have been defeating all comers and it was clearly up to the Vitagraph ball tossers to take it out of them. The Kinetographs had fought a desperate battle on the diamond, the day before with the Edison team from the Bronx Studio, and having defeated them were all swelled up with the victory.

Captain George Hedden, of the Vitagraph team, gathered together some very fast talent, on the Saturday previous, which promised to be on the job to give the Kinetographs a proper trimming, but when the time came for the game, the speedy ones had evidently lost their nerve, because they failed to appear at the ball ground at the appointed time; but George was game and managed to pick up a scrub team for the Kinetographs to play with and they did play with them. It was one of those cat and the mouse games. Only seven innings were played, and the Kinetographs scored 12 runs to the Vitagraph team's 2. Captain Hedden said he was sorry, but if the Kinetograph team would come down to Flatbush he would try to get together his regular team and give them a run for their money. He explained the failure of the regular Vitagraph players to show up on the ground that the Bronx was too far away from home.

NEXT

S and A

FILM ISSUE

Is What Your Patrons Like

A Big Feature!

"A Maid of the Mountains"

(Length Approx. 950 Feet)

A beautiful love story, enlivened by thrilling and spectacular scenes in a "moonshine" camp in the heart of old Kentucky.

READY

Wednesday, Aug. 11th

ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ills.

KALEM FILMS

Issue of August 20th, 1909

THE QUEEN OF THE QUARRY



LENGTH 860 FEET

An impressive dramatic portrayal of the struggle between two young Italians for the hand of a beautiful immigrant girl. The scenes are photographs of an actual Italian settlement and the characters are enacted by real Italians. The dynamite explosion in the quarry is one of the best sensational scenes ever produced.

Free Descriptive Lectures to All Applicants

KALEM COMPANY, Inc.

EASTMAN KODAK BUILDING

235-239 W. 23d St. New York City

SEEING IS BELIEVING.

A look at our

Exclusive Independent Film Service

will convince the most skeptical that we can deliver the goods. Communicate with us at once on our HOT WEATHER PROPOSITION.

MULLIN FILM SERVICE

Syracuse, N. Y. Scranton, Pa.
Minneapolis, Minn. Kansas City, Mo.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler INC.

120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

PRIZES for Moving Picture Plays

will be given for scenarios for either farcical, comical, dramatic, melodramatic or spectacular productions.

First Prize - - -	$150
Second Prize - - -	75
Third Prize - - -	50
Seven Prizes of $25 each for the next best scenarios	175
Total - - -	$450

Ten dollars will be paid for all other manuscripts accepted. The competition will close September 5th, 1909.

The following will act as judges:

J. P. CHALMERS, of The Moving Picture World.
ELLIS COHEN, The Morning Telegraph.
JOHN COLLIER, Board of Censors.
JOSEPH F. DRISCOLL, Exhibitor.
JAMES L. HOFF, Film Index.
GASTON MELIES, Film Manufacturer
WM. STEINER, Imperial Film Exchange.

This competition will close September 5, 1909.

See previous issue for rules governing this competition, or apply to

GASTON MÉLIÈS

204 East 38th St., New York

MONTREAL NOTES.

In one of my previous letters I had occasion to mention about the enlargement of the "Crystal Palace" and as then forecasted the new theatre was open for business last week. During the interval that the reconstruction was going on the performances were not interrupted. Praise is due the contractor and the management for this fact.

The other evening I happened to pass down the main street, and I thought of dropping in to see the finishing touches being put on in the place, and I was well pleased with all that I saw, including a well selected series of pictures.

There is a seating capacity for over a thousand people and although the theatre is quite wide and lofty there isnt a single column to obstruct the view of the audience. The screen being elevated slightly is thus seen from any part of the house and what is more curious, the ladies' headgear cause no serious obstruction to the vision.

The lighting arrangement is good and when turned on showers a flood of luminosity on the red-stained seats and the green tinted walls trimmed with gilded wood in panel form. The whole makes a pleasing view and those that attend this theatre are not slow to comment upon it. But this place is just as pleasant to one when the lights are out as when they are up, for both the ventilation and the large screen on which the films are thrown combine to keep the audience good humored and comfortable.

The curtain is extra large, being about 28x22, and the spacious and airy auditorium gives one an air of being in a 25-cent house rather than in a 5-cent one.

The orchestra is excellent and the vocal number which I heard that evening by Miss Pauline Smith was a treat to me and would be a still greater one to a connoisseur. Mr. Saunders also sings at this theatre and I must congratulate the management on their acquisition of so good a duo.

The contrast between the store-converted-theatre and this place is certainly striking and judging from the quality of film service, music and vocalists this place is certainly second to none to the rest out here.

Mr. Andy Thompson, formerly a well known vaudeville actor of this city and now the stage manager of the Casino Theatre, met with an accident sometime ago while he was up aloft preparing and supervising an aerial act. Mr. Thompson fell a distance of some forty feet to the stage below and received severe bruises and fractures of the arm. He is now well enough to be about the Casino again, where his absence, owing to this unfortunate occurrence, was deplored by the patrons of this theatre who appreciated his stage craft on previous occasions.

Miss Beatrice Bains, the popular comedienne of the "Starland & Kinetoscope," has been engaged by Mr. Jess Applegath for his Toronto moving picture house. She takes with her the best wishes from her many friends and acquaintances out here.

Mr. Kourys "Family Theatre,' St. Catherine St., is putting in vaudeville as an added attraction.

The "Wonderland' is remodelling its front and embellishing the advertising facilities in its approach.

The $100 fine doled out by Judge Leet seems to have had no material effect on the Sunday closing of the bigger moving picture houses. All the big houses in the central and eastern section of the city were open last Sunday, for they have received a tip that the threat of imprisonment can't be enforced for the viclation of the Sunday law. However, they can afford to pay the maximum fine of $100 per and that's just what they propose to do until the current of affairs will force them to do otherwise.

D. L.

FIRE PANIC IN A THEATRE.

Moving Picture Film Starts a Blaze, Scaring Out the Audience.

While an audience of 350 women and children were enjoying a representation of "A Midsummer's Night Dream" in the moving picture show which is operated in connection with Thompson's Scenic Railway at the Board Walk and Ward avenue, Rockaway Beach, last night, a spark from the calcium light in the gallery booth ignited one of the films which were being used to throw the pictures and colored lights on the screen on the stage.

There was a burst of flame from the operating booth, followed by a yell of pain from Harry Cuten, who operates the calcium light. As he ran shouting out of the booth smoke and sparks continued to shoot out of the booth, and the audience on the floor below fled toward the exits.

Manager M. J. Joyce, who is also Captain of Rockaway Beach's Volunteer Fire Department, happened to be in the theatre at the time. He ran upstairs and put out the fire before the rest of his company could arrive from Steeplechase Park. Cuten was badly burned about the face and hands, and fourteen-year-old Edna Missel had her right wrist cut by falling glass while she was trying, with the rest of the crowd, to get out of the theatre door. The damage was confined to the calcium light booth and was slight.—(New York Times, Aug. 3, 1909.)

The owners of this theatre should have been protected by fire and accident insurance. Protection is the best policy. Low rates as well as good companies can be secured by writing and giving the name, location and seating capacity of your theatre to Mingle & Wood, 165 Broadway, New York.

DETROIT HAS NEW REGULATIONS.

A hearing on the new code of regulations for moving picture theaters, of Detroit, Mich., drawn up by the fire, police, public lighting and building departments, was held by Mayor Breitmeyer, Friday, July 23. President Stratton, of the building commission, and Chief Inspector Wells explained the provisions of the code, while Attorney L. L. Tracy, W. W. Smith and A. R. Thomas represented the showmen.

The latter objected to certain sections of the code, claiming that expensive remodeling of their theatres would be required. They also balked on having to maintain a fireman in each theatre who should do nothing except look after the fire apparatus. Another hearing will be held.

The code provides that theatres of this class must seat not more than 400 people, that the seats must be fastened to the floor, 30 inches from back to back and not more than seven on each side of an aisle; there shall be two exits plainly marked and aisles must be kept clear; the operating booth must be located above the entrance, be of fireproof material and of such size that the operator can move about; the wiring must be in accordance with the electric wiring code; all scenery must be of fireproof material; there shall be a fire-alarm box in each theatre and each shall have fire-fighting apparatus under the charge of a uniformed fireman; the stage inclosure and dressing rooms must be fireproof.

INCORPORATIONS.

The Columbian Amusement Co. of Attleboro, Mass., to conduct motion picture theatres. Frank B. Allen, president; Arthur Guild, vice-president and secretary, and Harrison Swift, treasurer.

PATHÉ FRÈRES

FILMS

ALL HEADLINERS

THE WILD ASS' SKIN

AN INTERESTING DRAMA, TAKEN FROM BALZAC'S FAMOUS NOVEL

Sat., Aug. 14, 1909 **LENGTH 981 FEET**

Week of Aug. 9th, 1909	LENGTH
Satan's Smithy. (Colored)	472
Charity Rewarded -	476
Pompey's Dream. (Colored)	525
The Sacrifice - -	397
A Trip to Jupiter. (Colored)	623
Cigar-butt Pickers in Paris	361

Week of Aug. 2d, 1909	LENGTH
Fantastic Heads. (Colored)	311
The Butler's Trick -	574
Thellys' Heart. (Colored)	968
The Tragedy of Meudon Film d'Art	951
The Two Pigeons. (Colored)	590
Arabian Pilgrimage -	295

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, August 10

PRINCESS NICOTINE; OR, THE SMOKE FAIRY

One of our best novelties; a wonderful conception in trick photography abounding in mystifying achievements and startling surprises.
A POSITIVE WINNER. **Length 392 Feet**

FOR HER SWEETHEART'S SAKE

A broker wishes his niece and ward to marry his partner, but meets with refusal, the girl loving their clerk. Leaving home in the disguise of a boy she obtains employment in her uncle's office, where she saves him from being robbed by his partner. The girl is taken home and the lovers receive the uncle's blessing. **Length 570 Feet**

Saturday, August 14

THE OBDURATE FATHER

A business man gives his son valuable papers to deliver. The young man accidentally injures a young lady, and in assisting her, the papers are stolen. He falls in love with the girl and marries her, for which he is disinherited. The papers are afterward recovered, a reconciliation effected, and the young couple go to live with father.
Length 409 Feet

THE GIFT OF YOUTH. A FAIRY STORY

An aged couple complain against fate and yearn for youth. Their prayer is granted, the couple become young only to encounter added troubles. They pray to be restored to old age again, realizing that their lot is a happy one. **Length 535 Feet**

COMING SOON—An elaborate series of five "Art" reels covering in a comprehensive manner Victor Hugo's Masterpiece "LES MISERABLES"

While the thread of the story runs through the entire series, each reel is a complete narrative in itself. These "Art" subjects, abounding in dramatic interest, staged with wonderful realism, and in which the different characters are intelligently and artistically portrayed, should prove one of the grandest achievements in motion photography. The subjects which have been for a long time in preparation (the snow scenes taken in mid-winter) will be released in order: "The Galley Slave"; "Fantine"; "Cosette";"Marius"; "Jean Valjean."

Agents for the Celebrated "OPTO" Condensing Lenses

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Trade Mark

BIOGRAPH FILMS

Trade Mark



THEY WOULD ELOPE

RELEASED, AUGUST 9th, 1909

THEY WOULD ELOPE

An extremely funny farce comedy, showing how a young couple, misconstruing the attitude of papa, participate in one of the most strenuous elopements to be married, while the folks at home, who have read the note left behind, are preparing to give them a right royal welcome instead of pursuing them.

LENGTH, 572 FEET

RELEASED, AUG. 9th, 1909

JONES' BURGLAR

Our friend, returning late from the Club, finds a burglar trying to effect an entrance into his house. Jones helps the burglar in and then holds him up, thereby posing as a hero, saving himself from Mrs. J.'s ire.

LENGTH, 388 FEET



THE BETTER WAY

RELEASED, AUGUST 12th, 1909

THE BETTER WAY

A BEAUTIFUL STORY OF PURITAN TIMES

No period was more poetic and afforded material for romance than the days of the Puritans, and this Biograph subject is a faithful portrayal of the quaint manners, honest character and picturesque costumes. The story is that of a Puritan girl, who, to help her poor mother, consents to marry an honest, tender hearted old Squire, rejecting the young man whom she imagines she really loves. The young lover persistent, however, she is almost induced to away with him, and in fact abetted by the Squire, who, regarding his age, would make the sacrifice. But she is suddenly awakened, and realizing her lover's true character, halts before it is too late.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Write for our Descriptive Circulars** **Get on our Mail List and Keep Posted**

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 12	The Better Way	Drama	990
Aug. 9	They Would Elope	Comedy	572
Aug. 9	Jone's Burglar	Comedy	388
Aug. 5	The Mended Lute	Drama	996
Aug. 2	A Strange Meeting	Drama	996
July 29	The Slave	Drama	998
July 26	A Convict's Sacrifice	Drama	973
July 22	Jealousy and the Man	Comedy	418
July 22	Sweet and Twenty	Comedy	572
July 19	The Renunciation	Drama	982

EDISON CO.

Aug. 13	The Price of a Soul	Drama	560
Aug. 13	Furnished Rooms to Let	Comedy	425
Aug. 10	Apprentice Boys at Newport Training Station	Novelty	216
Aug. 10	A Coward	Drama	784
Aug. 10	Apprentice Boys at Newport Training Station	Educational	216
Aug. 6	The Tobacco Edict	Historical	199
Aug. 6	Lochinvar	Dram	790
Aug. 3	The Prince and the Pauper	Comedy	1,070
July 30	Mulligan's Waterloo	Com.	455
July 30	Love's Sacrifice	Drama	520
July 27	Taking His Photograph	Com.	620
July 27	Mother Goose	Com.	356

ESSANAY CO.

Aug. 11	A Maid of the Mountains	Drama	950
Aug. 4	Much Ado About Nothing	Comedy	510
Aug. 4	The Mustard Plaster	Comedy	445
July 28	The Tramp's Story	Drama	715
July 28	A Case of Seltzer	Com	210
July 21	The Romance of a Stranded Actress	Com.	1,000
July 14	Which Is Which?	Comedy	450
July 14	The New Cop	Comedy	550

GAUMONT.

Aug. 14	Why She Didn't Marry	Comedy	234
Aug. 14	Peddling Shoes	Comedy	287
Aug. 14	The Foxy Farmer	Comedy	397
Aug. 11	Laurels	Historical	447
Aug. 11	A Long Reach	Trick Com.	500
Aug. 10	The Cyclist's Horn	Trick Com.	347
Aug. 10	Retaliation	Drama	214
Aug. 10	Dust in His Eye	Comedy	400
Aug. 3	The Sentinel On Duty	War Drama	453
Aug. 3	The Morning After	Comedy	430
July 31	In Hot Water	Com.	447
July 31	An Easy Job	Com.	467
July 27	The Last Confession	Drama	837
July 27	Papa's Hat	Com.	140

Date.	Subject.	Class.	Length, Feet.
July 24	The Monk's Mother	Drama	664
July 24	Brown's Moving Day	Com.	290
July 20	True to His Master	Drama	554

KALEM CO.

Aug. 13	Out of Work	Melodrama	810
Aug. 6	Traced by a Kodak	Drama	980
July 30	The Factory Girl	Drama	850
July 23	The Tom Boy	Drama	690
July 23	Fickel Mary	Comedy	130
July 16	The Escape from Andersonville	Drama	850
July 9	A Soldier of the U. S. Army	Dis.	950

LUBIN MFG. CO.

Aug. 12	The Unexpected Guest	Drama	890
Aug. 9	The Drunkard's Child	Drama	605
Aug. 9	The Newest Woman	Comedy	215
Aug. 5	His Little Girl	Comedy	535
Aug. 5	She Would Be An Actress	Comedy	425
Aug. 2	When the Flag Falls	Patriotic Drama	910
July 29	Mr. Buttinski	Com.	290
July 29	Sporting Blood	Com.	590
July 26	A Hot Time in Atlantic City	Com.	945
July 22	Mexican Bill	Drama	650
July 22	Hiring a Girl	Com.	330
July 19	A Nugget of Gold	Com.	995
July 15	Two Cousins	Drama	965
July 12	Driven From Home	Drama	750
July 8	Room Mates	Comedy	335

PATHE FRERES.

Aug. 14	The Wild Ass' Skin	Drama	981
Aug. 13	Cigar-butt Pickers in Paris		361
Aug. 13	A Trip to Jupiter	Novelty	623
Aug. 11	Pompey's Dream	Comedy	525
Aug. 11	The Sacrifice	Drama	397
Aug. 9	Satan's Smithy	Magic	472
Aug. 9	Charity Rewarded	Drama	476
Aug. 7	The Two Pigeons	Drama	590
Aug. 7	Arabian Pilgrimage	Scenic	295
Aug. 6	The Tragedy of Meudon (Film d'Art)		951
Aug. 4	Thelly's Heart	Drama	968
Aug. 2	Fantastic Heads	Trick	311
Aug. 2	The Butler's Trick	Comedy	574
July 31	Wonderful Rose Designs	Magic	262
July 31	The Gamekeeper's Son	Comedy	702
July 30	A Mother's Sorrow	Drama	679
July 30	Charity Begins at Home	Comedy	298
July 28	The Barber's Revenge	Comedy	581
July 28	Amazons of Different Periods	Tableaux	344
July 26	Living Dolls	Novelty	360

Date.	Subject.	Class.	Length, Feet.
July 26	Sweet Dreams and Nightmare	Trick	311
July 24	Poor Kid	Drama	1,062
July 23	A Case of Lumbago	Com.	328
July 23	Sweet Toothed Dogs	Com.	315
July 23	Holding Up the Wedding	Com.	335
July 21	Bewitched Manor House	Magic	360
July 21	Little Busybody	Magic	489
July 19	Behind the Mask	Com.	393
July 19	The Fiddlers	Trick	278
July 19	Catching Turtles	Scenic	210
July 17	The Invisible Thief	Trick	377
July 17	Kindhearted Tough	Drama	587
July 16	The Hand of Justice	Drama	1,010
July 14	Evil Spirit in a Girl's Boarding School	Comedy	623

SELIG POLYSCOPE CO.

Aug. 12	The Leopard Queen	Melodrama	1,000
Aug. 5	Before The Mast	Drama	1,000
July 29	The Heart of a Race Tout	Drama	1,000
July 22	Won in the Desert	Melodrama	1,000

URBAN ECLIPSE.

Aug. 7	Baby Is King	Comedy	334
Aug. 7	The Hidden Treasure	Drama	624
Aug. 4	The Turning Point	Drama	614
Aug. 4	Stripping a Forest in Winter	Scenic	387
July 28	His Rival's Hand	Drama	617
July 28	Parks in Berlin	Scenic	357

VITAGRAPH CO.

Aug. 14	The Gift of Youth	Magic	535
Aug. 14	The Obdurate Father	Drama	409
Aug. 10	Princess Nicotine	Novelty	392
Aug. 10	For Her Sweetheart's Sake	Drama	570
Aug. 7	A Woman's Way	Comedy-Drama	865
Aug. 3	The Bugle Call	Drama	530
Aug. 3	The Truant	Comedy	465
July 31	A Georgia Wedding	Com.-Drama	420
July 31	The Artist's Revenge	Com.	570
July 27	The Little Orphan	Dram.	755
July 27	Midwinter Sports	Scenic	236
July 24	The Sword and the King	Drama	991
July 20	Instruction by Correspondence	Com.	510
July 20	Adventures of Fifine	Drama	490
July 17	The Birth and Adventures of a Fountain Pen	Indus.	525
July 17	The Magic Pen	Mag.	475
July 13	The Cobbler and the Caliph	Dram.	585
July 13	Skiing Tournament at Ishpeming, Mich.	Sport	345
July 10	Mine at Last	Drama	610

The Edison Kinetoscope

Day and Night Brings The Money Home

It's the one motion picture machine you can be sure won't get out of order, the most economically operated and the best profit maker for you

The game is at its height, and right now is the time for you to get in and build up a permanent, well-paying business.

Write to-day for booklet giving full details.

EDISON FILMS

Ask Your Exchange for Them Always High Class

NEW SUBJECTS

Released, August 3, 1909

THE PRINCE AND THE PAUPER

A film extraordinary. An artistic interpretation elaborately staged and costumed, of Mark Twain's dramatic story of the remarkable resemblance between the young Prince of Wales and Tom Canty, s beggar boy, of their exchange of identities and the resulting incidents that almost placed a pauper on England's throne. Miss Cecil Spooner in dual role. Special cast. Superb scenic effects. Mark Twain n special pose.

No. 6494 **Code, VERRINGERN** **Approx. Length, 1070 feet**

Released, August 6, 1909

LOCHINVAR

A drama. On the eve of her enforced marriage to Lord Douglas and in the midst of the wedding festivities, young Lochinvar, an unbidden guest, seizes the fair Ellen and escapes with her down the castle wall. Their thrilling flight ends at a monastery which Douglas and his retainers reach after the marriage ceremoy has been performed. Of absorbing interest.

No. 6495 **Code, VERRONS** **Approx. Length, 790 feet**

Released, August 6, 1909

THE TOBACCO EDICT

A historical comedy. "William the Testy," Governor of New Netherlands, issues an edict agains smoking. The burghers retaliate by smoking him out on his own door step, during which process the reason for the edict becomes very apparent. Quaint costumes and characters. Comic situations.

No. 6496 **Code, VERROOKEN** **Approx. Length, 199 feet**

NEXT WEEK'S SUBJECTS

Released, August 10, 1909

APPRENTICE BOYS AT NEWPORT NAVAL TRAINING STATION

No. 6497 **Code, VERROSTEN** **Approx. Length, 216 feet**

Released, August 10, 1909

A COWARD

No. 6498 **Code, VERROTERIE** **Approx. Length, 784 feet**

Released, August 13, 1909

THE PRICE OF A SOUL

No. 6499 **Code, VERRUCAIRE** **Approx. Length, 560 feet**

Released, August 13, 1909

FURNISHED ROOMS TO LET

No. 6500 **Code, VERRUCARIA** **Approx. Length, 425 feet**

You Can't Afford To Miss This One

"SUFFER LITTLE CHILDREN..... FOR OF SUCH IS THE KINGDOM OF LABOR"

A Labor Day subject whose dramatic story will touch every heart. Sanctioned by the National Child Labor Committee, which furnished photographs of actual conditions in a large glass factory, used by us in our series. **Released, August 31st, 1909.**

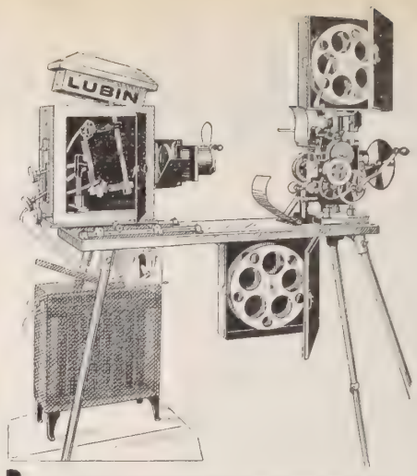
WE WANT EVERY EXHIBITOR TO HAVE A COPY OF "THE KINETOGRAM." WRITE FOR IT.

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**

DEALERS IN ALL PRINCIPAL CITIES



LUBIN'S 1910 MARVEL, equipped with Improved Fire Magazines, Automatic Fire Shutte and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGUE

Released Monday, August 9th

The Drunkard's Child

Driven away by his father to earn a few pennies, the poor boy is taken care of by a charitable old man whom he saved from a great loss.

Length, 605 feet

The Newest Woman

An up to date comedy on the latest Paris creation, the Balloon Suit. Exceedingly funny.

Length, 215 feet

Released Thursday, August 12th

An Unexpected Guest

A young doctor had a love affair with one of the hospital nurses. Through machinations of his father the young doctor is made to believe that the nurse has given him up. He is engaged to be married to a rich heiress, but on the wedding day, his own little child appears as an unexpected guest.

Length, 880 feet

LUBIN MANUFACTURING COMPANY

926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) **Inc. 1908**

Mr. Exhibitor

If you want to see your house "Packed" every night for a week, ask your nearest Exchange Man to supply you with the **Greatest American Feature Film** the **Motion Picture World** has ever produced —"The Only Authorized and Authentic Motion Pictures of the Great United States Military Tournament, held at Camp Taft, the week of July 5th to 10th, Toledo, Ohio. Over 3000 feet of film, reproducing with wonderful clearness: The Modern Field Artillery in action; Lively, Thrilling Drills by the Infantry; Wall Scaling and Skirmish Work; Wonderful Saddle and Bareback Riding by the Cavalry; Modern, Quick Firing Cannon in Action; Engineer Troops Building Bridges and Destroying them with Dynamite; Signal Corps in Scientific and Instructive Field Work; Hospital Corps showing how the Wounded are cared for, and the hundreds of other "Stunts" that will excite your audience to the highest pitch of enthusiasm.

Lively now—Be the first in your territory to exhibit these remarkable pictures—Now is the time to "stock up" on a little "Easy Coin of the Realm."

If your Exchange will not furnish you, let us know the seating capacity of your theatre, and we will send you further particulars.

MOTION PICTURE DEPT.

UNITED STATES MILITARY TOURNAMENT **Toledo, Ohio**

"Beat the Other Fellow to It"

If you do—well, it is big receipts at every performance — that is all

Selig's Great Feature Film

THE

LEOPARD QUEEN

Copyright, 1909, Selig Polyscope Company

Will be out

AUGUST 12, 1909

Code Word "Queen."
Length, 1,000 feet.

When we say it is good, it is great

Take our tip and order from your Exchange at once

THE SELIG POLYSCOPE CO.

(INC.)

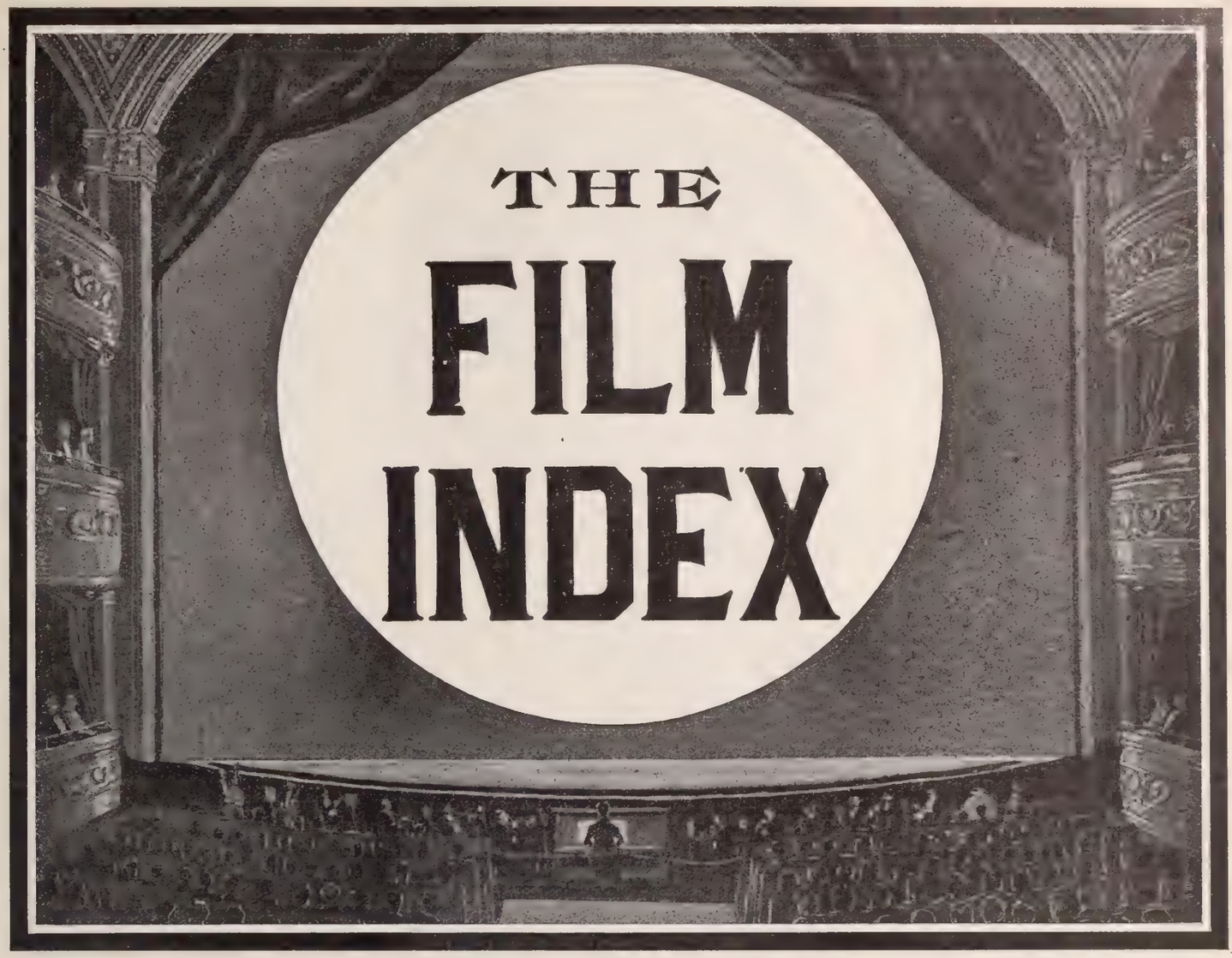
45, 47, 49 Randolph Street

Chicago, Ill., U. S. A.

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

AUGUST 21, 1909
WHOLE NUMBER 174



WHAT YOU WANT

Is a Film Service in which PROMPTNESS is a factor. Variety of subjects that are UP TO DATE. Films that have quality and distinction. All of these are united in one grand and satisfying total in our PREMIER FILM SERVICE.

WILL YOU FAVOR US WITH AN INQUIRY ?

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

MR. MANAGER

LET US PROVE TO YOU that we can furnish just the right kind of

FILM SERVICE

that will bring you the business. A trial is all we ask, anyway, to convince yourself. Write for full information on OUR GUARANTEED SERVICE.

O. T. CRAWFORD FILM EXCHANGE CO.
Licensee of Motion Picture Pat. Co.
1401-1405 Locust St., St. Louis, Mo.
421 4th Ave., Louisville, Ky.

GIVE US A TRIAL!
WESTERN FILM EXCHANGE
Licensee Motion Picture Patents Company
A COMPLETE STOCK OF SUPPLIES
MILWAUKEE, Wis.
ST. LOUIS, Mo.
JOPLIN, Mo.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 34. Aug. 21, 1909. Whole No. 174.

Published by

THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page, 11½ x 9	$84.00
Half Page, 5¾ x 9	42.00
One-Third p., 3¾ x 9	28.00
Quarter Page, 2⅞ x 9	21.00
Eighth Page, 1⅜ x 9	10.50
One Inch, single column	1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

A DEPARTURE.

With this issue of The Film Index is begun the publication of a series of weekly criticisms of the latest releases of licensed pictures. It is the intention to make these criticisms more comprehensive than anything that has been before attempted and considerable space will be devoted to them. The work will be done by Epes W. Sargent, better known by his pen name, "Chicot." Mr. Sargent has been a close student of pictures since the initial production in America, this, with his knowledge of what is good in dramatic action and scenic effects will enable him to write intelligently and with authority on the subject.

To make room for the new department it will become necessary for us to materially curtail the advance descriptions of pictures which have been a feature of The Film Index for so long. The department will not be dropped, but the descriptions will be shortened, or epitomized to half the length.

As these descriptions have been identical with the bulletins issued by the several manufacturers, those who have been depending upon The Index for them have only to send their names and addresses to the several manufacturers in order to receive them direct in bulletin form.

We wish to call attention to the possibilities which the new department will afford to the exhibitor. In the first place "Chicot" is a name that is known throughout the dramatic world and opinions of things dramatic written over that signature have a definite value in the eyes of the dramatic editors of the country. Consequently, the criticisms written by him will receive attention. The wise exhibitor who is in touch with the dramatic writer on the local paper—and he is not as wise as he might be if he is not in touch with that individual—can use these criticisms to advantage in securing local notices of his program. They will not always benefit the "first-run" man, but pictures released this week will be covered by this week's published criticisms, so that they will not be so far behind.

There will always be a line or two that will make good "copy" for the bulletins in front of the house. If the exhibitor published a program or folder for advertising purposes he will find lots of good stuff in the criticisms to reprint in that.

It is expected that what is said in the criticisms will be of particular advantage to those engaged in producing pictures. "Chicot" will attempt to tell them where the faults lie so that similar occurrences may be avoided in future work; he will also indicate the "good stuff" so that we may have more of it.

We believe that the new department will be a success and that it will be a help to both producer and exhibitor.

THE OPENING SEASON.

Generally speaking the indoor amusement season opens about the 1st of September. The parks and other outdoor diversions usually wind up their season on Labor Day, which happens September 6 this year. After that date exhibitors may look for an increase in the patronage of their picture theatres.

Many houses that have been closed for the summer months will open their doors; others that have been running on what might be called "half-time" will return to daily performances and business will begin to boom.

There promises to be a considerable number of new houses opening during the first few weeks of the coming season. From every part of the country reports have come of theatres building to open in September and October. In many instances these new houses are of the most pretentious and permanent sort. Some are being built for exhibitors who have been successful in smaller houses and have seen the advisability of getting into better quarters if they hoped to continue in the picture business. Others are in the hands of new men who have been attracted to the picture business by the tales of wealth to be gained. All will be valuable acquisitions, and may swell the grand total of picture theatres.

On the other hand there will be a large number of the older "store shows" that will not open this season. In New York the law forbidding picture shows in tenement houses has closed permanently a considerable number of "store shows." While there is no desire to gloat over the misfortunes of others, we believe that the forced abandonment of the "store show" will be beneficial for the business generally. Much of the adverse criticism that the picture theatre has had to stand for has been aroused by conditions surrounding the "store show" with its contracted area, poor ventilation and lack of proper exit. But it was out of these humble and despised beginnings that the enormous interests of to-day sprung; so we must express some sympathy with the "store show" man who has been compelled by conditions to close his old house, and hope that he has been sufficiently successful and enterprising to secure for himself a better house.

With the advent of the real "picture theatre" there comes a better public feeling toward motion pictures. If there is one place where the public demands "class" it is in the matter of its amusement places. They must be brilliantly lighted and decorated; it is not necessary to overdo the decoration, it may be rich and still in good taste. As public resorts picture theatres should be kept clean and wholesome, and that is what we are getting with the better class of houses that are coming into commission with the new season.

In amusement circles generally the opinion is strong that the coming season is going to be a record breaker. The plans of the dramatic manager are broader this year than in the past three; more attractions are being planned and the scale is grander than before. There must be some good reason for this expression of confidence in what the season is going to bring forth. With the prosperity of the legitimate dramatic ventures will come a fair share to the motion picture theatre, so that reasonable investments in the way of betterments of houses may be made without fear of loss.

Among the producers of pictures there is the greatest activity. Studios have been enlarged, many additional performers have been added to the "stock companies," strenuous efforts are being made to get more and better subjects, all in the anticipation of the boom in business that is confidently expected. Are you ready for your share?

STREYCKMANS QUITS.

Word comes from Chicago that Hector Jedediah Streyckmans, secretary and general missionary of the Murdock "independent" combine, officially known as the International Producing and Projecting Co., has resigned. Another version is that Murdock, having squeezed the "lemon" dry, has merely cast away the rind, or something like that. At any rate Streyckmans is out and his place has been filled by a "Captain" L. A. Boening, and the "International" sweeps on its majestic course.

Who is Boening?

The reports say that he was formerly a "bell-hop" at the Sherman House and later a clerk in the office of W. H. Swanson. From the latter job he went to the International as a clerk.

This seems to be the class of talent that shines most particularly with Murdock.

There's the vice-president, for example; Mr. D. W. McKinney, inventor of the mythical projecting machine. He derived his expert knowledge of the film business from a post graduate course of a few months in the machine department of Swanson & Co. By the way, do you know of anyone who is using McKinney's marvelous machine? It has been announced in "The Show World" during the past four or five months that three shifts of men, working eight hours per day each, were building these machines, but the report is that few if any are in actual use at this date.

Another of Murdock's lieutenants is R. W. Daly. Everybody knows Daly.

Next and last is the office manager, Frank Evans. His experience in the film business was acquired principally under a black top with a carnival show.

As for Murdock, himself, he has told us all he knows about the picture business in "The Show World," and all that he knows about it has been told in those columns.

It is supposed that the trouble with Streyckmans was that he knew more than the General did, which would never, never do.

Now that Murdock has been properly trimmed out of the vaudeville business by Martin Beck, he will have time to brush up on the nice points of the picture business. The experience that is awaiting him when he gets into the renting end will be education in itself.

How can Murdock expect "men of brains," for whom he advertises to run his exchanges, to hook up with the foregoing aggregation of motion picture talent?

QUIET AT EAST LIVERPOOL, O.

There is not much doing in the summer months in the Nickelodeons at East Liverpool. Walsh's Dreamland continues to draw crowds. The performance consists of two reels of pictures, two acts of vaudeville and the ever popular Frank Coleman, who sings the illustrated songs.

McClintock's theatre is closed for the summer and will undergo repairs before opening September 1.

At Newell Park five reels of pictures are shown each night and ten on Sunday. These pictures are free to the public. On each week-night a vaudeville free act is added. This week, Aug. 5, Daredevil Erickson is doing a slide for life; next week Hecker's pack of 10 dogs and a Punch and Judy show will fill the bill. Rock Springs Park continues to draw large crowds. Each day large picnics fill this popular pleasure resort coming from within a radius of 100 miles. Their season will end Sept. 7.

Following the closing of the Park a Tri-State Exposition is held there for one week, although it is a new venture, this being its second year, it promises to outdo any similar fair in Ohio. The bill at Rock Springs for this week cinludes Woodford's Statue Dog, Mabel Starr, the girl with the educated feet, Gardner and Summers, zylophonists, and Ed. F. Reynard, ventriloquist.

The Airdome still continues to draw good crowds. The Harcort Comedy Co. is at present filling the bill.

The Ceramic Theatre will open the last of August with a good line of shows. A 55-hp. power plant is being installed to furnish light for the house.

The Lyric theatre, now closed, will probably open about Sept. 1, with pictures, four vaudeville acts and illustrated songs.

East Liverpool is assured of a new vaudeville house to be opened October 1. A company of local men has been incorporated with $75,000 capital. W. C. Matthews is president and J. G. Herron, secretary and treasurer. A lease has been secured on property on Sixth street and the contract for construction has been awarded. L. J. Herron, manager of the Arcadia, will have the management of the new house. The building will be modern in every respect and will have a seating capacity of 1200. The program as planned will consist of three performances daily of five acts of vaudeville and pictures. The admission prices will be 10, 20 and 30 cents.

O. E. SELLERS.

PROPERTY OWNERS' CONSENT UNNECESSARY.

In the matter of an application for renewal of the license of a picture theatre on Seventh street, Washington, D. C., the Corporation Counsel of that city has given the following opinion in refusing to sustain the position of the City Assessor that new consents must be obtained:

"Large sums of money are invested in establishing these amusement places which would be lost if the licenses be not continued from year to year," says the Corporation Counsel. "In some communities such a place of amusement would be a nuisance, while in others unobjectionable, even beneficial. The regulations, meeting these conditions, allow the community to elect in the first instance, to have or not to have it. Having consented, and thus induced its establishment, the regulations leave its maintenance to be governed by statute and other regulations for the preservation of the public morals, safety, and good order."



LYNN'S NEW OLYMPIA

The above engraving is from a photograph of the Olympia Theatre at Lynn, Mass., recently remodeled. This modern picture theatre is owned and operated by the Olympia Amusement Company, which is composed of F. J. Howard, of Boston, A. E. Lord and E. H. Hortsman. Mr. Lord is the general manager in charge.

The improvements made were most extensive. The building was enlarged increasing the seating capacity to 1,500, and it has been painted and decorated throughout, the color scheme being maroon and gold leaf. The following description is from one of the local papers:

"Those who have seen the house since it has been transformed and have had the opportunity of viewing other picture places in various parts of the country do not hesitate to pronounce it the prettiest that they have ever seen.

"Nothing has been spared to give the people of Lynn a handsome place in which to sit in comfort and watch a fine show, as Manager Lord appreciates the patronage that has already been accorded him and his house, and he intends to give his patrons the best that money can buy.

"By the changes the stage has been made over one-third larger giving the actors more room in which to work and also affording the audience a better chance to see the show. This has been accomplished by taking the heating apparatus away from there and putting it around the sides of the auditorium in pipes. New scenery has been added, and the old ones have been repainted and touched up until they look like new.

"On each side of the stage the two boxes that were formerly there have been removed and eight smaller and prettier ones have been put in their place. Those have been overlaid in gold leaf and with their draperies make a handsome showing. Eighty-six chairs have been put here, making it a cosy private place in which little theatre parties may sit and enjoy themselves.

"One of the improvements, has been the taking out of the large pillars on the lower floor which used to spoil many of the seats and the putting in their place a 16-ton steel girder. By this means a clear, uninterrupted view of the stage is obtained from every seat in the house.

"In the balcony great improvements have also been made. The entrances have been changed and this gives added seating capacity. Here new reception rooms have been constructed for men and women that have been furnished with all of the needed requirements.

"The big pride of Manager Lord's heart is the ventilating system which has been newly installed. This consists of a big fan on the roof which sends cool pure air into the theatre through two big exhaust ducts on each floor making the theatre cooler than out doors, and on a par with the ocean breezes. At the right of the entrance a new steel fire escape has been erected, affording ample protection to the audience in case of fire which is hardly a possibility on account of the vigilance of the employes."

The novelty of the engraving will be recognized in the big billboard advertisement next door to the theatre. The space was there and the picture man utilized it by having a big poster printed which gives the opinion of Prof. Starr of the Chicago University on the subject of motion pictures. The type is big and easily read from across the street. This, with the attractive front of the theatre, forms a splendid advertisement.

AMONG THE EXHIBITORS.

The Bijou Moving Picture Co. has opened a picture show in St. John's Hall, Providence street, Putnam, Conn.

Henry Sorel and Walter J. O'Toole will open their new picture theatre in the Philbin block, Clinton, Mass., on Aug. 30. The seats have been placed and the work of installing the electric fixtures only remains to be finished.

C. E. Dutro, formerly of Canton, Ill., has purchased the Lyric theatre of Monmouth, Ill., from the Conrad Brothers.

John F. Short has purchased the picture theatre in the Fleicher block, New Albany, Ind.

W. H. Kilpatrick and Earl Garrett have leased a room in the Prather building, Excelsior Springs, Mo., and will install a picture show.

Joe Galaise, proprietor of the Dorp theatre, Schenectady, N. Y., will open a new picture theatre in Amsterdam, N. Y., about Sept. 1.

Manager Berthiaume of the Park picture theatre, Spencer, Mass., has closed his house permanently at the present location and will open at the new location on Mechanic street sometime in September. Work on the new house is progressing.

Manager Douglas of the Airdome at Seymour, Ind., has installed pictures.

Motion pictures have been installed at the West End Heights resort, St. Louis, Mo.

Manager Judah Levy has added pictures to his program at the new Victor theatre, New Orleans, La.

George W. Fox and T. H. Cross, who have been connected with picture theatres in New Orleans, La., for some years, have opened an exchange in that city.

The management of the Wizard picture theatre, York, Pa., has installed talking pictures in that house.

Herbert Pavey has sold his picture theatre at Hilsdale, Mich., to J. J. Heator and George Drinkwater.

Barr & Bozer, of the Hub theatre, Kendalville, Ind., have installed a new picture machine.

A picture theatre war is on at Eugene, Ore. Instead of 30-minute shows for five cents, the houses in that city are now giving hour shows for the same admission price. Some of the smaller houses have been forced to close.

Burket & Gay, proprietors of the new Bijou picture theatre at Kindlay, O., opened their house July 31 and have been doing a fine business.

Plans have been filed for alterations on the building at 55th street and Third avenue, New York, to convert it into a picture theatre. It will be leased by Charles Kreisel and Fritz Gersbacher.

George Borman, manager of a picture theatre in Santa Clara, Cal., contemplates building a larger and more permanent house in that city.

E. T. Haselden has opened his new Arcadium and airdome at Florence, S. C., with pictures. Harry H. Husbands, Jr., is manager.

William Freihofer is building a $4,000 picture theatre at 60th street and Haverford avenue, West Philadelphia, Pa. It will be opened Sept. 1.

The Sherman Moving Picture Co., of Hartford, Conn., has leased the Bristol opera house and will operate it as a picture theatre.

Earnest Eastman has bought the Wonderland picture theatre at Glenns Falls, N. Y.

Graham & Howe, proprietors of the picture theatre at 77 West 125th street, New York, are in the hands of a receiver in a suit brought by Alida E. Howe for a dissolution of the partnership. Edward V. Nicholson has been appointed to wind up the business of the concern.

Will Groves has purchased the Royal picture theatre at Fairmount, Ind., from R. L. Nutt.

KALEM POSTERS.

Posters in four colors have been prepared for the big Kalem production "Out of Work,' released Aug. 13. It is the intention to have its posters sufficiently in advance in the future so that orders may be filled without delay. Other firms are making a specialty of lithograph posters for all feature or headline subjects. This will provide exhibitors with all the advertising matter necessary without compelling them to resort to the makeshift of using posters which have no reference to the pictures shown, as has been the practice in the past.

WESTERN COMMITTEE ACTIVE.

The Western Committee of the Motion Picture Patents Company has been active in improving conditions in the West both for license exchanges and theatres. The committee has acted as umpire on disputed questions brought before it and its good intentions as well as its authority are recognized by all parties interested. The committee has succeeded in improving general conditions materially.

This committee is composed of three licensees of the Motion Picture Patents Company, represented by Mr. George Kleine, Mr. W. N. Selig, for Selig Polyscope Company; Mr. George K. Spoor, for Essanay Co.; Mr. J. H. Montagu for Pathe Freres; Mr. John Hardin, for Edison Mfg. Co.; Mr. Wm. Wright, for Kalem Company, and Mr. John Rock, for Vitagraph Co.

FILMS OF THE WEEK

REVIEWED BY CHICOT

THE NOTABLE FILM OF THE WEEK.

The Vitagraph's New Trick Film, Princess Nicotine, an Unusually Good Example of This Fascinating Branch of Motion Photography.

Easily the most notable film of the week, the Princess Nicotine, a part of the release for August 10 of the Vitagraph Company of America, is an unusually successful demonstration of the remarkable results to be obtained through trick photography when worked out with care and intelligence to its fullest possibilities.

A bachelor lights burnt offering to My Lady Nicotine but falls asleep and from the tobacco box appears the Princess Nicotine attended by a vivacious Tobacco Sprite, whose brilliant eyes fairly dance with mischief. She climbs into a corncob pipe placed beside the box of cigars and the Princess fills the pipe with tobacco.

Rousing from his slumber, the smoker reaches for his pipe, but to his dismay he cannot light it. Looking into the bowl with the aid of a magnifying glass, he discovers the sprite and knocks out the tobacco on the table, dislodging the mischievous intruder who mockingly throws him a kiss and dances about the table as he follows her with the glass.

She disappears into the cigar box to reappear with the Princess but they again enter the box, the man catching at the arm of the sprite and bringing out a rose. He seeks to inhale its fragrance but to his surprise the rose emits smoke and examination discloses the sprite ensconsed in its petals puffing at a cigarette and blowing the smoke tormentingly into the investigator's face.

Throwing down the rose he leaves the room whereon the petals fall apart and are blown by the wind about the table. Gradually they seem to wither and turn brown and presently they roll into a perfecto, which obligingly stands upon end while the band flutters across the table and jumps into place.

On his return the smoker lights this cigar but the smoke pours from the neck of a bottle in which he discovers his tormentor still smiling mockingly at him. He shatters the bottle, dislodging the little imp, and in retaliation she builds up a pyre of matches, igniting the pile and threatening a conflagration. The fire is put out with a seltzer siphon standing beside the bottle and the stream is turned upon the poor little sprite who is beaten to the table and vanishes.

Other trick effects are introduced such as uncanny disappearance of a box of matches into the cigar box, followed by the cigarettes and afterward the boxes. Everything has been done with the greatest care and the result is a film that creates more than ordinary comment. While most picture patrons are familiar with the double exposures by which some of the effects are accomplished, other trick bits are absolutely mystifying to the inexpert mind and should give some study to those familiar with trick pictures.

Entirely apart from its value as a mystifying subject the picture possesses rich pictorial value and comedy as well. Regarded purely as an appeal to the eye it satisfies for the sprite is a most diverting little creature bubbling over with devilment, the Princess statuesque and effective while the mortal plays his part naturally and without exaggerating his bewilderment.

Throughout the action shows the most careful rehearsal and the various surprises are planned with as great care as is given the most pretentious subjects.

Both artistically and technically the accomplishment is worthy of special note and the makers deserve all credit for a subject that is very nearly faultless. EPES W. SARGENT, (Chicot.)

—

A WOMAN'S WAY. (Vitagraph. Released August 7. Length 745 feet.) Letty and Julian, distant cousins, are to share their uncle's estate if they wed each other. Letty, who has been rescued from peril by her cousin, gives ready assent to the wedding but Julian, who loves Letty, without knowing her identity, refuses to marry for money a woman he does not love. His spendthrift habits bring him to poverty when his uncle's financial aid is cut off, and presently he is found in the mean lodging house where Letty lives. Letty nurses him through a severe illness and when he wins her consent to their marriage, she does not reveal their relationship until the knot has been tied when he first learns that the girl he wants to marry and the one his uncle insisted that he marry are the same person. Apart from a couple of scenes which might be regarded as padded material, the story is advanced with directness and some light comedy in the last scene is delightfully played and gains laughter as abundant and sincere as that evoked by buffoonery. The scenes between the cousins are treated with a tenderness that holds the interest in increasing measure. Technically the picture is capital, a sepia tone proving a relief from the harsh blacks and the definition being sharp.

—

BABY IS KING. (Urban. Released August 7. Length 334 feet.) A comedy film making strong appeal to women and children. A doting father decides to take baby for a walk and the services of the entire family are enlisted to divert the infant tyrant while hat and jacket are adjusted. With the aid of grandpa and grandma, who do an impromptu war dance the youngster is sent out in good humor and the nurse follows to be on hand in event of emergency. A toy shop is visited and both papa and the nurse are loaded down with toys of baby's selection and thus burdened they start for home. In a park a goat carriage attracts baby's attention and he insists that all take a ride, to the amusement of the passers by. A donkey attracts even more favorable notice and is purchased and added to the collection of toys. The scene ends with the return home—donkey and all being brought into the nursery—and baby at last falls asleep, affording his retinue a brief rest from their willing labors. Not markedly original, the film is a strong comedy hit, appealing, as do most child pictures, to all classes. The photographic work is rather better than the average, the outdoor scenes, in particular, being well handled.

—

THE HIDDEN TREASURE. (Urban. Released August 7. Length 624 feet.) A subject suggested, apparently, by an old tale. A laborer is notified that he has become heir to his deceased uncle's home and it is added that popular belief credits the dead man with having possessed more money than is found in his estate. After a futile search the laborer again obtains employment and falls in love with his master's daughter. His love is returned but the parents have higher aspirations for her and refuse their consent. Determined to make away with himself, he sends her a note of farewell and prepares to hang himself. The rope is adjusted to a rafter which is torn away, revealing the miser's hidden hoard just as the girl and her parents arrive to prevent his rash act. The parents gather in the money and permit him to wed the girl. The scenes are laid in rural France and show several interesting landscapes. The sequence of events are well balanced but the last scene fails of its effect through the failure of the hero to make his preparations for self slaughter deliberate and impressive. The adjustment of the noose is regarded as comedy instead of tragedy and much of the effect of the climax is lost because of this fact.

—

THEY WOULD ELOPE. (Biograph. Released August 9. Length 572 feet.) An intensely human if somewhat forced story abundantly provided with laughs. Two youngsters surprised by the appearance of the girl's parents during a fervid declaration of the young man's love, are offended by her fathers' apparent rage at the temerity of the youth. To sustain the jest the father pretends to regard them as children still and in a fit of pique they romantically decide to elope and frustrate the efforts of stern parents to keep soul-mates apart. The girl leaves a note of farewell and from the village livery they obtain a decrepit horse and still more ramshackle wagon. The latter breaks down and the aid of some friendly autoists is enlisted in their behalf, but the auto blows a tire and they continue their flight afoot until the girl is too exhausted to continue whereupon the modern Lochinvar commandeers a wheelbarrow and wheels her to the lake where they embark in a canoe. Still the course of true love refuses to run smoothly for the canoe upsets but in shallow water through which they are able to wade ashore, muddy and bedraggled, to return to the girl's home where the stern parents, instead of pursuing the elopers, have spent the interval in preparing an impromptu reception in honor of the newly married pair. The laughter evoked at their appearance is added to by the discovery that in spite of their endeavors the ceremony has not yet been performed. A clergyman present reads the service and the merrymaking begins. The story is well planned to present a rapid succession of lively incidents, the strongest comedy suggestion being the frantic flight when there is no pursuit. Each incident of the elopement terminates in a strong laugh and the two players possess a picture-personality that gains them instant sympathy. The lesser characters are almost equally well cast.

—

JONES' BURGLAR. (Biograph. Released August 9. Length 388 feet.) Our old friend Jones wants to take a night off at the club and pleads a return to the office. His pleasurable anticipation is spoiled by Mrs. Jones who sets a time limit upon his absence and promises to wait up for him. No mere man could possibly quit a poker game when all the chips are coming his way, so Jones stays on while the vials of Mrs. Jones' wrath bubble over. A burglar has selected the Jones residence as his first "crib." He is not a very good burglar, in fact he is not even a bad burglar but Jones, discovering him working half-heartedly at the keyhole, takes his weapon away and at the pistol point forces him to proceed with the burgling. He has just induced his unwilling victim to stow away the silver found in the dining room when Mrs. Jones, roused by the noise, comes upon the scene and proceeds to reproach her spouse for his tardy arrival. The sight of the burglar checks the flow of speech and while she embraces her heroic husband Jones signals the burglar to take his departure, but Mrs. Jones does not regret his escape since the silver is safe and her husband is a hero. The short film provides plenty of real comedy and the incident of the cowardly burglar is novel and effective.

—

THE NEWEST WOMAN. (Lubin. Released August 9. Length 215 feet.) A short comedy film with several good laughs. A suffragette adopts the new balloon skirt to be strictly up to date. Her husband does not approve the costume but she will not consent to remove it and to force an issue he ruffles the bottoms of a pair of trousers and wears them short. He shocks his wife with this monstrous creation but already she has determined to throw away the new dress so his beruffled pantaloons follow the dress out of the window where they are discovered by a couple of tramps. When they catch sight of each other in their new outfits they promptly faint. The story is sketchy and not particularly well played but it serves its purpose of gaining laughs which is all that is asked.

—

THE DRUNKARD'S CHILD. (Lubin. Released August 9. Length 605 feet.) The crippled son of a drunkard is stationed on a street corner to sell papers; the father lurking near to collect the profits. An elderly man purchases a paper and drops his wallet. The lad, discovering the loss, calls to the old man before the father can seize the purse and the owner rewards the boy with practical charity by feeding him first and then buying him some warm clothes. They go to the lad's home where his mother is on her death bed. She dies while the old man is there and he promises to look out for the boy. Leaving money with the neighbors for her funeral expenses, he starts for his home in the country with his new charge. His wife, a motherly soul, makes him welcome, but the father, who already has tried to steal back the boy while he is waiting for the river boat to start on her trip, appears on the scene to rob the safe in which has been placed a considerable sum of money. The boy gives the alarm, not knowing that it is his father, and the intruder is killed as he is about to murder the boy's benefactor. The last bar removed, the cripple is legally adopted and presumably lives happy ever after. The tale holds the interest though it is somewhat long in the telling. No effort is made to gain effects and lights are removed from rooms without affecting the illumination. The acting average is but fair, the sympathy one feels for a crippled child being depended upon to hold the interest and this confidence does not appear to have been misplaced.

—

SATON'S SMITHY. (Pathe. Released August 9. Length 472 feet.) A fantastic film with several transformations and trick effects shown partly colored. Mephisto appears in the shop of an industrious smithy and gains his interest by transmitting base metal into gold coin. With the promise to show the old man how to perform this marvel he has small difficulty in leading him back to the inferno through a series of weird landscapes. The smithy's wife, appraised of his departure, follows him along the fiend-haunted passages and the timely appearance of a good fairy, who exorcizes the devil with a crucifix, permits a transformation to celestial regions. The picture has small narrative value, its interest lying in the fantastic scenery and the trick work. Its principal use is to provide contrast with story films, since trick photography generally holds the interest of patrons.

—

CHARITY REWARDED. (Pathe. Released August 9. Length 476 feet.) A French peasant picture showing a household of women who are alarmed by the publication of an announcement that a band of robbers have begun to infest the neighborhood A harmless tramp is turned from the door in the belief that he is a desperado, but a little daughter of the house, who has been sent to the store, gives him food and drink as she sees him sitting beside the road, and indicates a shed where he can bury himself in the straw and sleep protected from the winter air. During the night the robbers come and are ovepowering the inmates of the house when the tramp appears on the scene, attracted by the tumult, and disposes of the intruders. The earlier scenes are a trifle slow in movement, though essential to the development of the plot, but the at-

tack is spirited and well handled though the climax leaves the spectator in doubt as to whether the tramp has been stabbed to death or is suffering from a blow over the plexus. In explaining the presence of robbers in the neighborhood a press cutting is used, the surrounding material referring to events in New Jersey. The single note would have been much better, since a reference to Bound Brook is out of the atmosphere in which the scenes are laid.

—

FOR HER SWEETHEART'S SAKE. (Vitagraph. Released August 10. Length 570.) Redmond & Barker are partners in the brokerage business. Barker wants to marry Redmond's pretty niece and Redmond approves of the match. He sends Mollie a note by Philip, one of the clerks, telling her that he will not arrive home until after the dinner hour. It is Christmas eve but Philip is too bashful to exercise the privilege of the mistletoe that hangs in the hall so Molly, who is a young person who knows her own mind, and who loves Philip, kisses him to the great glee of a couple of girl friends who are visiting her. The surprise hinted at in her uncle's note is Barker but Molly declines the match and is locked in her room by her angry guardian. She escapes in a suit of boy's clothes and obtains a position as office boy in her uncle's firm. Here she learns that Barker, whose personal investments have placed him in a precarious position, plans to rob the safe when his partner refuses to extend further financial aid. She communicates with Philip and they plan the discomfiture of Barker who is unmasked as a thief. Molly furnishes the climax by disclosing her sex and identity to the astonishment of her uncle and the delight of her lover. The story is simply and directly told in spirited action. Padding is not resorted to and the scenic investment is capital. The interiors in which the scenes are played suggest real houses and not merely painted canvas. A proper balance between comedy and the dramatic is maintained throughout the scenes and the interest increases to the climatic moment.

Note.—The second subject in the release for this date will be found under a special heading.

—

A COWARD. (Edison. Released August 10. Length 784 feet.) Surely no better inspiration for a picture story could be found than in Guy de Maupassant, the master of the short story. The Coward is a fascinating dissection of humanity and in the main the leading actor in this film realizes the ideas of the author in a tensely tragic story. A Parisian nobleman, dining in a restaurant with his fiance, becomes involved in an encounter with a roue whose persistent gaze at the woman is offensive in the extreme. Cards are exchanged and presently the duke is in his home waiting for his seconds. Pistols are insisted upon and the duel is to be continued to a fatality. The duke is rather well pleased with himself but the grief of his old servitor is somewhat disconcerting and he takes a drink of brandy to steady his nerves. He composes himself for a rest but sleep is out of the question and being left alone in the still night with only his thoughts for company breaks down his nerve. A tobacco box fashioned in the shape of a skull fills him with horror as he touches it, yet it seems to fascinate him and his gaze returns to it again and again. As the silent hours pass he becomes a pitiable wreck and just before the dawn he turns against himself the weapon he was to direct against his antagonist and the servant, coming to call him, finds his master dead. Tragic in the extreme, the picture is neither morbid nor repellent because the adroit handling of the tale has been repeated in the pantomime. In toning the film sharpness of definition is lost and at times the picture is indistinct while the finish is too abrupt. One of the seconds, supposedly a man of fashion, wears a black tie with a dress coat instead of the white lawn that custom requires and neither of these two men suggest the station in society they are supposed to fill, but these are minor details in the face of a compelling story.

—

NAVAL APPRENTICES AT THE NEWPORT TRAINING STATION. (Edison. Released August 10. Length 216 feet.) A short film showing the apprentice boys at calesthenic drill and at mimic warfare, the latter including the landing drill, a skirmish and an attack. Greater space might have been given the subject, showing the varied course of instruction, but for a four-minute picture this offers plenty that interests. The landing drill is particularly good though this drill has been shown before in connection with the naval militia. The picture should commend itself particularly to those who are interested in the building up of the navy to its full strength.

—

DUST IN HIS EYE. (Gaumont. Released August 10. Length 400 feet.) Essentially French in thought and treatment, this extravagant farce moves rapidly to an unexpected climax. It is an unusually strong laughing subject which gains in effect through the excellent work of the players. A returning traveler in passing a maid shaking a rug gets a bit of dust in his eye. Vainly he and the maid seek to remove the irritating particle and he decides to hurry home. Stumbling blindly into a pair of promenaders he enlists their aid and sympathy. They endeavor to blow out the dust but his unappreciative reception of their unavailing efforts results in their refusal to extend further aid. Even more cavalier is the response of a young man next encountered who puffs cigarette smoke into the smarting optic. Two policemen blow so hard that they blow each other over and a party of cyclists come to his aid. Their efforts are ineffective even when their number is augmented by some autoists and even the combined use of bicycle and auto air pumps only makes the smart the worse, while a strong man blows him fifty feet away. On his arrival home his wife meets even less success with the bellows from the fireplace. The small son of the house, with a droll appreciation of his importance, mounts a chair, gravely examines the inflamed eye with a quaint affectation of the professional air and with a single puff succeeds in affording the desired relief. The child is a most delightfully natural comedian and his work is most effective. Played at rapid speed the action moves most swiftly and scarcely an instant is lost.

—

THE CYCLIST'S HORN. (Gaumont. Released August 10. Length 347 feet.) A cyclist riding the country roads is unfortunate enough to run into a policeman who takes his number for not being provided with bell or horn. The rider provides himself with a giant auto horn and, returning, rides up behind the policeman, giving a toot that is powerful enough to knock the officer to the ground. There ensues a chase in which cyclists and others follow the leader over roads and cross country; the latter being something new awheel. The toot of the horn, like the trumpets at Jericho, crumbles walls of masonry, throws gates from hinges and holds pursuers at bay until the horn explodes from the violence of its own sound and the offender is captured. The chase is a lively one with the usual knockabout work by the actors who repeatedly fall over themselves and each other at the slightest excuse. It suffers through the better comedy of the subject preceding it on the same reel but is of average laughing value.

RETALIATION. (Gaumont. Released August 10. Length 214 feet.) A short film repeating Hans Christian Anderson's little tale of the old grandfather whose trembling hands no longer can hold steady breakable objects and who is provided with a wooden bowl from the dog kennel for his porridge. The grandson is discovered fashioning a similar bowl, which he explains is for his father's use when the latter shall have become old. The repentant son seeks the forgiveness of the grandfather. The story serves as an excuse for three pretty rural scenes and shows a good standard of acting.

—

THE MAID OF THE MOUNTAINS. (Essanay. Released August 11. Length 950 feet.) A story of Kentucky is comprehended by the title, Millie Harding being the daughter of a maker of moonshine whiskey. The illicit still is in the mountain fastnesses where a cleverly contrived door of stone apparently presents the bare face of the cliff. Millie on her way to the still with her father's lunch encounters a revenue officer, Henderson, who poses as an artist in his search for the still. Henderson charms her fancy and when she arrives at the cave and learns that the man is a spy she steals out ahead of her father and another and as they seek to kill the intruder shields him with her own body. The effort is successful but this defiance to mountain tradition results in her banishment from home. Henderson finds her and takes her home with him. On his arrival his mother gives him a letter calling attention to his slowness in locating the still and stating that a marshal is on his way to head a raid. That officer appears on the heels of the letter and in a struggle between love and duty duty wins and Henderson leads the posse that is to capture Mille's father and his associates. The raid is a success but old Harding, warned by Millie, escapes and Henderson is sent to effect his capture. He arrests Harding, who submits without a struggle but again comes the conflict between love and duty and this time love

(Continued on page 10.)



ADVANCE BULLETINS

(See Advertisements for Release Dates.)

BIOGRAPH COMPANY

"WITH HER CARD."—A Story of a Woman Scorned.—The more we love the nearer we are to hate, and there is no hate as bitter as that of a woman scorned. Treat a woman with indifference and she will cling to you, but scorn her and you have aroused a serpent more venomous than the adder. Randolph Churchill, a Wall Street, broker, incurred the love of Adele Aletta, a comic opera favorite, and although he treated her with almost cruel sang-froid, she rejected all other suitors in his favor, among whom was Harry Larkin, another broker, who sincerely loved her. Adele, however, was simply a whim with Churchill, and he coldly threw her aside to marry a society belle. This information comes to her in a letter from him, and also announcement of his engagement in the newspapers. He did not know the designing powers of the seemingly light-hearted, frivolous girl, who at once evolved a scheme he little dreamed her capable of. Appreciating the strength and sincerity of Larkin's love for her, he having sought her in marriage most ardently, she writes him of the humiliation insult she suffered from Churchill, begs that he effect his ruin in the market, promising to marry him the day he accomplishes it. Larkin is most willing to undertake the affair, as he had undergone many a heartache on account of his rival, and as Churchill's holdings are in open market, he figures the undertaking fairly easy and feels positive of success. At last the fight is on; the tickers relentlessly and industriously record the diverging currents of fortune—Larkin, upward; Churchill, downward, until at the end of the first day a little short of panic hangs over the office of Churchill. The game, however, is to be to the bitter end, and the next day opens ominous for the victim. He is at loss to know who is his opponent, and fate leads him to the office of Larkin for help, where he learns the truth of the situation. In desperation he returns to his own office to find the last prop broken and his fortune swept away. His fiance, the society belle, learns of his ruin, cruelly deserts him, as do all of his so-called friends. Larkin loses no time in informing Adele of the result of the scheme and she comes to the office, where, realizing the extreme woe of Churchill, persuades Larkin to send him back his holdings with her card attached, on which is written "The game won, spoils returned with compliments of Adele Alletta." These arrive at Churchill's office very timely, for in his desperation he was about to terminate his existence. Adele is true to promise with Larkin, and accepts the situation with felicity, as during the episode her eyes are opened and she sees Larkin's real worth and loves him. Churchill, on the other hand, bows to the inevitable with more than becoming grace as the return of his fortune is the all-important.

"HIS WIFE'S VISITOR."—After the exciting elopement of some time ago, Harry and Bessie are now enjoying the seraphic bliss of a conjugal existence in a cosy little Harlem flat. Harry Wright seems to live only to please his wife, Bessie, as up to now they have been inseparable. The boys at the club, however, miss Harry's society very much, for he was always the life of their little parties, and so plan to inveigle him to a sociable game of draw poker. Jack Wallace is appointed a committee of one to do the persuasion act, and calling at the home finds Harry quite in the humor. Bessie, though, is much perturbed at his departure, and makes no attempt to disguise her displeasure. Harry, however, goes, promising not to be late. But promises are forgotten in the fascination of a poker game, especially when things are more than moderately coming his way. Eleven, twelve, one is indicated by the chronometrical reminder, the clock, and Bessie is nearly beside herself with rage. "Ah! a scheme. I'll cure him of future peregrinations. I'll make him jealous." So she arranges things to make it appear that she has had a visitor, a male visitor at that. Placing two chairs side by side at the table, she pours a drop of wine in each of two glasses, placing a cigar alongside. Fine. Oh, but there must be the odor of tobacco smoke. To effect this she, after some difficulty, lights and puffs a few times the weed. Now all is ready to arouse the demon jealousy in the heart of Harry. Two o'clock, Harry, carrying a small size bun, arrives. Bessie has gone into the inner room to await developments. What sounds are those she hears. "Aha! traitoress, murder, suicide, vengeance," and the like ejaculations are emitted, and Harry bursts into the room armed with a shotgun. A fatality would have occurred had not Bessie picked up some baby clothes and pretended to have been working on them. Explanations follow, which make Harry realize what a brute he has been, and peace reigns with a promise from Harry to be a good boy hereafter.

"MRS. JONES' LOVER; OR, I WANT MY HAT."—We are all cognizant of the fact that our friend Jones is of a jealous disposition for the little episode at the rehearsal of the Amateur Dramatic Club is still fresh in our minds, but Jones in vindication claims there is no true love without jealousy. Well, here is another incident where the verdure-eyed makes it appearance. A lady friend of Emma calls and leaves a very pretty boquet of roses, and when Eddie arrives he wants to know where they came from. Mrs. J., incensed at his insinuating question, refuses to enlighten him. Her actions seem convincing, which situation is intensified by the finding of a strange hat in the hallway. As furious as an Othello he rushes about the house, with a sword in hand to annihilate the perfidious traducer of his home. Mrs. Jones is now alarmed and would have explained if she could, but she was unable to account for the hat or the owner, who is subsequently found. The maid, however, holds the key to the mystery. She had broken a handsome vase and secretely brought in this workman to repair it. Hence, the tragedy did not occur.

ESSANAY MFG. CO.

"WONDERS OF NATURE" in the Twin Falls Country, Southern Idaho.—In offering this remarkable scenic picture of one of the most majestic and awe-inspiring water phenomena of all the West, we would emphasize strongly the fact that this subject is not an ordinary scenic picture, but an extraordinary feature picture, which, in point of everything, has never been surpassed. This picture will not merely compel the interest of your audiences, but will hold them spellbound from the first foot of the film to the last.

The Twin Falls country, in Southern Idaho, is remarkable for its scenic beauty. Out of the beaten paths of tourist travel the natural beauty is conserved, and Mother Nature, unaltered by human hands, runs riot in gorgeous coloring of green vale, blue lakes and rivers, and virgin whiteness of her snow-capped mountains. The great Snake River, winding like a blue ribbon through fertile green valleys, rises in the mountains of the picturesque Yellowstone. A rushing torrent until it reaches the Snake River basin it rolls tumultuously through canyon walls, its course broken by a number of great falls, the greater of these being the famous Shoshone Falls and Twin Falls.

Twin Falls is 184 feet high, 24 feet higher than Niagara. It derives the name from the two falls, almost identical in formation and size, and separated by a gigantic rock, creating the picturesque result shown in the photograph. The falls are between high canyon walls and to reach them one must follow a perilous path for three-quarters of a mile through a blind canyon.



Shoshone Falls is even greater in size than Twin Falls. It makes a leap of 212 feet from the crest to the surface below.

Other important features of this picture are the famous Perrine Cascade, Thousand Springs, Great Snowbank Spring, and other points of interest.

Perrine Cascade makes a leap of more than 900 feet, creating a most spectacular and picturesque effect. A wagon trail, following the canyon winds under the falls, and one in passing has on one side the canyon wall and on the other the crashing waters of the Perrine.

Thousand Springs derive their name from the great numbers of separate springs, which spring out of the mountain side, falling several hundred feet to the valley below.

The Great Snowbank Spring is the largest spring in the world, bubbling up from the earth on the mountain side from an outlet some 25 feet in diameter.

Photographically, this picture is superb. Our camera man, who visited these scenes in the early summer risked life and limb in obtaining some of the views shown in this film, and the results are better than we can explain. From an artistic point of view the film cannot be excelled.

KALEM CO.

"THE QUEEN OF THE QUARRY."—One of the Kalem Co.'s admirable films, is a story of life among the Italian immigrants of this country. It is woven around the love of two sons of sunny Italy, Carlo and Paulo, for the same girl, the beautiful Maria. Carlo and Paulo have been comrades from early childhood. The sons of neighbors, in boyhood days, side by side they tended their flocks of goats on the hillside of Sicily and when the noon sun drove their little flocks to the sheltering shade of the chestnut trees they shared their meagre meal or clambered over the rocks in search of early grapes. Arriving at early manhood, their ambition stirred by the tales told by returning neighbors of the wonderful opportunities for riches in the land across the sea, they set out together for this new country. At the time of the opening of our picture they are working with a number of their fellow countrymen in a stone quarry near the city.

Scene I.—The picture opens with a portrait of Maria as she appeared the day Carlo and Paulo first saw her and felt the awakening of a love that was to sever their unbroken comradeship. Now we have a view of the quarry where Carlo and Paulo are employed. The noon hour whistle has just blown and the laborers are seated about eating their frugal dinner. Here come Carlo and Paulo together as always. Seating themselves on the same stone they open their dinner pail and begin to share their dinner. Paulo remembers they have no tobacco and starts for the little stand outside the quarry kept by a fellow countryman. Carlo left alone is approached by Rocco, a gigantic Italian and a bully, but a leader among the Italians on account of his political influence. Rocco is drunk and drawing forth his flask offers Carlo a drink. Carlo refuses. Rocco angered that any Italian should refuse the honor of a drink with him, calls Carlo a vile name. Carlo's warm Southern blood flames at this and he leaps at the throat of Rocco. The laborers gather around. Rocco soon forces the slender Carlo to the ground, and, drawing his knife, is about to stab him when Paulo, returning, sees Carlo's danger and grabs Rocco's hand. The two are now separated, Rocco vowing vengeance.

Scene II.—That evening after the day's work is over we find Carlo seated in front of the little Italian cabins where he and Paulo live with a distant cousin of his. Carlo is playing to the vast entertainment of the children gathered about him. Here comes Paulo. A game is proposed and off they start, followed by the children. One little tot unable to keep up with the crowd toddles solemnly after them. Here comes a family of Italian immigrants just landed. At their head is Petro. His married daughter has written such glowing accounts of life in the new country that, after the death of his wife, he gathered his remaining children about him and started for the States. The oldest of these is Maria, a handsome girl of eighteen. They stand bewildered by the strangeness of their surroundings until a shout from behind warns them they are discovered and they turn to receive the joyous greeting of the married daughter and the neighbors. After a few hurried words of welcome she rushes away to tell the men of the little colony of the arrival of her relatives.

Scene III.—Meanwhile Carlo, Paulo and their friends have arrived at the little level spot beside the road where they are wont to play Bocce (pronounced Bachcha). A favorite game in the old days in Italy they have brought it with them to the new country. Soon everything is forgotten in the enjoyment of the game. Now it is Carlo's turn to pitch and just as he throws the ball up rushes his cousin and excitedly informs the crowd that her long-expected relatives have arrived from home. Off the crowd rushes to give the new comers welcome.

Scene IV.—Back at the little cabins the immigrants have been relieved of their burdens, seats have been brought, refreshments served and the new arrivals are busy relating the adventures of their voyage when the crowd rush in. What a welcome. Such a throwing of arms around necks and hugging and kissing. Men joining in true old world style. And now Petro brings forward the pride of his heart, his handsome daughter Maria. As she stands with lowered eyes and blushing cheek Carlo and Paulo forgetful of each other watch her in silent fascinated admiration, a strange new tumult surging up from within.

Scene V.—Several months have passed since Carlo and Paulo first saw Maria. Although both are falling deeper in love with her each day, they are still friends, and when away from Maria the same close comrades. We find them stretched out on the grass by the spring that supplies water for the little colony of Italians near the quarry. Down the hill comes Maria to draw a pitcher of water from the spring. Up jumps Carlo and Paulo in friendly rivalry for the honor of filling her pitcher. Paulo secures it and filling it returns it to her. At the touch of her hand he loses control of himself, and, regardless of Carlo standing by, pours out the story of his love to her. Carlo too pleads his love in every gesture. Maria scarcely knows her own mind for she is fond of both of them. Carried away by Paulo's ardent pleading she suffers him to kiss her, but the sight of Carlo's white suffering face lifts the veil from her heart and she realizes it is to Carlo and not Paulo she has given her heart. With a cry of love she goes to him and is folded in his arms whole Paulo stands by broken-hearted.

Scene VI.—It is the betrothal feast of Carlo and Maria. All the Italians of the little colony are gathered for the merry-making. Mother Rosa is dancing the tarantella with one of her nephews with as much enthusiasm and ardor as she danced it in the days of her youth under the sunny Italian skies. Now the dinner is over and all raise their glasses to Mother Rosa. Rocco has never forgiven Carlo for the trouble at the quarry and has come to the feast in the hopes of finding some way to revenge himself. His wily mind soon finds what he seeks. The time has arrived for the formal announcement of the betrothal. Old Petro brings Maria and Carlo forward and announces their engagement. Poor Paulo realizing that Maria is lost to him staggers back while Rocco watches his suffering face with satisfaction for he sees his way to revenge.

Scene VII.—This is the cabin where Petro and his family have taken up their abode with another Italian family. Carlo arrives for a visit to his sweetheart. Being told she is away he seats himself to wait for her. Soon she returns and they start for a lovers' stroll. No sooner have they disappeared than Rocco appears. He calls Paulo and points out the lovers to him. Already Rocco is busy with his plan of using Paulo to work his revenge on Carlo. Now he tells Paulo to follow the lovers. Down the hill comes Carlo and Maria in earnest conversation and close behind follow Rocco and Paulo.

Scene VIII.—Along the path leading from the spring come the two lovers. This is a favorite spot of their's for it was here they first knew of their mutual love. From up the path behind them come Rocco and the now drink-maddened Paulo. Rocco points out the lovers to Paulo and giving him the knife urges him to revenge himself on Carlo for having stolen Maria from him. Paulo approaches the lovers and upbraids Carlo for the theft of Maria. Carlo, knowing from his own deep love what must be Paulo's suffering, pleads with him to be friends. But the sight of the two together maddens Paulo and drawing his knife he attempts to stab Carlo. Soon they are struggling desperately for the possession of the knife. Now Carlo throws Paulo over his head, but Paulo secures the knife and plunges it into Carlo's arm. The sight of blood sobers him for a moment and growing remorseful he pleads for forgiveness. But Carlo orders him to go and with his face drawn with pain he moves sorrowfully away.

SCENE IX.—It is Palm Sunday. Carlo has almost recovered from the effect of Paulo's attack and is seated out in front of the little cabin. Up behind him creeps Maria. He greets her fondly and tells her how near well he is. Now Paulo slowly approaches bearing in his hand several palm leaves. On this day no Italian can refuse forgiveness and Paulo has come to ask Carlo to forgive him. At sight of him Carlo's face darkens with anger. Paulo pleads for forgiveness, holding out the palm. Carlo slowly takes the palm. Now Paulo gives one to Maria and asks her forgiveness also. As soon as she takes the palm he stretches out his hand to Carlo. Carlo slowly takes it and once more the boyhood comrades are friends.

"THE DOG CIRCUS REHEARSAL."—A charming little film that will delight the children. For months Monsieur and Madame Frantello have been busy with a troupe of dogs and ponies. Now at last all the members of the troupe are perfect in their parts. Even the clown dog knows his many tricks and we see them all going through their part for the last rehearsal, the same as they are expected to do when they make their first appearance before an audience at the opera house that night. The clever little actors play their parts so well that no explanation is desired while the picture is being run.

LUBIN MFG. CO.

"MEASURE FOR MEASURE."—The young inventor is constructing a new and highly destructive submarine mine. Jules, a young inventor, and Dick, his chum, are working side by side. Jules is just perfecting a new and highly destructive submarine mine. He takes the drawings to show them to the superintendent and exits.

In the meantime the false friend roams through Jules' drawer, takes away some papers which he conceals in his shirt bosom. On the way home Dick asks his chum to enter a saloon which he refuses to do, but his friend pulls him in. He asks him to drink some whiskey, but he prefers to take a glass of milk. Unobserved, Dick puts some knockout drops in his friend's glass. They leave for their room, where Jules is soon fast asleep. In the meantime Dick tries to sell the papers to the Ambassador of a Foreign Power. He writes a letter in Jules' name. He then goes to Jules sweetheart and tells her that Jules is a drunkard and asks her to marry him. He is firmly rebuked. But just then Jules enters, staggering, still under the influence of the drug.

The girl's father who overheard the conversation between his daughter and Dick readily believes Jules to be a drunkard and throws him out of the house. This is exactly what his chum wanted. With the aid of three men he takes Jules away to an isolated spot where he is held a prisoner.

The next day there is great excitement at the factory, Jules disappeared and with him important secrets of the factory. Dick's part in the discovery and his readiness to help aroused the suspicion of one of the detectives and he decides to watch him.

In the meantime the ambassador had an interview with Dick and offered him $50,000 if the missing



blue prints were brought. Dick promises to bring them at once.

Jules in the meantime regained consciousness. He could see the plot and with the aid of one of his watchers sent a message to his sweetheart.

While Dick vainly tries to force the secret of the submarine mine from Jules lips, his sweetheart is preparing his rescue. She and special officers detailed to free him come just in time to witness a terrific explosion which took place inside the hut where Jules was held captive. Instead of giving away the secret, he threw the mine between his captors. He himself is badly hurt and is taken to the hospital. His bravery is rewarded and his sweetheart nurses him back to health.

"HOW BROWN GOT MARRIED."—It is the night before Brown's wedding. He has invited his friends to a farewell party at the bachelor's club. He enters happily but finds to his great surprise all the members of the club sitting around the table dressed as for a funeral procession. Wine is brought and a toast is drunk "To the departed." The pres-



ident folds Brown's hands, puts a bouquet of flowers therein and kisses him on the forehead, whereupon the members take their black border handkerchiefs and cry bitterly. Brown stands in wonderment what all this means and looks in surprise after his friends who have left the room in deep sorrow.

IT IS BROWN'S WEDDING DAY.—The bachelor club is assembled and a message is sent to Mr. Brown as if coming from his intended to call at once at the house. Brown gets hat and quickly follows the messenger boy. Before his house an automobile is waiting. He is quickly taken hold of by a masked man, pushed in the automobile and driven away. He is taken to an old mill, his hair is cut, he is dressed in blouse breeches in buster brown clothes and then driven to the home of his bride, where he arrives in the nick of time for the wedding. Explanations follow and while the joke is not appreciated the wedding bells ring just the same.

"THE HUNGRY ACTOR."—An actor who had not seen the ghost walk for many weeks is so hungry that he tries his teeth on the cakes of Mrs. Newly wed who put them on the stairs for cooling. He is very much disappointed, however, as the cakes are as hard as stone and the pie is mere leather. At last he hits upon a novel scheme. He takes a man wanted sign from a building operation and hangs it outside a bakery shop. Immediately he steps inside and asks for work. When he is informed no work is there he tells the proprietor to take off the sign. While the baker is outside the hungry actor satisfies his inner self.

SELIG POLYSCOPE CO.

"THE YELLOW JACKET MINE."—John Burke and Dick Merton are partners in the Yellow Jacket Mine. Burke is an old miner; Dick, a young man, son of an old comrade of Burke, is the junior member of the firm and much loved by his partner. Carrie, the old miner's only daughter, shares her father's affection for Merton, and in fact her love has grown beyond that of a sister's and her young life is centered in the handsome and sturdy young miner. She has a rival, however, in Bonito Jaurez, the pretty and vivacious daughter of old Jose Jaurez. Bonito is the belle of the mining camp and has more suitors than she has fingers on her hands.

Dick Merton meets her one night at a dance, and from that time on he forgets the little girl who has loved him since childhood. He becomes so madly infatuated with this Mexican beauty that he neglects his work and spends most of his time basking in the sunshine of Bonito's bright eyes. Day after day he urges her to become his wife, but she is not yet ready to give up her freedom, and besides, she tells him, that he has not yet money enough to support her in the style she craves.

Weeks pass by and yet Dick is no nearer the culmination of his ambition than at the start. Then comes a change in the attitude of Bonito. Dick is nonplussed at her extreme coldness and indifference to his attentions. There is a reason for this. The little coquette has at last met her fate, and is hard hit. Travers, a young mining speculator, arrives in the camp, and meeting Bonito quite by accident, becomes interested in the dashing Mexican senorita and begins paying her attention. Being city bred, his manners and bearing dazzle Bonito, who has heretofore known the rugged and unpolished men of the mountains.

It is not long before Travers learns of Merton's infatuation for the girl, and he at once sets about to put his knowledge of the fact to some practical use. Travers knows of the promising outlook of the Yellow Jacket mine and wants to get possession of it. He makes the partners a proposition, but they refuse to sell. Then he persuades Bonito to use her wiles against young Merton to entice him into selling his share. On a promise of marriage from Travers, the senorita sets about her task. She tells Merton that if he will sell his share for enough money to insure her a life of ease and luxury she will listen to his entreaties. The poor fellow loses his head at last and sells out to the scheming Travers. Hastening to Bonito's house, he places it all in her hands for safe keeping and goes to inform his old partner of the sale.

On his return he is thunderstruck and stunned to catch his sweetheart in the act of flirting with a handsome young Vaquero, who is also badly smitten with the little senorita. Trembling with rage and jealousy, Merton upbraids the girl and demands back his money, but the cunning and treacherous Bonito brazenly tells him that she has not got it—that he never gave her any money. Gradually the truth of the matter dawns upon the young miner and a realization of the woman's duplicity is forced upon him.

Bonito, in the meantime, has returned the money to Travers, and suspecting as much, Merton rushes away to find the speculator. The two men meet, but Travers denies any knowledge of the money and advises Merton to be careful in his accusation hereafter.

There is nothing left for Merton but on open confession of the whole thing to his old partner. At first old Burke is indignant, but his great heart overcomes his anger, and he forgives the foolish boy and promises to stand by him through it all. He proposes to oppose Travers in his claim for the mine, feeling that it was obtained through fraud. Telling Merton to arm himself they repair to the mine, determined not to give it up without a fight.

In the meantime Bonito is pressing Travers to keep his promise and make her his wife. This Travers does not propose to do, and when she becomes too insistent, he brutually tells her that he was only playing with her affections and that henceforth he is through with her. Little does he dream of the fury of a deceived woman of her type. From love her heart changes to hate, and she determines upon revenge.

Disguising herself in the garb of a young miner she hastens to the Yellow Jacket mine to await the arrival of Travers and his party as they come to take possession of the claim. Travers finds the partners awaiting him, and when he attempts to formally seize the property he is met with a decidedly warm reception. He is about to call on the sheriff to arrest the miners, when Bonito springs forward and denounces him as an imposter and swindler, substantiating her assertion by revealing her identity and confessing her part in the nefarious deal. Travers is seized and searched for more evidence, and the package of money he had paid Merton is found on his person. The sheriff refuses to act

further in the matter and advises Travers to make himself scarce, which he does.

Bonito thus has her revenge, and Merton's eyes are opened to the fact that little Carrie Burke is, after all, the only girl in the world for him, and that he came near losing a fortune when he bartered, through a foolish infatuation, his share of "The Yellow Jacket Mine."

PATHÉ FRÈRES.

"A HEROIC FATHER."—This magnificent picture, which is a masterpiece in the art of colored photography and dramatic intensity, shows Little Frank, who is an exceptionally bright chap and the only child of very wealthy parents, starting out for a stroll through the beautiful country under the careful guidance of his governess. Before going far they are approached by a disheveled old beggar woman, who, after receiving a few coins from the child's hand, turns and follows him a short distance down the road. Going then in another direction, the old woman hurries away up into the mountains, where she joins her numerous companions, who are a band of brigands. Upon hearing from the old woman that the son of a wealthy man is out strolling, they seize the opportunity of kidnapping the little fellow and holding him for a large ransom. The outlaws lose no time in mounting their horses and starting out to apprehend their victim. They meet the child and his companion in a desolate part of the road, and before the latter can make an outcry the little fellow is snatched from her side and carried off to the brigand's hiding place high up in the lonely mountains. The distracted woman hurries to the house, where between sobs she relates the frightful incident to the heartbroken parents.

The daring outlaws send a note to the father of the stolen boy, demanding of him to bring ten thousand dollars ransom for the safe return of his child, and meet them at the cross roads. The father starts out immediately to the meeting place, and true to their word the outlaws are there. Blindfolding the anxious man, they lead him up to their camp, where he is confronted by his little son, and ordered to hand over the money. Catching the gang unawares, the brave fellow grabs up a revolver which is lying on a table, and after firing into the midst of his captors, he picks up his little son and makes a bolt for liberty. The outlaws start in pursuit of the fleeing man, but mounting one of their horses he rides the animal at breakneck speed and keeps a fair distance ahead of his pursuers. Finally, after a long chase through the mountains the man is forced to dismount and climb over the high cliffs, while his would-be captors are gaining ground, but he keeps up his race for freedom. He is nearly in their clutches, when a hunter who happens to be in the vicinity, realizing at a glance the nature of the exciting chase, fires at the pursuers, wounding several and forcing the rest to retreat. The exhausted man arrives home safely with his loving little son in his arms, and great is the joy of the mother when her little boy is again returned to her.

"COLD PLUNGE IN MOSCOW."—That cold water plunges are beneficial to the health is a fact which is unrefutable but it requires a great amount of nerve force to pluck up the courage to plunge into cold water when the temperature is below zero. In this interesting picture we get a good idea of the force of energy and nerve of a man living in Moscow, Russia, who jumps into the water every day in the year, regardless of the temperature. We see him come down to the river in a sleigh and after the men have cut and removed enough ice to facilitate his task, he removes his clothing and takes his famous dip in the water where the ice is over a foot thick.

"ELASTIC TRANSFORMATIONS."—This is another one of our famous trick pictures which will prove a great success on account of the wonder-



ful transformations which are so cleverly enacted that they leave the spectators spellbound.

A conjuror appears upon the stage with a large box, out of which he takes several glasses and a [illegible]. Placing the glasses on the table he fills them with water, then passing his magic wand over them he causes the features of pretty women to appear within the glasses. Next there is a great transformation scene, in which all the glasses disappear and we are confronted by a bevy of beautiful girls, who dance and cut all sorts of amusing capers.

"TWO LOVERS AND A COQUETTE."—A big burly fellow, who is in love with a pretty maiden, receives an anonymous letter, telling him that his fiancee is unfaithful to him. Having his suspicions that the lines speak the truth, he takes his gun and starts for the home of his adored one to apprehend his rival.

In the meantime a dashing youth, who is very much in love with the charming miss calls upon the latter, and just as he is in the act of telling the pretty coquette of his undying love for her, they are warned by the servant of the approach of the enraged rival. The fun now begins for, the jealous lover knowing that there is some one in the house who is trifling with his adored one's heart,



starts through the place to find his hated rival. The chase continues for a long time through all the rooms in the place, until finally the one seeks shelter in a large box until his enraged pursuer gets out of the way, when he slips out of the hiding place and makes good his escape. Soon another fellow arrives at the place and is shown into the parlor, where he is supposed to polish the floor. Taking off his shoes he leaves them in the centre of the room and goes out to do a job in another part of the house. The jealous lover comes bolting into the room, and when he finds the shoes he is convinced that his fiancee is playing him false. He is just trying to make her explain the presence of the shoes when their owner comes in looking for them, and upon seeing that they belong to the laborer, his jealousy all disappears and, falling on his knees, the fellow begs the maiden's pardon for ever daring to suspect her of being unfaithful.

"DOOMED."—The opening scene of this beautifully colored picture reveals the exterior of a simple little home in the mountains, where we see a pair of young lovers seated upon a rock, telling each other of their devotion. The maiden's father appears upon the scene, and after listening to the



young man's story, the old fellow gladly gives his consent to their immediate marriage. In the next picture we see the happy wedding party returning from the church, when they are approached by an old beggar, who is none other than Satan in disguise, lurking around to cast his evil influence over the happy lives of the young couple. Not realizing who the beggar is, the happy people offer him alms and pass on to the wedding feast. His Satanic majesty suddenly transforms into a hunter, and goes to join the merry revelers. He is well entertained by the simple people, who think that he is a lonely stranger and he, a jolly fellow, makes himself most convival. He presents the blushing bride with a few flowers, but after admiring them she casts them to the ground, and is about to enter the house, when Satin, through his hypnotic influence, forces her to again pick them up and place them near her heart.

In the next picture the happy young husband is seen leaving his little home to go on a hunting trip. The young bride is alone in the house, when she is suddenly confronted by the stranger again, who, through his suavity, casts an evil spell over the good woman.

The deceitful hypocrite next meets the young man on the road, and invites the unsuspecting youth to accompany him to the tavern where they might partake of some refreshments. After a few drinks the youth loses all self-control, and is wholly within the power of Satan. The latter presents the young man to a beautiful dancing girl, who enthralls him to such a degree by her winsome ways that he forgets his devotion to the young bride. Having his victim wholly under his power, Satan steals from the place and comes back with the young man's wife. When the latter sees her husband fondly clasped in the arms of the voluptuous siren, she becomes wild with rage and after denouncing him, she runs away with the deceitful stranger. The young husband suddenly realizing the folly of his conduct, casts his alluring companion to the floor and starts out to find his wife. He overtakes her on the road, and wild with rage, he levels his gun, intending to kill her contemptible companion, but instead of accomplishing his purpose, he shoots his wife, and she falls from the cliff dead, while her escort disappears.

"ROVER TURNS SANTA CLAUS."—Christmas time comes around, but in this poverty-stricken home it brings no hope of good cheer, for the poor people have barely enough to buy scant food without entertaining the idea of purchasing toys to make the hearts of their little children happy. The good parents feel the disappointment keenly, and their grief is accelerated when the little ones hang up their stockings near the fireplace, with the hope that Santa Claus will pay them a visit during the night. The little family are tucked away in their beds, and Rover falls asleep before the fireplace. The old dog realizes that there is a grave disappointment in store for the little ones in the morning, and with the intelligence of a man, he steals from the house and runs down the street to a toy store, where he is successful in stealing a lot of pretty little articles. He makes several trips, carrying his merchandise each time into the house and laying it in front of the mantle, after which he tucks himself up and falls asleep to wait for morning to come and bring good cheer to the little friends. The youngsters are up bright and early, and there, to their astonishment find that Santa Claus had not forgotten them, and when the good parents discover the lot of presents, they realize who the Santa Clause really was, and the best is none too good for him.

"GETTING EVEN WITH EVERYBODY."—A young tradesman, who is in love with a pretty servant girl in one of the places where he delivers provisions, finds that he has a rival in his little game of love, and the latter is none other than the man of the house. The old fellow, whose wife is insanely jealous of him, never misses an opportunity to force his attentions upon the girl, although she will have none of him and manages to keep the old pest at a safe distance. One day, however, the young fellow becomes suspicious that there is more than an ordinary amount of affections existing between his lady love and her employer, for while visiting her he is shocked when the old fellow steals away from his wife and comes to pay a little visit to the maid. The youth steals out of the room and hastens to inform the lady of the house of her husband's unbecoming conduct. The lady is loath to believe that her husband is unfaithful to her, but upon coming up to the room she finds him on his knees pouring forth words of love to the much-amused maiden. The wife feeling that the girl is to blame, attacks her, while the two men make a hasty exit, leaving the women to settle their little affair undisturbed.

GAUMONT

(GEO. KLEINE)

"THE LITTLE DRUMMER OF 1792."—A military story of intensely dramatic interest, beautifully rendering a touching illustration of loyalty in purpose as conceived by a youth in France. The love of country and faithfulness to duty are shown in a very pathetic manner.

The first scene is that of a French hamlet at a time when the country is in great turmoil and danger, because of the invasion by the Prussians and Austrians. The hurrying to and fro of many frightened and excited natives places us in the very atmosphere of war.

Now, through the streets of the village, come the soldiers, marching past cheering throngs of people. Next, a herald appears, reading to the assembled crowd a call for volunteers. Most of the men follow him to the recruiting office, where the officials are very busily engaged in enrolling many patriotic men. Among those wishing to go out into battle for their country is a peasant, who is refused because of his age. Sadly, the old man turns to leave, when his son, a lad of fourteen years, begs permission to go in his stead. Hilariously, the officers inquire what he can do and for answer he points to the company drum, lying upon the barracks floor. He is accepted as a drummer boy and in the next view we are in the midst of war and our little hero is seen upon the battle field with his pet dog, which has followed him through many interesting experiences since the day of enlistment.

Our youthful soldier is calmly obeying the orders

of the officers, playing calls for charge and recall with the air of a veteran as the battle rages back and forth across the field.

His courage is noted by both the men and the officers. When it becomes necessary to send a message to another detachment, he is chosen for the hazardous duty. Glad of the great honor, he, with his four-footed companion, gayly makes the journey, delivers his message, and starts on the return way. At a turn in the road he falls into an ambuscade, where both he and the dog lose their lives. As the little drummer breathes his last, the French troops arrive and put the enemy to flight. The hero and his dog are buried in the same grave with military honors.

"THE COBBLER AND THE MILLIONAIRE."—This subject very amusingly shows the discontent of a poor man when suddenly made the possessor of wealth. The story is well rendered after La Fontaine's fable of like title.

An industrious cobbler, content with his work and his life, lived neighbors to a rich man, who was surfeited with life's pleasures, tired of all things, restless, ofttimes ill and bothered by the noise of the cobbler's work.

Distracted by the continual pegging, the financier finally sends for his neighbor, the workman, and offers him wealth enough to make it unnecessary for him to labor farther, on condition that he shall refrain absolutely from work.

At first, the cobbler is very pleased. He accepts the proffer, hoping to be very happy as a plutocrat. However, he soon finds it hard to keep from his bench and unpleasant to explain to his old customers that he no longer needs to work; moreover, he becomes so nervous for fear of being robbed that he and his wife hear in every sound at night some robber approaching their store of wealth, and finally spend entire nights in watching the treasure. Ere long the cobbler and his wife decide it is more wise for people to live the life to which they are trained and that wealth does not bring content. They return the gold to their wealthy neighbor, who soon hears the merry sound of the shoemaker's hammer. Unhappily, he orders his man to close the window that the echoes of honest labor may not disturb his rest.

URBAN ECLIPSE

(GEO. KLEINE)

"THE STRIKERS."—The opening scene shows one of the many exceedingly interesting taverns of France, located in the smaller towns. The foreman of the town stone quarries is shown visiting with his sweetheart, the inn keeper's daughter. It is one of the beautiful pictures of rustic lovers which always touch the heart of the public.

From the tavern he goes to the quarry where we next see him in charge of his force of men, all of whom seem both busy and contented with the exception of one man, who, rather than attend to his duty, moves about among the workmen, sowing thoughts of discontent, telling them that in a very short time the walking delegate of the labor organization will arrive to lead them in a fight for greater concessions from the owner of the quarries.

Next, we see the agitator at the tavern, drinking and making love to the foreman's sweetheart. Being a clever man, gifted with great ability to express himself and strong in his influence over men, he has little trouble to gain the girl's interest.

With the help of the man who had announced his coming, the agitator finally incites the men to strike. In spite of the pleas of the foreman they leave their work to parade the streets in a body, adding to their number such bystanders as they can. They then go to the home of their employer and there make their demands, which are refused. The young foreman heroically attempts to turn them from their purpose, but his words are ever drowned by the dramatic statements of the mob leader.

The love story moves with the action of the mob. The tavern keeper's daughter, admiring the powerful leader, follows him with the crowd and is favored often by words and caresses from him. She now utterly ignores her former lover, who is naturally despondent.

The employer is not forced to surrender by the mere closing of his quarries, and the men are soon in need of money for their families. They become more fierce under the compelling tongue of the agitator. They again make their demands and are refused. Whipped into a frenzy by the unscrupulous leader, they arm themselves and move upon the grounds of their former employer, bent upon destruction and crime. Through all, the young foreman follows and attempts to advise, but is forced aside unnoticed. As well, his former sweetheart attends always upon the mob-leader, making life even harder for the man whom she had once called her lover.

The crisis of the drama is strongly enacted within the quarry grounds. The mob, misled by the emotional speeches and strung to the highest pitch of anger by their fancied grievances, has only begun its course of destruction under the orders of its leader, who with his new-found sweetheart, is gloating over the success of his work, when our hero, driven desperate at last by his own failure and the sight of his sweetheart in the embrace of another, rushes through the crowd, separates the rogue from the girl, then challenges the bombastic soldier of fortune to combat. The leader at first tries to frighten him, but, realizing the fact that the youth is in deadly earnest, weakens, and, being at heart a coward, refuses the encounter. The mob disgusted by his weakness, shrinks away, while the girl who had loved him only for his apparent strength, begs her old-time sweetheart to forgive her.

"BUILDING BARRELS."—An excellent and unusual series, clearly reproducing the phases of barrel construction by hand, an industry of Southern France.

In this interesting craft machinery is conspicuously absent, and is apparently unnecessary, judging by the rapidity and ease with which operations are conducted by a small number of workmen.

The entire process of building the barrel is shown in its successive steps, from the securing of the raw stock, to the marketing of the finished product.

"THE KING'S PROTEGE."—A story of France in the days of that artful and superstitious monarch, Louis the Eleventh, showing in powerful manner his last hours, haunted by ghosts of the victims of his cruel and tyrannical reign and harrassed by the coalition of the nobles of Burgundy and Brittany. No expense has been spared in making this one of the most beautiful films ever produced from an artistic standpoint, while the story holds its strength from start to finish. The costuming is in the rich style of 1475, while the scenes are laid within and about the interesting old castles of that time.

The play opens in the oratory of the king, where, sleeping upon his luxurious couch, he is haunted by frightful nightmares. In his dreams he sees the nobles, whom he has sent to the hangman, returned to life, and, entering his bedchamber, attacking him as he sleeps.

The terrified ruler summons his attendants whom he orders to bring to him his godchild, the only person in his empire able to dispel his fears and bring him happiness.

The girl is found in the beautiful grounds of the castle with her lover, the captain of the guard. She hastens to the Kings presence and by her bright conversation and winning manner charms away for a time his troubles.

In the next scene, the royal party, garbed in rich raiment, proceed through the streets of the quaint old city of Paris. They are surrounded by onlookers and interrupted often by mendicants who receive coins from their lord.

Now a herald brings to the king a scroll which announces the arrest of a conspirator. Immediately Louis, following his usual manner of dealing with his enemies, orders the execution of the offender. Almost as he signs the writ of death, a vision like unto his dreams appears. Filled with gloomy forebodings, troubled in heart he returns to the palace where accompanied by his hermit, he visits the dungeon of the prisoner, who is recognized as a dignitary of court. To his pleading for life and mercy no heed is given by the nerve-racked master of France. Even as he gloats over the agony of his captive another vision comes before his eyes, driving him into such turmoil of soul that he seeks refuge in his chamber, where he soon falls into a restless slumber while his godchild's sweetheart is on duty as guard of the castle.

The guard's sweetheart comes to him, then as they are wrapped in conversation, an armed assassin, seizing the opportunity, enters the castle, proceeds to the apartment of the king, whom he is about to strike, when discovered and secured by menials of the palace.

Greatly enraged, Louis dispatches soldiers in search of the neglectful guard. He is found tete-a-tete with the maiden. Both are brought into His Majesty's presence. He orders their arrest and is so overcome by his conflicting emotions of love for his godchild and rage at their thoughtlessness that he is seized with an apoplectic stroke. Once more the terrible visions appear before the dying monarch. With a last supreme effort he stretches his arms towards his godchild, imploring her help. She goes to him, winning his mind from the vision. As it disappears, he commands the release of the prisoners, gives them his blessing and passes away.

"UP THE MOUNTAIN FROM HONG KONG."—A magnificent stereoscopic panorama taken from a descending train in this picturesque mountain line, affording views of the most exquisite beauty.

Incidentally, illustrating present day eastern life and customs in that little island possession of England, which lies within a mile's distance of the Chinese coast.

Very interesting, depicting wonderful scenic display from the summit of Victoria Peak, as well as the scenes along the tramway railroad, which runs directly up this mountain, which is two thousand feet in height.

In addition to the educational feature and the wonderful scenic beauty, the film is thoroughly interesting because of the variety of life, buildings, avenues, terraces and modes of and apparatus for transportation which are shown.

(Continued on page 11.)

POINTS FOR THE PICTURE PLAYWRIGHT.

(By Bertram Adler.)

Don't become discouraged by reports of an overcrowded field. The producers still find adaptable stuff as rare as when they received ten instead of the present hundred ideas a week.

Don't become discouraged by reports of big magazine writers cornering the scenario market. "Big magazine writers" are certainly not competing with you—there's not enough in it for them.

Again, don't try to be literary when writing picture plots. Some of the producers may not know Shakespeare from Laura Jean Libbey—but they know a good plot when they see it.

Also, producers are pretty busy people. Even at that, though, they prefer to write their own synopsis of your scenario for their advertising circulars, and will ignore completely your fine illustrative phrases.

Read! Read! Read! Saturate yourself with ideas. They make plots and plots make checks.

Follow the release notices closely. In no better way can you get a line on the needs of the producers.

Watch The Index and the other trade papers. They give the ins and outs of the picture business and it is wise to keep informed of existing conditions.

"Try out" your plots on friends whom you know to be frank before sending them to the producers. If the friends attend the picture shows their opinions and suggestions are more valuable to you than those of a professional critic.



ISIS THEATRE.

Owned by Tench & Wilson, Salt Lake City.—Photo by Wm. Wright, of Kalem Co.

Don't send scenarios to the American offices of the foerign producers. These producers can get all the scenarios they want in the land where their studios are located.

No matter what your success, think twice before giving your whole time to plot writing. Very nice pocket money can accrue from it, but it is too fickle a proposition to depend upon for a steady income.

Listen to all the new funny stories. One may contain the germ of an idea for a comedy—perhaps the most salable class of scenario.

Don't send long letters when submitting plots. Producers want plots that don't require explanation—likely they won't read the one that accompanies yours.

If you must explain certain parts of the plot further, write short explanatory notes at the bottom of the page. Let your letter give simply the title or titles of the accompanying manuscript.

It is not essential that you enclose your manuscript between boards. As long as the producer receives it flat, and not rolled, he is contented.

You had better typewrite your scenario. Still, some of the best known plot writers submit their ideas in mere legible ink—perhaps they can afford to while the new writer can't.

Keep a record of your scenarios' travels. It is wonderful how few scenarios go astray in the course of a year. But record all sent out and if possible keep a copy of each.

REFERRED TO THE CITY ATTORNEY.

The managers and owners of motion picture theatres met at the office of the Jewel Theatre at Dayton, Ohio, to discuss matters relative to the Sunday opening question, for which they have been working. It is decided to confer with City Solicitor Burnham on the subject before further steps are taken.

Films of the Week

(Continued from page 5.)

wins. Harding is permitted his liberty and Henderson throws down badge and handcuffs. Most of the scenes are pretty natural landscapes, though little suggestive of the mountainous district; and there is plenty of quick action including the fight in the cave. With the explanatory captions the story is easy to follow and of interest. The same exterior of a cottage is used as appeared in The Tramp's Story released July 28, and though this shows a frame cottage, the interior shown in the next picture is one of unwonted richness not at all in harmony either with the exterior or with the presumed social position of the revenue officer. Objection may also be made that the cave scene is too brightly lighted and there are other instances of carelessness in the staging. The daughter of a moonshiner would not wear divided skirts nor do moonshiners possess and ride good horseflesh even if Kentucky is the home of the thoroughbred. The posse gathers in the front yard of a town house to start on a raid upon an illicit still and there is not a rifle in the possession of the entire party. These points do not interfere with the interest of the dramatic story but the latter would be of even greater interest were it produced with greater attention to detail.

—

POMPEY'S DREAM. (Pathe. Released August 11. Length 525 feet.) Pompey is a Parisian and a dipsomaniac. He is discovered ready to leave a cafe table where a huge pile of saucers—each standing for a drink consumed—has to be settled for. Arrived home after many tumbles he takes a final tumble into bed and in his dreams three men leap from the walls and stab him to death. One of the trio tosses a rope into the air and ties the other end about Pompey's neck. By means of this he is hauled to Heaven where he is met by St. Peter and some short-skirted angels who make him welcome but it is not Heaven to Pompey without something to drink and as this is a Heaven of his own mental building, there is a huge wine cellar to which St. Peter leads him. But it is explained that he first must earn his allowance of wine and he is set to work to clean the golden streets. St. Peter falls asleep and Pompey drops his white wings job to steal the keys and raid the cellar but is detected before he can open a bottle and arrested by a celestial policeman who is assisted by a couple of lady angel police who would tempt any man to crime. They turn him over to the devil for punishment who sets him to tend the boilers. Stoking is hot work and Pompey deserts his post to look for a drink. He is seized and given wine by the gallon until his stomach is distended to some six feet in diameter. The devil is about to reduce this swelling with a huge mallet when Pompey wakes and indicates reform by smashing the liquid load on the sideboard. To those who realize that this is a heaven created to Pompey's own ideas, the early scenes are funny, if irreligious. The undeniable humor of the latter pictures appeals to all and there is an anticipatory chuckle as the maul is swung that breaks into a roar as it descends. The film is colored and while the costuming is crude it is fairly effective.

—

THE SACRIFICE. (Pathe. Released August 11. Length 397 feet.) A dramatic story telling of a beggar who in the desperation of hunger is driven to snatch at the bread a small boy is eating. The youngster's cries attract the other members of the household who pursue the unsuccessful thief. Weak from want of food he totters along until he encounters a girl washing clothes beside a stream. She rescues him from his tormentors and bathes his wounds. He follows her to her home and with dog-like fidelity seats himself on her doorstep to wait her reappearance until he is driven thence by the appearance of the girl's sweetheart. The lovers go for a stroll in the woods and are followed by another girl to whom the man also has made love. In jealous rage at his duplicity she strikes at him with a knife but the beggar intervenes and receives the blow in his back, saving to his benefactress the life of her fiance. The early picture possesses action in abundance but a repetition of the walk through the woods grows a trifle tiresome before the climax where the action again becomes rapid. It is of average interest though the second this week in which much the same idea is employed.

—

A LONG REACH. (Gaumont. Released August 11. Length 500 feet.) A capital trick film based on an old theatrical "property" but given a new twist. A policeman has an elastic right arm used to good advantage in many capacities. He is seen showing a pedestrian the way and his arm apparently reaches twenty feet or more. Later he bridges a stream for the benefit of other travelers and even of a man with a loaded wheelbarrow. A maid who is shaking a rug out of a second story window in defiance of municipal regulation is startled to have a hand clutch the property and confiscate it and a thief who seeks safety in flight up the side of a building is followed by the long armed one. On the officer's arrival on the roof the thief has disappeared down a chimney but the arm reaches down each chimney in turn, dragging out the occupant of the room invaded for inspection by the officer who at last catches his prey and carries him off to the station. The trick arm is worked to excellent advantage and the effect of the arm appearing through a fireplace and searching the apartment is uncanny, the more particularly as the fingers are capable of gripping objects though at the end of thirty or forty feet of arm. It is the sort of film that gains laughs at the moment and makes talk later for it is a decided advance upon the average trick picture.

—

LAURELS. (Gaumont. Released August 11. Length 447 feet.) A series of tableaux showing the various wreaths of honor, the wreath of the prize pupil, of the victor, the actor, etc., the last being the wreath of orange blossoms that adorns the bridal veil. A series of effective animated poses well colored and of some historical interest. It is carried by the second picture on the same reel but will attract no great attention.

—

THE BETTER WAY.—(Biograph. Released Aug. 12. Length, 990 feet)—A colonial subject but telling a story that is confined to no particular time nor country. Elizabeth, a little Puritan maid, accepts the proposal of the Squire, against the dictates of her heart, that her mother may be relieved from want. Oliver, the man who has won her affection, is not the sort to give up the woman he wants merely because she has become the bride of another, and he persists in his attentions until he at last succeeds in winning Elizabeth's admission that she still loves him, though she has been happy in her husband's affections. The Squire surprises them in their first love passage and upon his wife's admission that it is Oliver, not he, that she loves, he tells them to go their way in peace, presuming that divorce will follow with a second and more happy marriage for the woman that he loves. But Oliver soon makes it plain that he regards this procedure as too slow and to his importunities she replies by flight to her parents' home and the Squire, who is by far the better man, welcomes her back to her home again now that she finds that it is he and not Oliver who is worthy of her love. The colonial settings give a twist of novelty to a familiar story and small fault may be found with the telling of the story either in its arrangement or in the playing of the parts. Careful rehearsal makes for a smoothness of performance that is delightful and the Squire and Elizabeth both succeed in holding the favor of the audiences. The film is a capital bit of workmanship throughout.

—

THE LEOPARD QUEEN. (Selig. Released Aug. 12. Length, 1,000 feet.)—A novelty picture in which an animal trainer takes the leading part with her pupils as accessories to a picture of the African wilderness. Essie and her father are the sole survivors of a steamship disaster off the African coast. They build a hut and make themselves as comfortable as possible. In their way they are happy until the old man is stricken with fever and dies, leaving the girl alone. She makes pets of a pair of baby leopards and in time the mother and other grown beasts answer her call and give her the company and protection she seeks. Two hunters for a circus company discover the girl and one of the pair suggests that she go to Paris with her pets and give exhibitions. She is a decided hit at the Hippodrome and her adviser becomes her husband. The subject shows some interesting jungle pictures including making camp and the capture of wild beasts alive by means of nets. Where studio pictures are made they carry out the suggestion of the forest and the two weak backings are ones showing the stage of the theatre (with a necessarily unconvincing audience) and the departure of the buyers from some Egyptian town. The subject is unusual and is developed to produce an interesting succession of views which really suggest Africa.

—

THE UNEXPECTED GUEST. (Lubin. Released Aug. 12. Length, 890 feet.)—Dr. Robert Fletcher falls in love with a trained nurse and asks his father's permission for their marriage. The father has other, and more ambitious, views for his son and seeks the nurse to obtain his son's release from the engagement. She writes a note which—like most women's letters—the important part is the postscript, for she adds that she has something to tell him which may affect his decision. The father tears off the postscript and the son, accepting the brief dismissal, goes to Germany for a post-graduate course. Returning home, his engagement to a wealthy girl is announced and this announcement is seen by the nurse, who is in the hospital. She sends a letter in care of the fiancee—the only address she has—asking that he come to her to arrange for the care of their child. The girl answers the letter and promises to care for the little one. She appears before the guests assembled for the wedding carrying the child, but events prove that the offender is weak rather than guilty and when the others turn away she offers to share with him the care of the little one. The story is threadbare but one that seems always to interest. The acting average is not high nor is it staged effectively. The father is hopelessly self-conscious and only the nurse, the fiancee and a priest act with naturalness.

—

A TRIP TO JUPITER. (Pathe. Released Aug. 13. Length, 623 feet.)—One of the trick films of a sort that is apparently more popular in France than on this side of the water. The King visits the Royal Astronomer and is shown the planets. Blind to the charms of Venus he desires to visit Jupiter, whose warrior ruler appeals to the earthly monarch. That night he dreams that a rope ladder reaches fom his bed to the object of his ambitions and he sets out on his lengthy climb. Jupiter receives him in no amicable spirit and winds up by throwing him off his planet. On his way back to earth Saturn cuts the cords of the ladder and the King falls the remaining distance to his bed. The film shows plenty of the trick scenery that delights the children and there is one bit of comedy—when Jupiter launches his thunderbolts at the intruder—that is effectively done. The remainder has been done before.

—

CIGAR BUTT PICKERS OF PARIS. (Pathe. Released Aug. 12. Length, 361 feet.)—An interesting treatment of what might prove an unpleasant subject. The cigar butt pickers form a class by themselves and their peculiar industry is well organized. Two men are shown rescuing a rejected cigarette stump before it is cold and following another smoker until he discards the remainder of his cigar. The latter is a prepared picture and detracts slightly from the realism of the remainder of the film. The preparation of the tobacco for poor smokers and the sale of the residue to the greenhouse men completes the film. The study is exhaustive and well done, the repellant suggestion being absent.

—

THE TWO PIGEONS. (Pathe. Released Aug. 7. Length, 590 feet.)—A simple and rather familiar tale of a girl who in a fit of pique accepts the attentions of a rich suitor to punish her sweetheart. She goes away with the wealthy man but he soon tires of her. When she hears him telling his false tale of love to another woman she leaves him and returns to find a welcome from the man who really possesses her affection. Good dramatic work is enhanced by capital coloring.

—

AN ARABIAN PILGRIMAGE. (Pathe. Released Aug. 7. Length, 295 feet.)—A short scenic film of a pious pilgrimage to Mecca, required of all faithful to the Mohammedan faith, whereby they attain merit and the right to add Hadji to their names. Dances by the dervishes and other incidents afford ample variety to a film of decided interest.

NOTE.—The Kalem and Edison releases for Aug. 13 will appear in the next issue of the FILM INDEX. EPES W. SARGENT, (Chicot).

FRISCO MACHINE OPERATORS.

The Motion Picture Operators' Union of San Francisco, Cal., has elected the following officers at a recent meeting:

President, W. G. Woods; vice-president, W. Osterfeldt; treasurer, L. G. Dolliver; financial secretary, C. Coombes; recording secretary, M. E. Greenwald; sergeant-at-arms, W. L. Loudy; executive board, L. G. Dolliver, W. Osterfeldt and Frank Pedlar; delegates to Labor Council, W. G. Woods and M. E. Greenwald. The boycott against the Flag Nickelodeon, Stockton and Green streets, was declared off, as the establishment is now operating under union conditions. The cash check system of the Co-Operative Unemployed League was indorsed. The financial report of the treasurer showed a balance of $1,435.40 to the credit of the union. Two new members were initiated and three applications received.

CHANGES AT PLAINFIELD, N. J.

F. F. Proctor and Harry Sanderson, who have been associated in the management of Proctor's Theatre at Plainfield, N. J., have bought the Plainfield theatre and the Perth Amboy theatre from W. J. Counihan, and will take possession August 16. The Plainfield house will continue to present legitimate attractions, and the Majestic at Perth Amboy will later give pictures and vaudeville. The Proctor theatre will continue with pictures.

Harry Egerton formerly of the Royal theatre, Montreal, will manage the Plainfield theatre. Mr. Counihan will take charge of the new Cohan & Harris theatre in the Bronx, New York.

A "STAR" NOVELTY.

The management of the Star picture theatre of Athens, Pa., has introduced a novel feature in the program of that house. It consists of photographic views of local scenes which, when thrown on the screen by means of tinted slides specially made for the Star, have caused considerable favorable comment.

The country surrounding Athens is rich in material for views of this kind and the Star management are making the best of the opportunities. The expense is insignificant and the work is done by the versatile operator, Bob Finch, who has the knack of getting in Nature's tints where they belong. It is a clever idea and the Star people deserve credit for originating it.

Advance Bulletins

(Continued from page 9.)

VITAGRAPH COMPANY

"LIBERTY FOR AN HOUR."—This pathetic drama opens in a prison cell where a convict sits meditating over his lot. His thoughts are interrupted by the entrance of the guard who orders him out to work. In the corner of the jail yard, masons are repairing the wall. As the guard on top of the wall turns his back, the prisoner cautiously climbs a ladder, leaps over and runs away.



His break for liberty is observed, the guards fire upon him, and failing to stop his flight, call their comrades and start in pursuit. The convict eludes his pursuers for some time, comes to a field of daisies, where he staggers and fails exhausted. Hearing a noise he jumps up, ready to continue his journey or to defend himself, when to his surprise he sees a little girl coming towards him picking daisies. She comes forward unhesitatingly, gives him some of the flowers, then sits down and talks to him. A few moments later he hears a noise, this time unmistakably that of his pursuers. He jumps up and is off. A moment later the guards



appear, beat about the field and brush, then proceed on their way. Meanwhile the little child wanders on, comes to a stream, jumps into a boat to cross to the other side, when of a sudden the boat topples over and she falls into the stream. Her cries for help are heard by the convict, who emerges from the bushes, sees the girl struggling, plunges in and brings her safely to shore. The guards also have heard the child's cries and appear at the bank just as the convict with his little burden reaches the shore. The prisoner is taken back to his cell, where we find him sitting on his cot fondling the daisies given him by the innocent child whom he rescued in his short hour of liberty.

"THE WAY OF THE CROSS."—A Story of Ancient Rome.—The scene of this story is laid in Rome in the days of Nero. Rome has recently suffered conflagrations and other disasters, and Nero, hoping to divert the public wrath from his own misconduct, has encouraged the persecution of the growing sect of Christians. Valerius, the hero of the story, is a young Roman officer of the better nature than the people with whom he is thrown in contact. Leah, the heroine, is a beautiful young woman, and one of the leading spirits of a band of Christians.

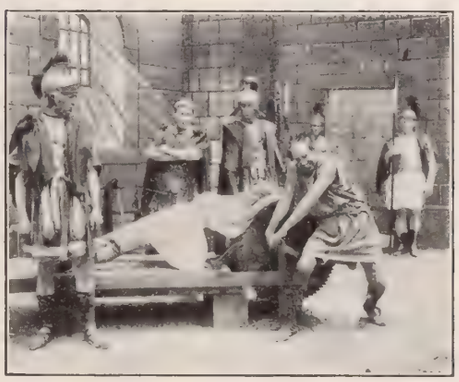
In the opening scene of the picture we see Leah, the heroine, and the Christian band being roughly treated by the mob in the streets of Rome. The scene then changes to the interior of a Roman house where the hero, Valerius, and a number of loose Roman men and women are drinking and gambling. Valerius is thoughtful and becomes disgusted with the life he is leading. He leaves the scene of dissipation in spite of the protests of Gallia, a courtesan, who is in love with him, and goes into the street where for the first time he sees Leah, the Christian girl, and hears the story of Christ. As he listens in wonder to the new religion, and is looking with admiration on Leah, the mob suddenly becomes uncontrolled, beats down the Christians and would have injured the girl, Leah, except for the timely intervention of Valerius, who saves her from violence and leads her in safety to her own door. In the meantime Gallia, who has come into the street, with jealousy has observed Valerius' admiration for the Christian



girl, and sends a spy to learn where she lives. Returning from the home of Leah, Valerius goes to the palace of Nero, whither the jealous Gallia and others have preceded him. Arrived at the feast he is taunted by the revelers concerning the new found object of his affection.

Gallia induces Nero to have Leah brought to the feast, where she is unexpectedly confronted by Valerius. The revelers torment and taunt the girl until the hero takes matters in his own hand and steps forward to protect her. He throws aside the chief of her tormenters and leads her into another room. Here he makes love to her, but, resenting this, she gains his respect, begs him to leave his life of dissipation and the worship of idols, and to follow her in the "Way of the Cross." Valerius is impressed by her words, and for the second time gives her safe conduct to her home.

The following day the jealous Gallia persuades Nero to sign a decree of death upon all Christians and she induces a certain captain to start upon immediate execution of the decree. The hero, however, suspects that her purpose is to secure the death of the Christian girl and carries a personal warning to her home. With her father and younger brother she escapes to one of the subterranean



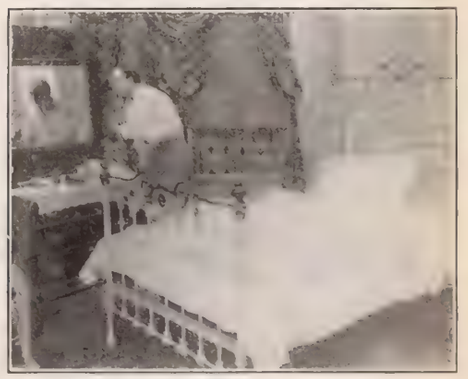
chambers in the vicinity of Rome. Here with other Christians she remains in hiding for some time. Finally, however, it becomes necessary to send the younger brother, Paulus, from the hiding place for food. As he goes through the streets of Rome he is discovered by Gallia and is captured, tortured and compelled to reveal the hiding place of the Christians. The soldiers set out at once to capture Lea and her band. The hero, however, has gone to the cliffs where the Christians are in hiding to seek an interview with the Christian girl. As he leaves her he spies the soldiers coming to take the Christians. He follows them into the cavern and for the second time saves the life of the heroine, compelling them to give her a fair trial. She is brought before Nero, and, in spite of the hero's protestations that she leave her religion, acknowledge the idolatrous religion of the Romans and join him in safety, she clings to her faith and as a reward is condemned to die the death of a martyr. The hero is in despair.

The scene of the story now changes to the arena on the day following. The Roman populace is on the way to attend the gladitorial combats and the execution of the condemned Christians. This sort of spectacle evidently does not appeal to Valerius, but urged on by Gallia he consents to join the audience at the arena. After a combat in which the cruelty of the Roman populace is shown, the Christians about to die are led before Nero's private box, where the hero is seated. Among the Christians as they pass the box Valerius again beholds Leah, the Christian girl. She looks up to him and as her last message holds up the cross. At this Valerius rushes from the crowd and goes down into the prison and struggles with his own mind as to where his duty and happiness lie. In a series of visions he sees the Christian girl pointing him to the Way of the Cross, and sees Gallia, the courtesan, holding out her arms to him. This vision fades and again he sees before him the cross. Leah is led past him to her cell to await the moment of execution. He follows her and pleads with her at the last moment to renounce her belief. She, however, is true to her faith, and Valerius, his conscience now thoroughly aroused, sees before him only one path, the "Way of the Cross." As he sees this inevitable course, the guards throw open the doors once more. The lions which are to devour the Christians are seen moving about beyond. The guard gives an order and Valerius and the Christian girl holding aloft the cross, pass out into the arena to meet death together.

"THE JUDGE'S WHISKERS."—In their dining room a judge and his wife finish breakfast, put on their hats and coats and leave the house, the judge going to court, and his wife shopping. The gentleman comes to a barber shop, enters, sits in a chair and gives instructions about trimming his whiskers. He falls asleep while the barber is preparing his tools, and unfortunately at this time a messenger enters with a note for the barber. He must hurry away at once, so calls his assistant to



finish the job. Instead of trimming the whiskers the assistant removes them entirely and gives the judge a clean shave. He wakes up at the finish, is furious at his altered appearance, rushes angrily from the shop and starts for home. The wife during her shopping tour has been annoyed with the attention of a masher. She hurries home, locks the door and when hubby appears she mistakes him for her tormentor, and with the help of the maid gives him a good beating. She then leaves



a note for her husband, telling of her experience; that she is afraid to remain at home alone and has consequently gone to her mother's. The judge immediately goes there and meets with the same reception as he did at his own home. He endeavors to establish his identity, is again unsuccessful and leaves the house. On the street a sign reading: "Magic Hair Restorer—grows hair in a night" meets his eye. He buys a bottle, goes home and applies it freely to his face. In his sleep we are given a view of the judge with his whiskers growing out in profusion. When he wakes up he is overjoyed, trims his whiskers in the same style as he wore before the accident, then rushes to his wife. In her mother's parlor the family is assembled as the judge enters, tells the story and is freely forgiven.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, August 17

LIBERTY FOR AN HOUR

A pathetic story of a convict who escapes from the jail yard and successfully eludes the guards. Observing a little girl in danger of drowning, he rescues her only to be captured as he reaches the shore.

Length 355 Feet

THE JUDGE'S WHISKERS

A clever comedy, in which a sedate Judge, on his way to court, stops to have his whiskers trimmed. The barber is called away, turns the job over to an assistant, who gives the Judge a clean shave while the latter sleeps. He is furious over his changed appearance, cannot establish his identity, finally in desperation, buys a bottle of wonderful hair restorer. One application grows a luxuriant beard, which the Judge trims, and is once more at peace with the world.

Length 591 Feet

Saturday, August 21

THE WAY OF THE CROSS

A STORY OF ANCIENT ROME

A powerful drama, laid in Rome during the reign of Nero. He, trying to divert public wrath from his own misconduct, encourages the persecution of the increasing sect of Christians. The story pictures the inhuman treatment of the Christians, who are led to safety in the Catacombs by a Roman officer in love with one of their number. Nero decrees death to all Christians, and the young soldier, failing in his efforts in behalf of the unfortunates, goes to death with them.

Length 990 Feet

COMING SOON—An elaborate series of five "Art" reels covering in a comprehensive manner Victor Hugo's Masterpiece "LES MISERABLES"

While the thread of the story runs through the entire series, each reel is a complete narrative in itself. These "Art" subjects, abounding in dramatic interest, staged with wonderful realism, and in which the different characters are intelligently and artistically portrayed, should prove one of the grandest achievements in motion photography. The subjects which have been for a long time in preparation (the snow scenes taken in mid-winter) will be released in order: "The Galley Slave"; "Fantine"; "Cosette";"Marius"; "Jean Valjean."

Agents for the Celebrated "OPTO" Condensing Lenses

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

PATHÉ FRÈRES FILMS

FEATURE SUBJECTS

A HEROIC FATHER

COLORED

Aug. 16, 1909 — **LENGTH 672 FEET**

Week of Aug. 16, 1909	LENGTH
Cold Plunge in Moscow	246
Elastic Transformations (Colored)	295
Two Lovers and a Coquette	567
Rover Turns Santa Claus	417
Getting Even With Everybody	544

Week of Aug. 9, 1909	LENGTH
Satan's Smithy. (Colored)	472
Charity Rewarded -	476
Pompey's Dream. (Colored)	525
The Sacrifice - -	397
A Trip to Jupiter -	623
The Wild Ass' Skin - -	981

DOOMED

COLORED

Aug. 20, 1909 — **LENGTH, 836 FEET**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

NEXT

S and A

FILM ISSUE

Our Great Scenic Picture

"WONDERS of NATURE"

In the Twin Falls Country, Southern Idaho

(Length Approx. 1000 Feet)

The Greatest Scenic Picture Ever Made

Photographically Perfect

READY

Wednesday, Aug. 18th

ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ills.

KALEM FILMS

Issue of August 27th, 1909



AN INCIDENT OF A SOUTH AMERICAN REVOLUTION

LENGTH 410 FEET

A powerful dramatic presentation of the tragic ending of a love intrigue, between the beautiful young wife of the President of a small Republic and his private secretary. A rare combination of thrilling, sensational scenes and beautiful, artistic surroundings.

THE DYSPEPTIC AND HIS DOUBLE

Length 575 Feet

A high class comedy, based on the remarkable resemblance between two men, one a sick millionaire, the other a hungry tramp. Full of hearty laughs from start to finish.

Free Descriptive Lecture to All Applicants

KALEM COMPANY, Inc.

235-239 W. 23d St. New York City

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.

No. 226 South 4th St., MINNEAPOLIS, MINN.

No. 136 Washington Ave., SCRANTON, PA.

No. 215 Argyle Bldg., KANSAS CITY, MO.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler INC.

120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

The Film Index

is Received and Read by More Picture Theatre Managers than any other publication that prints Motion Picture Information.

It Gets Results for Advertisers, Too.

NEW ORDINANCE AT LAKE CHARLES, LA.

The common council of Lake Charles, La., adopted on July 13, an ordinance to protect the public in the operation of motion picture shows and other houses of entertainment, operated and displayed by electric current. The ordinance requires that there shall be one exit for every fifty seats designated by a red light; that the seats shall be securely fastened to the floor; that operators of machines shall be not less than 18 years of age and shall demonstrate his ability to a committee of the council; that the electrical equipment shall be in accord with the underwriters' requirements and shall be frequently inspected by the Police and Fire departments, and that smoking shall be prohibited in the building.

The penalty for violation is fixed at a fine of not less than $5, or more than $25, with imprisonment of from ten to thirty days.

POKING FUN AT PICTURE MEN.

"A brand new school of literature has burst upon us," says a writer in the Chicago Tribune, who sees the humorous side of the picture man's descriptions of the various subjects produced, and proceeds to poke fun at his literary efforts.

It is this way: After a moving picture effect has been planned, enacted before a machine, and made ready for public presentation, it becomes necessary to advertise its merits to consumers, who are the nickelodeon proprietors. A rising young author with catch as catch can abilities, on the staff of the producing firm, is assigned the task of dashing off a description of this film. Such a "story" must not occupy more than a single paragraph. It is included in a whole batch of descriptions which are sent out weekly to theatre managers and to show trade papers.

Here is an approximate sample of the strangle hold products of film literature:

"THE PIRATES REVENGE (WIZZOGRAPH COMPANY).

"A band of pirates are discovered in their horrible den, drinking rum. The pirate chief engages in a game of stud poker with one of the reckless crew. The chief wins a bag of gold from the common sailorman. The rest laugh. All then depart save the defeated pirate, who bites his dagger in twain and swears a bloody revenge. The pirates then are seen capturing a Spannish galleon. They make their victims walk the plank. The pirate who lost in the poker game is placed in charge of the victims, who lie bound and gagged, awaiting their turn to step into eternity. The pirate chief stalks around the corner of the deck to gloat over his victims. The man whom he frisked at stud poker suddenly bangs him over the head with the butt of a horse pistol. The chief falls stunned. Quickly the seaman deprives him of his piratical habiliments and dresses him in the plain garb of a crouching prisoner. The pirate chief, bound and gagged, is then sent forward as the next victim to stride the timber. He struggles fiercely but is finally forced over the edge with a real splash. This is the pirate's revenge. Stirring."

There is more of this sort of thing, but one is enough to illustrate the humor of the writer. He did not sign his name, so we will have to leave the matter of his identification and proper castigation to McMackin and the rest of the Chicago motion picture literateurs whose efforts he esteems so lightly.

COMPLAINT TO BE WITHDRAWN.

Owing to the fact that the express companies have consented to modify their order requiring shippers of motion picture films to pack the same in metal boxes of material heavier than tin, it is believed that the complaint filed with the Interstate Commerce Commission by the Kleine Optical Co., Selig Polyscope and others, will be withdrawn.

BIG SHOWING AT ST. LOUIS.

A recent census of picture theatres in St. Louis, Mo., made by Building Commisioner Smith reveals the fact that there are 181 houses running in that city. It is believed that this number will be increased to more than 200 when the season opens in September. The city's revenue from license fees from this source alone amounts to more than $50,000 annually.

SWANSON IN HOSPITAL.

The friends of W. H. Swanson, of Chicago, will regret to learn that he is confined to the hospital, seriously ill. He was taken sick some ten days ago and was removed to the hospital at once. Every hope of recovery is held out and he is looked for at his usual place of business soon. The trade in Chicago, without exception, are doing everything to make hospital life pleasant for Bill.

BREAKING INTO MONTCLAIR.

Though promoters of picture theatres have tried for several years to get into Montclair, N. J., the authorities have placed the hurdles so high that no one has ever cared to take the jumps. The growing popularity of the picture show has induced the city fathers to relent some and the latest applicant has been informed that if he will comply with all the Police, Fire and Building Department regulations and, in addition, submit all his pictures to the members of the Council for censoring before presenting them to the public, he may have a license. The terms have been accepted and the applicant is awaiting the return of the Mayor of the town to sign his license.

CAN YOU BEAT THIS?

100,000 Roll Tickets	$10.00
One Ticket Holder	1.00
100 Electro Carbons, 6 in.	2.25
One Bottle Oil	.15
One Large Bottle Fireproof Cement	.20
Novelpake Side Outfit	1.25
	$14.85

ALL IN COMBINATION $13

Specical Price on Excello Lamp Carbons. Ask Prices on any Combination Wanted. Mutual Benefit is our Motto.

GREATER NEW YORK FILM RENTAL CO.

116-118 East 14th Street, New York

LISTEN

CONDENSERS THAT WILL NOT BREAK. The kind you will have hereafter. Order one or a pair of our SPECIAL RAYO CONDENSERS. IF IT BREAKS WE WILL REPLACE IT FREE. Fair enough, don't you think? $2.00 each; per pair $4.00. focused any distance, cash with order.

EUREKA OPTICAL COMPANY

Jackson, Michigan

For Sale at a Sacrifice

Vaudeville and Moving Picture Theatre in Ohio. Population of town, 55,000. Must be sold by Sept. 1st. Best reasons for selling. Theatre has been operated by very reliable party for three years and has always made good. Write me and I will give you full particulars. Do not overlook this opportunity.

I. L. STONE, Century Building, Cleveland, O.

BIOGRAPH FILMS

Trade Mark

Trade Mark



WITH HER CARD

RELEASED, AUGUST 16th, 1909

WITH HER CARD

The Story of a Woman Scorned

The more we love, the nearer we are to hate, and there is no hate as bitter as that of a woman scorned. This is the subject treated in the Biograph latest issue. A young comic opera favorite is attended by two suitors; one an honest, sincere young man, who wants to marry her, and the other an indifferent, blase fellow, who merely considers her with many other of his whims. However, with woman's peculiar nature, she deeply loves the latter, and when he coldly throws her over for a society belle, that love turns to violent hatred. She will stop at nothing to avenge the insult. So both suitors being stock brokers, she enlists the sincere lover's services to ruin the jilt, promising to marry him the day it is accomplished. As the rival's holdings are in open market, the scheme is easy, and success crowns his efforts. Although she is revengful, she is not heartless, and sends him back the spoils of the game with her compliments, keeping her promise with the other, whom she now sees in a different light, and loves.

Length 1000 Feet

RELEASED, AUGUST 19th, 1909

Mrs. Jones' Lover, or I Want My Hat

We are all aware of Jones' jealous nature, and when he espies a large bouquet of flowers and a strange hat in the hall a threatened fatality was averted by the explanation that the flowers were a present of a lady friend, and the hat belonged to a vase vender, whose services the maid engages to fix a vase.

Length 467 Feet

Released, Aug. 19th, 1909

HIS WIFE'S VISITOR

The way to reform a recalcitrant, truant hubby is to make him jealous; and Bessie, though but a short time married, hits it just right. Harry goes off for a session at the club, and she arranges things to appear she has had a visitor—a male one, at that. Two chairs side by side at the table, two wine stained glasses, and a half smoked cigar comprise the layout. Well, the scheme works great, and Harry now beats curfew by a city block every evening.

Length 526 Feet



HIS WIFE'S VISITOR

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Pos d** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO

11 East 14th Street New York City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 19	His Wife's Visitor	Comedy	526
Aug. 19	Mrs. Jones' Lover	Comedy	467
Aug. 16	With Her Card	Drama	1,000
Aug. 12	The Better Way	Drama	990
Aug. 9	They Would Elope	Comedy	572
Aug. 9	Jone's Burglar	Comedy	388
Aug. 5	The Mended Lute	Drama	996
Aug. 2	A Strange Meeting	Drama	996
July 29	The Slave	Drama	998
July 26	A Convict's Sacrifice	Drama	973

EDISON CO.

Aug. 20	Wright Bros. Aeroplane	Scenic	600
Aug. 20	The Web of Fate	Drama	385
Aug. 17	A Simple House Dinner	Comedy	220
Aug. 17	Far From the Maddening Crowd	Comedy	780
Aug. 13	The Price of a Soul	Drama	560
Aug. 13	Furnished Rooms to Let	Comedy	425
Aug. 10	Apprentice Boys at Newport Training Station	Novelty	216
Aug. 10	A Coward	Drama	784
Aug. 10	Apprentice Boys at Newport Training Station	Educational	216
Aug. 6	The Tobacco Edict	Historical	199
Aug. 6	Lochinvar	Dram	790
Aug. 3	The Prince and the Pauper	Comedy	1,070

ESSANAY CO.

Aug. 18	Wonders of Nature	Scenic	1,000
Aug. 11	A Maid of the Mountains	Drama	950
Aug. 4	Much Ado About Nothing	Comedy	510
Aug. 4	The Mustard Plaster	Comedy	445
July 28	The Tramp's Story	Drama	715
July 28	A Case of Seltzer	Com	210
July 21	The Romance of a Stranded Actress	Com.	1,000
July 14	Which Is Which?	Comedy	450

GAUMONT.

Aug. 17	The Cobbler and the Millionaire	Drama	427
Aug. 17	The Little Drummer Boy of 1792	Drama	497
Aug. 14	Why She Didn't Marry	Comedy	234
Aug. 14	Peddling Shoes	Comedy	287
Aug. 14	The Foxy Farmer	Comedy	397
Aug. 11	Laurels	Historical	447
Aug. 11	A Long Reach	Trick Com.	500
Aug. 10	The Cyclist's Horn	Trick Com.	347
Aug. 10	Retaliation	Drama	214
Aug. 10	Dust in His Eye	Comedy	400
Aug. 3	The Sentinel On Duty	War Drama	453
Aug. 3	The Morning After	Comedy	430
July 31	In Hot Water	Com.	447
July 31	An Easy Job	Com.	467
July 27	The Last Confession	Drama	837
July 27	Papa's Hat	Com.	140
July 24	The Monk's Mother	Drama	664

KALEM CO.

Aug. 20	The Queen of the Quarry	Drama	860
Aug. 20	The Dog Circus Rehearsal	Novelty	
Aug. 13	Out of Work	Melodrama	810
Aug. 6	Traced by a Kodak	Drama	980
July 30	The Factory Girl	Drama	850
July 23	The Tom Boy	Drama	690
July 23	Fickel Mary	Comedy	130

LUBIN MFG. CO.

Aug. 19	Measure for Measure	Drama	965
Aug. 16	How Brown Got Married	Comedy	680
Aug. 16	The Hungry Actor	Comedy	235
Aug. 12	The Unexpected Guest	Drama	890
Aug. 9	The Drunkard's Child	Drama	605
Aug. 9	The Newest Woman	Comedy	215
Aug. 5	His Little Girl	Comedy	535
Aug. 5	She Would Be An Actress	Comedy	425
Aug. 2	When the Flag Falls	Patriotic Drama	910
July 29	Mr. Buttinski	Com.	290
July 29	Sporting Blood	Com.	590
July 26	A Hot Time in Atlantic City	Com.	945
July 22	Mexican Bill	Drama	650
July 22	Hiring a Girl	Com.	330
July 19	A Nugget of Gold	Com.	995

PATHE FRERES.

Aug. 21	Rover Turns Santa Claus	Comedy	417
Aug. 21	Getting Even With Everybody	Comedy	544
Aug. 20	Doomed	Drama	836
Aug. 18	Elastic Transformations	Trick	295
Aug. 18	Two Lovers and a Coquette	Comedy	567
Aug. 16	A Heroic Father	Drama	672
Aug. 16	Cold Plunge in Moscow		246
Aug. 14	The Wild Ass' Skin	Drama	981
Aug. 13	Cigar-butt Pickers in Paris		361
Aug. 13	A Trip to Jupiter	Novelty	623
Aug. 11	Pompey's Dream	Comedy	525
Aug. 11	The Sacrifice	Drama	397
Aug. 9	Satan's Smithy	Magic	472
Aug. 9	Charity Rewarded	Drama	476
Aug. 7	The Two Pigeons	Drama	590
Aug. 7	Arabian Pilgrimage	Scenic	295
Aug. 6	The Tragedy of Meudon (Film d'Art)		951
Aug. 4	Thelly's Heart	Drama	968
Aug. 2	Fantastic Heads	Trick	311
Aug. 2	The Butler's Trick	Comedy	574
July 31	Wonderful Rose Designs	Magic	262
July 31	The Gamekeeper's Son	Comedy	702
July 30	A Mother's Sorrow	Drama	679
July 30	Charity Begins at Home	Comedy	298
July 28	The Barber's Revenge	Comedy	581
July 28	Amazons of Different Periods	Tableaux	344
July 26	Living Dolls	Novelty	360
July 26	Sweet Dreams and Nightmare	Trick	311
July 24	Poor Kid	Drama	1,062
July 23	A Case of Lumbago	Com.	328
July 23	Sweet Toothed Dogs	Com.	315
July 23	Holding Up the Wedding	Com.	335
July 21	Bewitched Manor House	Magic	360
July 21	Little Busybody	Magic	489
July 19	Behind the Mask	Com.	393

SELIG POLYSCOPE CO.

Aug. 19	The Yellow Jacket Mine	Melodrama	1,000
Aug. 12	The Leopard Queen	Melodrama	1,000
Aug. 5	Before The Mast	Drama	1,000
July 29	The Heart of a Race Tout	Drama	1,000

URBAN ECLIPSE.

Aug. 21	The King's Protege	Drama	647
Aug. 21	Up the Mountain from Hong Kong	Scen.	287
Aug. 18	The Strikers	Melodrama	567
Aug. 18	Building Barrels	Industrial	1,400
Aug. 7	Baby Is King	Comedy	334
Aug. 7	The Hidden Treasure	Drama	624

VITAGRAPH CO.

Aug. 21	The Way of the Cross	Drama	990
Aug. 17	Liberty for an Hour	Drama	355
Aug. 17	The Judge's Whiskers	Comedy	591
Aug. 14	The Gift of Youth	Magic	535
Aug. 14	The Obdurate Father	Drama	409
Aug. 10	Princess Nicotine	Novelty	392
Aug. 10	For Her Sweetheart's Sake	Drama	570
Aug. 7	A Woman's Way	Comedy-Drama	865
Aug. 3	The Bugle Call	Drama	530
Aug. 3	The Truant	Comedy	465
July 31	A Georgia Wedding	Com.-Drama	120
July 31	The Artist's Revenge	Com.	570
July 27	The Little Orphan	Dram.	755
July 27	Midwinter Sports	Scenic	236
July 24	The Sword and the King	Drama	991
July 20	Instruction by Correspondence	Com.	510
July 20	Adventures of Fifine	Drama	490
July 17	The Birth and Adventures of a Fountain Pen	Indus.	525
July 17	The Magic Pen	Mag.	475
July 13	The Cobbler and the Caliph	Dram.	585

The Edison Kinetoscope

With the Edison Kinetoscope you play to the same crowd every day and every night. That's the crowd you want. The transient crowd goes anywhere, but the families go where the pictures are best and clearest and where it's safe. The family crowd will build up your business to a money maker. The Edison Kinetoscope is absolutely safe, economically operated, and gives clearer, steadier pictures than any other machine made.

Send for booklets and a copy of "The Edison Kinetogram."

EDISON FILMS

Ask Your Exchange for Them Always High Class

NEW SUBJECTS

Released, August 10, 1909

APPRENTICE BOYS AT NEWPORT NAVAL TRAINING STATION

A novelty picture presenting three hundred apprentices in "small boat" practice, showing a landing party, entrenchment and line of attack, and in skirmish order. An interesting feature is a "setting up" drill by a full battalion of sailors. Brisk action, picturesque effects. Full of vim and dash.

No. 6497 Code, VERROSTEN Approx. Length, 216 feet

A COWARD

A dramatic film of exceptional merit, from De Maupassant's masterpiece of that title. A nobleman's fiancee is insulted—a blow and a challenge result. His struggle with the overpowering thought of death on the eve of the duel, his gradual surrender to cowardice and his suicide are shown with intense dramatic effect.

No. 6498 Code, VERROTERIE Approx. Length, 784 feet

Released, August 13, 1909

THE PRICE OF A SOUL

Dramatic. From Victor Hugo's "Les Miserables." Jean Valjean, a released convict and outcast, robs his benefactor, the bishop. The theft traced, the good man ingeniously diverts suspicion from Jean, who, overcome with contrition, repents his crime. A remarkably effective presentation of a powerful story.

No. 6499 Code, VERRUCAIRE Approx. Length, 560 feet

FURNISHED ROOMS TO LET

A comedy. While his parents are on a trip a young man and his chum rent the house to roomers. Quarrels between the roomers start at once, and scenes of excitement and hilarious fun that follow are interrupted by the return of the old folks. Full of laugh.

No. 6500 Code, VERRUCARIA Approx. Length, 425 feet

NEXT WEEK'S SUBJECTS

Released, August 17, 1909

A SIMPLE HOUSE DINNER

No. 6501 Code, VERRUGA Approx. Length, 220 feet

FAR FROM THE MADDENING CROWD

No. 6502 Code, VERRUGINE Approx. Length, 780 feet

Released, August 20, 1909

THE WEB OF FATE

No. 6503 Code, VERRUGOSO Approx. Length, 385 feet

WRIGHT BROTHERS' AEROPLANE

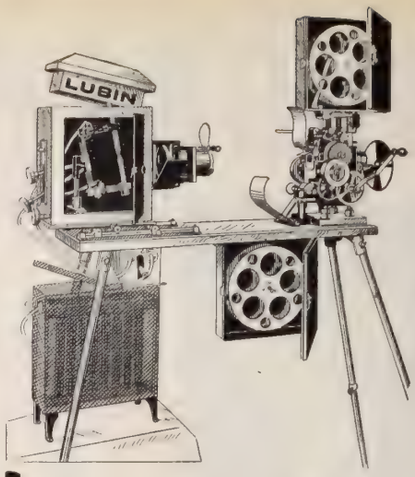
No. 6504 Code, VERRUIMING Approx. Length, 600 feet

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES



LUBIN'S 1910 MARVEL, equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGUE

Released Monday, August 16 h

How Brown Got Married

Brown's friends give him a bachelors' farewell dinner which has some decidedly novel features. On his wedding day he is kidnapped. How he got married is most funny.

Length, 680 feet

The Hungry Actor

Mr. Shakespear had not fed his inner self for some time. By working his brains overtime he gets a square dinner. He also gets other things besides.

Length, 235 feet

Released Thursday, August 19th

Measure for Measure

A young inventor completed a powerful submarine mine the plans of which a false friend of his secures and tries to sell to an ambassador of a foreign power. The young inventor is saved from a certain death by his sweetheart and is finally rewarded.

Length 965 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) **Inc. 1908**

Mr. Exhibitor

If you want to see your house "Packed" every night for a week, ask your nearest Exchange Man to supply you with the **Greatest American Feature Film** the **Motion Picture World** has ever produced—"The Only Authorized and Authentic Motion Pictures of the Great United States Military Tournament, held at Camp Taft, the week of July 5th to 10th, Toledo, Ohio. Over 3000 feet of film, reproducing with wonderful clearness: The Modern Field Artillery in action; Lively, Thrilling Drills by the Infantry; Wall Scaling and Skirmish Work; Wonderful Saddle and Bareback Riding by the Cavalry; Modern, Quick Firing Cannon in Action; Engineer Troops Building Bridges and Destroying them with Dynamite; Signal Corps in Scientific and Instructive Field Work; Hospital Corps showing how the Wounded are cared for, and the hundreds of other "Stunts" that will excite your audience to the highest pitch of enthusiasm.

Lively now—Be the first in your territory to exhibit these remarkable pictures—Now is the time to "stock up" on a little "Easy Coin of the Realm."

If your Exchange will not furnish you, let us know the seating capacity of your theatre, and we will send you further particulars.

MOTION PICTURE DEPT.

UNITED STATES MILITARY TOURNAMENT Toledo, Ohio

Every Exhibitor Will Want

SELIG'S

GREAT WESTERN FILM

THE

Yellow Jacket Mine

Code Word "Jacket."
Length, 1,000 feet.

Released
AUGUST 19, 1909

REMEMBER—
Selig's Western Pictures

ALWAYS A HIT

Order from your Film Exchange

WE DON'T RENT

THE SELIG POLYSCOPE CO.
(INC.)
45, 47, 49 E. Randolph Street
Chicago, Ill., U. S. A.

PRICE, 5 CENTS
FOURTH YEAR

Published by THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building, 1 Madison Ave., New York.

AUGUST 28, 1909
WHOLE NUMBER 175



WHAT YOU WANT

Is a Film Service in which PROMPTNESS is a factor. Variety of subjects that are UP TO DATE. Films that have quality and distinction. All of these are united in one grand and satisfying total in our PREMIER FILM SERVICE.

WILL YOU FAVOR US WITH AN INQUIRY?

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

MR. MANAGER

LET US PROVE TO YOU that we can furnish just the right kind of

FILM SERVICE

that will bring you the business. A trial is all we ask, anyway, to convince yourself. Write for full information on OUR GUARANTEED SERVICE.

O. T. CRAWFORD FILM EXCHANGE CO.
Licensee of Motion Picture Pat. Co.
1401-1405 Locust St., St. Louis, Mo.
421 4th Ave., Louisville, Ky.

WESTERN FILM EXCHANGE
(Licensed Motion Picture Patents Co.)
A COMPLETE STOCK OF SUPPLIES
MILWAUKEE ST. LOUIS JOPLIN

JUST ORGANIZED
WESTERN SONG SLIDE SERVICE
All the late song and slide "Hits" as fast as released.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. IV. No. 35. Aug. 28, 1909. Whole No. 175.

Published by
THE FILMS PUBLISHING CO.
6007-6008 Metropolitan Life Building,
1 Madison Ave., New York.

JAMES L. HOFF, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page, 11½ x 9	$84.00
Half Page, 5¾ x 9	42.00
One-Third p., 3¾ x 9	28.00
Quarter Page, 2⅞ x 9	21.00
Eighth Page, 1⅜ x 9	10.50
One Inch, single column	1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

MORE ICONOCLYSM.

On a previous occasion The Film Index called attention to the persistent efforts of certain publications which aim to speak for the motion picture trade, to criticise and throw cold water upon every movement for betterment that has not its origin in their respective sanctums. It seemed as though they had constituted themselves the sole arbiters of the business and, if someone else happened to think of doing anything that thing was bad and to be defeated at all events.

Realizing that the exhibitors united would be better equipped to fight harmful and oppressive legislation in their respective cities and states than they are now. The Film Index urged organization. In Pennsylvania, where they are now suffering from the lack of united action, an attempt was made to effect an organization that would place the picture theatre men in position to make a fight when attacked. It was the duty of every motion picture trade paper to encourage the formation of that organization, for selfish reasons, if nothing else, for the success of a trade paper goes with the success of the trade it represent.

But what do these so-called trade papers do?

One carefully ignores the efforts of the picture men to better their condition, which is probably as well.

Another publishes a lot of foolish gossip, calculated to create suspicion in the minds of those who should be interested, and thus prevent a more speedy consummation of the efforts of the organizers.

The Film Index does not seek a quarrel with its contemporaries; nor will it quarrel with them, but when they indulge in methods that savor of "sandbagging" they merit rebuke.

We are in receipt of a letter from Mr. Otto Miller, secretary of the Motion Picture Exhibitors' Association of Pennsylvania, which we publish without further comment. We publish it, not for the purpose of making an attack upon the Moving Picture World, but to enable the Pennsylvania Association to refute the imputation that has been put upon them:

Philadelphia, Pa., Aug. 11, 1909.

The Editor of the Film Index,
New York City:

Dear Sir: Will you please publish the following letter in the interests of the Motion Picture Exhibitors' Association of Pennsylvania?

In the issue of August 7 in the "Moving Picture World," a misleading article appeared which was evidently intended to discredit the organization that MUST ultimately result for the common good of all Pennsylvania exhibitors.

We desire to deny in toto the accusations of the writer of that article. We are led to believe that he is one Bradlet, in fact he has practically admitted the authorship of a number of false statements, presumably because he and his associates were not consulted before the association was formed. Strange to say, we did not think them capable of giving us advice. We ask no favors from them now. If it is not against the principles of the "World" we would request them to print the TRUTH, even though it hurts. If they are incapable of doing that, let them refrain from making mention of our organization. We believe we can get along very well without their advice.

In the third paragraph of the article in question they say: "The opposed factions have reconsidered the matter and are willing to make concessions on both sides, etc., etc." In the first place, we deny that there are two opposing factions, and, secondly, we have nothing to reconsider. This is merely a dream enjoyed by our friend Bradlet, while asleep during our very interesting meeting on July 28. Again, in the tenth paragraph of that wonderful (?) article (dream) he states: "The dissatisfied exhibitors decided to start a new organization and committed a very grave blunder in adopting a very similar name, etc., etc." In the twelfth paragraph of the snooze he states that the meting turned out to be a farce. In this he prevaricates. In the thirteenth paragraph we are accused by this very sound sleeper of "usurpation of power," and in the fourteenth paragraph he absolves us without confession on our parts, for committing all of the above unspeakable crimes, and, finally, in the sixteenth spasm of the collection of words, he suggests a new name for our organization. For this much, thanks. He now has our august permission to do the Rip Van Winkle act indefinitely.

The evident object of this fellow is to sow dissension. He is carrying water on two shoulders. Our advice to the writer of that article is "Adhere to the truth," no matter how painful it is. We extended him the courtesy to remain with us when others were asked to leave the room until our meeting could be regularly opened. He has betrayed our confidence; we want no more of him.

Yours for the truth,
Motion Picture Exhibitors' Association of Pa.,
OTTO MILLER, Secy.

FIRST, CATCH THE "DUPERS."

It is announced that there has been another decision handed down that will help convict "dupers" of motion picture film. It is on the ground of unfair competition and was reached in a suit between the Columbia and Victor phonograph companies against a man named Bradley and the so-called Continental Record Company, which later concern had been duping phonograph records.

The practice is very similar to that of "duping" films and the decision will no doubt apply. But, won't somebody first catch the dupers?

A HOT ONE FOR "LITTLE MAC."

Major Bingham, formerly Police Commissioner of New York City, removed by Mayor McClellan, has been spending his vacation in the pleasant pastime of telling why he was "fired." Among the numerous reasons given Major Bingham diverts to discuss the motion picture theatre crusade which was so suddenly started by the Mayor a few weeks ago.

After stating that the Mayor was for months deaf and blind to the real objections to certain picture theatres Major Bingham says: "Let any one mention moving pictures to Mayor McClellan nowadays and he has a spasm of righteous indignation. When his interest really did become aroused this year, his wrath was terrible to behold. In a very mysterious way and without any warning, he ordered me to close up every such establishment on one particular Sunday. He had no authority in law for doing such a thing, for his own bureau was issuing seven-day licenses to them. The proprietors simply obtained injunctions which stopped a police effort, and they have won most of the legal battles that have been since waged.

"No sensible person can have any objection to a properly conducted moving picture show; that is, provided life, health and morals are not endangered. Such as these were never criticised by me. The only ones over which I endeavored in vain to arouse the Mayor's interest were the other kind. The time to have shut them up was when they first opened their doors, not after they had improved with the money they had made, and had become respectable. I asked the Mayor why he had taken such a sudden interest in the moving picture question, and he answered:

" 'I am playing a little game to win the ministers.'

"Playing little games was something in which McClellan seemed to think he was an adept. He tried it at Coney Island this year, at the same time letting it be understood that I was responsible for it, when it did not turn out well.

"It would be an asinine thing for any Police Commissioner to close up the decent resorts at Coney Island on Sunday, and nobody knows that better than I. The three big amusement parks located there with the many smaller enterprises not only do no harm on Sunday or any other day, but they are a positive recreative benefit to thousands of our people. To close up such institutions would be worse than ridiculous. That I never had any such intention or desire is evidenced by the fact that there was no such furore about Coney Island in the summers of 1906, 1907, and 1908.

"The only thing that I ever wanted to do at the island was to get after its low 'dives.' There are any number of such infesting the rookeries off Surf avenue and the Bowery, and it was against these only that my efforts were directed."

"Playing a little game to win the ministers" is just about the way the Film Index sized the Mayor's activity against the picture theatres at the time.

To have Major Bingham come right out and repeat the Mayor's own words to that effect is confirmation enough. Of course the Mayor will deny these accusations in toto, if he says anything at all, which is unlikely; but Major Bingham has a reputation for telling the truth that is likely to carry conviction with it.

Looks bad for the little Mayor.

WHILE IT LASTS.

One of the most remarkable aspects of the many-sided business which is represented by The Bioscope is the tenacity with which some of those engaged in the industry still cling to the notion that the public appreciation of the picture theatre is nothing more than a "craze" that will sooner or later pass away, giving place to some other form of popular amusement. That such an opinion should be held by a section of the outside public would not, perhaps, be surprising, but that business men, closely identified with the inner workings of the film world should still entertain misgivings concerning the future of the industry is a fact sufficiently noteworthy to merit attention. The number of those who are known to fear an early collapse of the present boom is quite small, but in the interests of the trade at large it seems desirable that the fallacy should be exploded. One would have thought that the history of the moving picture theatre during the past five or six years would in itself be sufficient to prove conclusively that a continuous supply of new films has become an absolute necessity in the lives of the people. But the pessimists have up to now refused to be comforted. Some of them will tell you that there have been other booms—such as roller skating—of which the public have tired, and, they argue, it is not unreasonable to suppose that a time may come when the love for moving pictures may also wane. Others compare the film age to that of ping-pong, but it surely cannot require a very deep study of the philosophy of human nature to convince even the most sceptical that the monotonous beating of a celluloid ball over a six-inch net on the dining-room table, or the continuous skating round a diminutive "rink" are not to be compared with the glorious diversity of the picture theatre with its never-ending supply of comedy, drama, and intelligent recreation. As Professor Starr has very truly said, it is the highest type of entertainment in the history of the world.

There will, of course, be changes in the fortunes of the picture men themselves, just as there are changes in every other branch of the world's activities. Slump will follow boom as surely as night follows day, but the varying degree of success attained by each unit of the great whole will be merely a matter of personal interest. The love of the people for good pictures will never die, and the public support of worthy shows will stop just as soon as the human heart ceases to find attraction in stories of love and honor, or as soon as the minds of the people rebel against honest fun or healthy recreation.

It is probable that a contributing cause of the pessimism which still exists in some quarters is to be found in a desire to "get rich quick." Certain showmen who have been making money rapidly have sufficient horse sense to realize that competition is likely to become keener in the near future. So far, their diagnosis of the situation is a correct one. But it is only a confusion of ideas which connect keenness of competition with a general breaking up of the business. In the end, the strong men will win. The weaklings will go to the wall. Only those who, almost without effort, have been buffeted into success upon a wave of prosperity are likely to go down when the tide turns. The far-seeing members of the trade who have made ample provision for all contingencies have nothing to fear.

The foregoing is a particularly timely editorial from the Bioscope, a motion picture journal published in London. It suits the situation in America so completely that all there is left to say is "Same here."

PASTE THIS IN YOUR HAT.

Release days for licensed film are as follows:

PATHE—Monday, Wednesday, Friday and Saturday.
BIOGRAPH—Monday and Thursday.
LUBIN—Monday and Thursday.
KLEINE—(Gaumont and Urban), Tuesday, Wednesday and Saturday.
EDISON—Tuesday and Friday.
VITAGRAPH—Tuesday and Saturday.
SELIG—Monday and Thursday (After Aug 30).
ESSANAY—Wednesday.
KALEM—Friday.

HOW TO RUN A MOVING PICTURE SHOW.

By Bertram Adler.

Don't waste money on electric fans. Most audiences like to suffocate.

In winter economize on coal. Your patrons won't mind a little cold and they all understand that fuel is higher than ever.

Don't waste too many nice words on your patrons. People are fond of discourtesy and if they can get it at your place they will go out of their way to come to you.

In fact, show a supreme contempt for your patrons. Make them feel that if they don't like your arrangements they can stay away.

See that there are always plenty of peanut shells, apple cores, fruit bags, candy boxes and old newspapers lying on the floor. They look nice and help business.

Never try to suppress rowdyism on your premises. Most people go to your nicolette to see the rowdies, not the pictures.

Always take your audience into your confidence. If there is a tiny blaze about the premises, don't dash it out with a bucket of water; but immediately get excited, yell "Fire!" turn out all the lights, and take the lead in a stampede that will get you plenty of space in next day's paper.

Use plenty of junk film. It's awfully cheap, and, besides, the audience thinks it is watching a combination snow and rain storm and feels much cooler than it would otherwise.

In this connection, remember: Rainstorms give brainstorms. If you use enough junk you can grow up some more Harry Thaws right on the premises.

Whenever you have been up in the operator's box, go directly out into the air, especially in winter. This is not considered suicide by the life insurance companies and your beneficiary can collect without the least bit of trouble.

Make absolutely no accommodation for baby carts. Give your women patrons strictly to understand that your place is a nicolette and not a nursery.

Never select your singers for their voice, but for their lung power. The audience doesn't want to be sung to, but hollered at.

Besides, if your singer can raise a big enough holler, he will be heard clear across the street. Then you can dispose of the phonograph in front.

Remember that it is no longer fashionable for the drummer to accompany the pianist. Let the pianist merely accompany the drummer—and see to it that the sweet boom-boom of the drum entirely drowns the piano during at least nine-tenths of the performance.

Another good scheme is to have the gongs, bells and miscellaneous noises helping in the good work against the piano. In short, strive to give the impression that the piano is on the outside looking in.

Be sure to announce the coming Great Saturday Matinee just as the wind-up song comes to an end. Never wait until the song IS at an end, but roar out your announcement directly during the last few lines —who wants to hear the song, anyway?

When a young man and a young woman enter arm in arm, find a seat for the one in the second row and a seat for the other in the fourteenth row. Put the little schoolboy who came in next in the middle seat of the five empty ones in the seventh row.

Encourage whistling on the part of the young folks. The older people like to see the little fellows enjoy themselves.

Don't post the titles of each day's pictures in front of the door. If people want to know what you are showing they can pay a nickel and find out.

See to it that the film runs "off the track" every now and then during the show. When too steady, motion pictures are said to annoy the eye and little pauses here and there are very relieving to the audience.

Be very careful with your expense money and never throw away any on repairs for your seats. The average patron likes to have his seat collapse; he thinks it is simply lovely to have everybody laughing at him.

It doesn't matter at all that your employees are ragged, dirty and disorderly in dress. Everybody knows that times are hard.

Tell your employes to flirt as much as possible with the girls in the audience. If they get so that they can compete with the love scenes in the pictures, you can save money by cutting out the pictures.

Instruct the ticket seller to "freeze" the ticket buyers. Tell her to treat each and all of them as though it wasn't her fault that they wanted to see the show.

Instruct the ticket-taker to pull the tickets from their purchasers' fingers as speedily and as roughly as possible. Nobody cares to carry a weighty ticket between his fingers any longer than is necessary, and everybody feels thankful to the fellow who yanks away the bit of pasteboard like a cullud gent grabbing a chicken.

Make the intermission just twice as long as the performance. The audience is dead stuck on the pattern of your ceiling and appreciates ever so much the chance to look at it.

If an incoming patron asks you the title of the picture on the screen, tell him any title that happens to enter your head. In this way you can work up quite a reputation for accuracy and wide-awakeness.

If a patron happens to feel sick and wishes to be directed to a good drug store, ask him if he thinks all you've got to do is to keep tab on good drug stores. He will think this very considerate of you and will be sure to come again.

Apply the last mentioned process to all fool questioners. Ask the man who wants to know what car to take if he thinks you are a walking directory and remark loudly that some people don't seem to know when they've had their nickel's worth.



A REAL FAMILY THEATRE

In the little city of Flemington, N. J., is a very successful firm of picture theatre managers, the Iorio Brothers, who have recently put the finishing touches on their new theatre and opened it to the public. The accompanying illustration shows the front of the new house and the portraits of the proprietors, John Iorio in the upper corner and Louis Iorio in the lower. This is what the Flemington Advertiser says about them:

"The boys started in this business in December, 1907, and it is greatly to their credit that by their faithfulness, energy and constant application to business, they have made a success of it. The old Killgore residence recently acquired, has undergone a great transformation, and the proprietors have now as complete a moving picture theatre as you will find anywhere.

"The new front contains 80 electric lights, while within there are theatre collapsible chairs, 70 electric lights and 8 large electric fans to give comfort to its patrons. The floor is covered with linoleum, and the entire place is kept very clean. Good order always prevails during the performances.

"The Misses Jennie and Concetta Iorio, sisters of the proprietors, sell and take the tickets respectively, and add their efforts to help the brothers in making a success of the business. The boys use the licensed films which have all been passed upon by the Board of Censors of New York as being entirely moral and that will stand the severest criticism.

"Mr. George W. Sutton acceptably presides at the piano, which is now in a pit in front of the screen. John Iorio, the senior member of the firm, is the general manager, while Louis attends more to the mechanical branch of the business.

"Few people thought the venture would prove a success when the boys started, but its growth has been steady and sure, and has resulted in giving us a first-class amusement resort in the heart of the town which is a credit not only to the Iorio Brothers but also to Flemington."

"REAL THING" FOR PICTURES.

Accompanying the announcement of the release of the subject "A Dash to Death," the Edison Manufacturing Co. explains that its thrilling climax in this picture was obtained by racing a motor-car over the brink of the Palisades at a point where the great wall of rock rises to the height of 300 feet. It was a serviceable machine, too, but it had to be sacrificed to obtain the effect which the picture man sought.

On another occasion the same company burned a house which had been bought at considerable expense for that purpose.

Just the other day the Vitagraph Company arranged for and caused to be exploded in a hillside over in New Jersey, 250 pounds of dynamite. This was done to illustrate a little comedy which will be produced soon.

In the production of its Jap Invasion pictures the Kalem Company enlisted the services of a military school of wide reputation with its several hundred students, trained in all the various branches of military service.

The Kalem's coming production, "The Pay Car," involves the leasing of a considerable line of railway and equipment.

The Selig Polyscope Co. has had a complete menagerie on its pay roll for a considerable time in order to get "real atmosphere" for its production.

These are but a few of the instances that come to mind at the moment. All the American producers, not to forget Pathe and Gaumont and Urban, have undertaken plans involving great expense in order to give the public pictures that are realistic to the last degree.

REGULATING PICTURES.

The Common Council of Long Beach, Cal., has adopted an ordinance intended to prevent the exhibition of pictures depicting scenes of crime and tragedy and other horrible spectacles.

At Oakland, Cal., the City Council is considering an ordinance relating to the use and erection of buildings in which motion pictures are shown.

MILITARY TOURNAMENT PICTURES.

A private view of the U. S. Military Tournament pictures has been given at Toledo, Ohio, before Mayor Whitlock and a party of city officials. The film is 3,300 feet in length and covers every phase of the evolutions including special views of Maj. General Frederick D. Grant and his staff, including the meeting of the General and Mayor Whitlock of Toledo.

OLD CHURCH NOW PICTURE THEATRE.

The old Lafayette Presbyterian Church building in Manning avenue, Jersey City, N. J., has been converted into a picture theatre. It was erected years ago by George R. McKenzie, formerly president of the Singer Sewing Machine Company, who presented it to the Scotch Presbyterian congregation.

ESSANAY ISSUES HANDSOME POSTER.

We are in receipt of a handsome litho title poster of the Essanay subject "WONDERS OF NATURE," their release of August 18. This is the second, we are informed, of the series of posters they are issuing.

We find the poster an exceptionally attractive one, made in six colors, and measuring 28 by 42 inches. Besides a large illustration, depicting a scene from the film, the design includes the Indian Head, the Essanay company's trade mark, and the title of the film.

The poster should prove a real adornment to any theater lobby or billboard.

PICTURES EXERT GOOD INFLUENCE.

After all that has been printed about pictures inciting the youth of the land to crime, the story that one, James Gettigan, has been induced to join the Salvation Army and abandon his dissolute life, is a relief. Let the good work go on.

ADVANCE BULLETINS CONDENSED. Summary of What the Manufacturers Say

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, AUG. 23.

PATHE—Dances of Various Countries, 482 ft. The Hat Juggler, 377 ft.
LUBIN—Before the Dawn, 620 ft. Wifey Away Hubby Will Play, 320 ft.
BIOGRAPH—The Indian Runner's Romance, 994 ft.

TUESDAY, AUG. 24.

GAUMONT—Too Gentlemanly, 510 ft. The Frock Coat, 500 ft.
EDISON—A Child of the Forest, 970 ft.
VITAGRAPH—Judge Not That Ye Be Not Judged, 447 ft. Borrowed Clothes, 538 ft.

WEDNESDAY, AUG. 24.

ESSANAY—On Another Man's Pass, 950 ft.
PATHE—The Eternal Romance, 771 ft. Tennessee Guards, 207 ft.
GAUMONT—Broken Ties, 777 ft. Sevres Porcelain, 194 ft.

THURSDAY, AUG 26.

SELIG—A Royal Outcast, 1,000 ft.
BIOGRAPH—The Seventh Day, 693 ft. Oh, Uncle, 292 ft.
LUBIN—Midnight Sons, 385 ft. Nearsighted Mary, 495 ft.

FRIDAY, AUG. 27.

EDISON—The Patience of Miss Job, 185 ft. A Dash to Death, 815 ft.
PATHE—Manufacturing Bamboo Hats, 443 ft Billposter's Trials, 426 ft.
KALEM—The Conspirators, 410 ft. The Dyspeptic and His Double, 575 ft.

SATURDAY, AUG. 28.

PATHE—The Professor's Dilemma, 423 ft. The Hypnotic Wife, 482 ft.
GAUMONT—A Generous Emperor, 304 ft. The Horse and the Haystack, 297 ft. Great Event at Podunk, 357 ft.
VITAGRAPH—The Evil That Men Do, 925 ft.

BIOGRAPH COMPANY.

"THE INDIAN RUNNER'S ROMANCE."—A thrilling episode of the Black Hills.—Back in 1867 when gold was first discovered in the Black Hills, an aged miner locates a rich claim, but age and hardship have sapped his strength and an Indian Runner discovers him dying near his new found wealth. Grateful for such relief as the Indian can give him, the old miner tells him the secret of his discovery and then dies. Three cowboys arrive at this juncture and try to learn the Indian's secret without success. Blue Cloud, for that is the Indian's name, marries a squaw and takes her to his teepee. While he is away hunting the cowboys come and try to make her divulge the location of the mine. This she refuses to do and they carry her off with the intention of forcing her to tell. The cowboys are unsuccessful in this and the squaw is turned over to one of them to be cared for.

When Blue Cloud returns and finds his squaw missing, the cause of her disappearance is revealed by the sombrero of one of the cowboys which has been left behind when the capture was made. He follows the trail on foot and manages to overtake the cowboy with his squaw bound and thrown across the cowboy's horse. An exciting combat with knives ensues in which the cowboy is killed and the squaw rescued.

"THE SEVENTH DAY."—A pretty little domestic drama based upon the judgment of a divorce court justice of Cook County, Ill., who took a novel way of adjusting differences between man and wife. Mrs. Herne is a devotee of society to the utter neglect of the family. Mr. Herne expostulates with her to induce her to commence an action for divorce, charging incompatibility of temper and, greatly to the sorrow of Herne, she desires to retain the children to whom he is deeply attached. This is her right, but the children love their father and want to go with him while they do not care for their mother. But the judge decides to try an experiment, so he allows Mrs. Herne to keep her children for the first seven days with the understanding that she is to keep them if she has won their love at the end of that time. Otherwise they are to go to their father. The mother does not change her habits until the seventh day when, the nurse meeting with an accident, she is compelled to stay at home with the kiddies. Their antics win her heart and before the day is over she has become devoted to them and fails to appear in court at the appointed time. The clerk of the court is sent to ascertain the cause and sees the transformation. Rushing back he tells the Judge and all the interested persons go to Mrs. Herne. The sight of the mother and her children cause them to forget all about the proceedings and the husband and wife are re-united by the little ones. It is a pathetic story cleverly told by the pictures.

"OH, UNCLE."—Zeke Wright, a wealthy old batch, has intimated his intention of making his two nephews his heirs, and having nothing but time on his hands, takes it into his head to visit his nephew Tom, who is married and settled. Tom and his wife are goodies, no doubt, and the gay old chap is soon disgusted, so he decides to pull up stakes and visit Harry Wright, whom he thinks unmarried, not having been apprised of his romantic elopement and marriage. So he sends Harry a note, to wit: "Am disgusted with your cousin's wife. If you ever marry I'll cut you off. Am coming to visit you to-morrow." Holy smoke! Up against it for fair. Well, wits work, and Bessie plays the maid for the time being, but Foxy Nunky is wise and starts a persistent flirtation much to the perturbation of Harry, who is at length forced to divulge. However, Uncle exclaimed, "Harry, you're all right and I'll double your allowance." So Nunky prolonged his stay with the Wrights.

EDISON MANUFACTURING CO.

"A CHILD OF THE FOREST."—Dramatic story of the gratitude of an Indian mother whose child has been cured by the "white man's medicine," years after sends that child, now a sturdy young buck, with a message that brings a rescue party to one of a band of pioneers, captured by the Indians and condemned to be burned at the stake. It is a story of frontier life replete with scenes of forest and plain; Indian villages, emigrant camps, cowboy life; the wild depths of the forest and the vast expanse of the prairie portrayed with startling realism. The story concludes with the rescue of the white captive after a sharp fight with the Indians. An intensely American subject throughout.

"THE PATIENCE OF MISS JOB."—A comedy dealing with the tribulations of a Sunday School teacher and the proverbial bad boy, in which the tactful teacher protects the boy from merited punishment and makes of him a life-long friend. A picture particularly delightful on account of its clever child actors. Bound to make a hit with the little folks, as it is full of characteristic pranks.

"A DASH TO DEATH."—In the melodrama of the dramatic stage you are led up to the grand climax and your imagination must supply the rest. The motion picture melodrama takes you all the way and lets you witness the finish of the villian. In "A Dash to Death" the Edison Mfg. Co., give a splendid example of this difference. It is the story of a young and beautiful American Heiress who has been compelled to marry a titled Italian against her will, though her heart has long since been given to a young American. Brutality and infidelity on the part of the nobleman causes the young wife to appeal to her parents, who, in turn, enlist the sympathies of the young American who was rejected. He proceeds to investigate and discovers the Duke in the act of striking his wife. A terrific fight ensues between the two men in which the Duke is worsted. He attempts to stab the American and then escapes in an automobile. The American quickly follows in another car and there is a wild chase with the big machines driven at top speed. Finally the Duke loses control of his machine and dashes over a cliff 300 feet high to his death beneath the wrecked and burning car at the bottom of the precipice. Action—terrific action—there is in every foot of this picture.

ESSANAY FILM MFG. CO.

"ON ANOTHER MAN'S PASS."—A rattling comedy headliner with a moral.—Most of the scenes take place in a Pullman car, which is an unusual feature in motion pictures. The story concerns Rupert Montgomery Featherstone, a retired actor counting the ties of the Great Eastern Railroad, who finds a silk hat and Prince Albert coat beside the rails which has fallen from a passing train. Investigation reveals a railroad pass issued to the president of the road. While thinking of what was best to do with his find, Rupert remembered having once received a "Thank you" from a millionaire to whom he had returned a find of $7,000,000, and decided to thereafter make the most of that which the fates threw his way. Putting on the coat and hat he boarded a train at the next station. Conductor and trainmen treated him like a prince on the strength of the pass and a messenger hands him a bundle of greenbacks.

While all these things are happening to Rupert the President of the road, minus his hat, coat and pass, is having an unhappy time. Unable to identify himself he is summarily ejected from his train 14 miles from a station.

Rupert has now reached the terminal of the road and is preparing to have a good time with his easy money. While in a restaurant ordering things to



eat and drink, he is approached by a Salvation Army lass to whom he gives several hundred dollars and begins a conversation which ends in a confession of where he got so much money. The girl pursuades Rupert to return it; the President of the road rewards him with a good position and he marries the Salvation Army girl.

The subject makes a full reel and all the Pullman scenes are genuine Pullman car interiors.

LUBIN MANUFACTURING CO.

"BEFORE THE DAWN."—A domestic tragedy with a happy ending.—Clure, in business, finds himself bankrupt. While conferring with his confidential clerk, Hale, his wife and daughter enter his office and he gives them his last dollar. After they depart he falls dead of heart disease. Mrs. Clure learns from the clerk the condition of affairs; she sells the household effects, retaining the use of them, and manages to conceal the true state of things from her daughter, who is engaged to a wealthy young man. The mother works to maintain her daughter in luxury and the faithful clerk pays the rent unknown to the mother. Unfortunately the clerk's secret becomes known to Mrs. Clure and she refuses his assistance, giving up everything and taking up her abode in a small garret room. The daughter, Erma, now learns for the first time of the family misfortune; thanks Hale for his kindness and promises to remain with



her mother. Her intended now learns of the family's poverty and cruelly breaks the engagement. Just as this news comes to her Hale enters and amid much confusion manages to ask Erma to marry him. Greatly surprised at first Erma quickly thinks over the circumstances and decides to accept the true hearted young man who loves her, and so she says "yes."

"MIDNIGHT SONS."—Four young men had a good time at the club. It is midnight when they leave. They create some disturbances at the music hall from where they are finally ejected. The adventures of the leader are most curious and build a foundation of an excellent trick film.

"NEARSIGHTED MARY."—Mary applies at an employment office for work. She is so nearsighted that she nearly walks over the clerk. Having paid her fee she is handed a card on which is written her place of employment. She introduces herself and begins work. At once her troubles begin.



She falls over everybody and breaks everything. She pours tea over the Madam's dress and the soup over the master's head. She breaks the statuary at an Italian art shop where she was sent for a marble statue. She really manages to bring the statue home unbroken but slips on the last step and the statue breaks in pieces. This is too much for the enraged master of the house and he pushes her down the step, where she upsets a policeman. She is now looking for another position.

"WIFEY AWAY, HUBBY AT PLAY."—The husband sends his wife for his recreation to the country. The parting is a very sad one for hubby and he almost cries his heart out not to see his sweet wifey for such a long time. Hardly has wifey



gone when hubby invites a chorus girl and they have a good old time. In the evening he sends his wife a letter telling her how much he misses her. This brings wifey back at once to the great surprise and consternation of hubby.

KALEM COMPANY.

"THE CONSPIRATORS."—An incident in a South American Revolution. In this picture is told the story of the tragic ending of a love intrigue between the beautiful young wife and the private secretary of Gen. Maeto, the president of the little South American Republic of Domenico. A member of the lowest class and possessing little education, Gen. Maeto has by sheer force of character made himself dictator of his turbulent little country. A year before the time of our story he has married the young orphan daughter of an old comrade. His private secretary is a young Domencion of noble family. These two young people, thrown together in a dangerously close intimacy, have grown to care for each other. Of this the President, absorbed in affairs of state, has not a suspicion.

The first scene opens upon a morning view of the President's residence; a carriage is waiting to convey him to the capitol. The President, with his wife and private secretary, come down the steps and the President enters his carriage. His secretary would follow him, but is told to remain and keep the wife company. This is very much to their liking and they improve the opportunity given them by the unsuspecting husband. The President proceeds to the capitol, where he is met by three rather suspicious looking characters who present him a petition asking the release of one who has been imprisoned for stirring up revolutions against President Maeto. The request is refused and the three go to plot vengeance. One is selected to kill the president. While driving in his carriage the President receives warning of his impending fate; he hastily returns home by a private road much to the surprise of the private secretary and the wife, who do not expect him. The secretary succeeds in getting into the carriage which the President has just left without being discovered and drives away only to be met by the assassin and killed in the belief that he is the President. When the body of the secretary is brought to the President's house the wife prostrates herself upon it weeping and protesting her love for the dead man. The discovery of his wife's unfaithfulness prostrates the President with grief. It is a dramatic finale splendidly acted and beautifully photographed throughout.

"THE DYSPEPTIC AND HIS DOUBLE."—A rollicking comedy in which Dobson, a dyspeptic millionaire, and Hungry Hank, his double and a tramp. Dobson quarrels with his breakfast and tosses it through the window where it is caught by Hungry Hank and devoured with great relish. Seeing this the millionaire conceives the idea of changing places with the tramp. Hungry Hank accepts. They change clothes and Dobson, as a tramp is promptly thrown off the place to be arrested and sent to the rock pile, where he works as he never worked before. In the meantime Hungry Hank is having the time of his life. Dobson is finally released and returns home, vowing vengeance against Hank. Arriving, he finds Hank just about to enjoy a fine dinner. Dobson sets upon him and throws him down; the valet and his niece come into the room and pull him off Hank, but he manages to make them understand the truth, compels Hank to change clothes again and then orders the valet to throw the real tramp off the place. Just then the dinner attracts his attention and he proceeds to enjoy it as he never enjoyed a dinner before. In the midst of the repast Dr. Bunyon arrives with more instructions for the dyspeptic Dobson, but is dismissed with a triumphant "Never Again."

GAUMONT.

(George Kleine.)

"TOO GENTLEMANLY."—A comedy built on American lines without the "chase" and "slapstick." A man of wealth meets reverses and is stripped of everything but his polished manner. When he seeks employment no one can believe that so polished a gentleman needs work. Reduced to tatters his manner of a lord makes him ludicrous. Finally he gets a position in the Post Office, but his extreme politeness to ladies interferes with business and he loses his job. This is followed by a series of similar misfortunes until a friend finally gives him a position as servant. He accepts and his method of handling the other servants who would make sport of him will provoke much laughter.

"THE FROCK COAT."—A pathetic story of an unfortunate father who is made the butt of a practical joke, and the repentance of the jokers who make amends for their heartlessness. In order to secure a position the man is obliged to wear a frock coat and a silk hat. He obtains these at considerable sacrifice. His fellow clerks make great sport of his attire, and, while he is resting during the noon on a bench in the park, they slip behind him and cut off one of the skirts of his coat. While he is mourning the mutilation of the coat his sick wife appears and the jokers, conscience stricken by the evidences of poverty, hasten to repair the damage by getting a new coat which they present with apologies.

"BROKEN TIES."—A powerful drama of home life which tells the story of husband and wife, parted through the latter's indiscretions, but reunited by the appeal of their only son, who loves his mother and wins forgiveness for her. Replete with scenes of intense pathos.

"SEVRES PORCELAIN."—A mystery play.—Several unique specimens of highly ornamented porcelain are shown in series. In each case the various pieces of ware are in reality formed of living people. After a short time has been allowed for admiration of each article, it disintegrates into the individual models, who pose in various figures and dances.

In the following pictures are seen a powder box, a clock, candle sticks, a loving cup and a vase, all of wonderfully ornate design, beautifully colored. A very unique piece of work and artistically planned.

"A GENEROUS EMPEROR."—Dramatic incident in the life of Napoleon Bonaparte. The guard at his headquarters has fallen asleep with a letter in his hands written to his mother in which he tells her he is sending her all his money and regrets that she is in need. The Emperor discovers the guard asleep at his post; reads the letter and leaves a large sum of money with it. The young guard awakes to find the money and while he wonders whence it came the Emperor returns, forgives his breach of discipline, adds his compliments to the letter and advises the mother that her son will henceforth be captain of the guard.

"THE HORSE AND THE HAYSTACK."—A trick comedy in which Mr. Brown and his family go for a day's outing in a pony cart. While they are in bathing the pony, which has been tied to a haystack, proceeds to get outside of it. As the stack grows smaller the pony grows larger, so that, when the Brown family return they have a large horse instead of a small pony. The horse proceeds home in his own way and leads them into many exciting experiences, finally breaking away and compelling the Browns to drag the cart home. Lots of fun in this picture.

"GREAT EVENT AT PODUNK."—A comedy in a country village in which there is to take place the unveiling of a statue. As the ceremonies are about to commence, two sightseers arrive and are temporarily transfixed in their tracks by a current of electricity which has got loose. A policeman touches them with his stick and helplessly joins the group which is now the center of attraction for the assembled crowd. The orator arrives just as the electrified group is released and the crowd turns suddenly toward the statue and in the turmoil that follows it is overturned and ruined.

PATHÉ FRÈRES.

"DANCES OF VARIOUS COUNTRIES."—Every country in the world, whether civilized or savage, has the distinction of being identified by their own particular form of dancing. A great amount of trouble and skill has been put forth in securing the different portions of this unique picture and bring-



ing together in one film the scenes and dances of various people from all parts of the globe. It is a picture well worth seeing, not alone for its merits as an entertaining subject, but for the educational advantages which can be gained.

"THE HAT JUGGLER."—This picture is a reproduction of a clever vaudeville act, and the numerous astonishing tricks are perfectly legitimate inasmuch as the ingenuity of trick photography is in no way an aid to the clever juggler who performs some wonderful tricks in full view of the audience.

"THE ETERNAL ROMANCE."—A pretty maiden is seen picking wild flowers in the woods, when she is approached by a dashing Hussar, who stops to talk with her and impress upon the young girl's mind the fact that he is desperately in love with her. The youth when leaving accepts a little wild flower from the happy maiden's hand as a token of her love, and as he rides away he promises his lady love that he will call soon to ask her father's consent to their marriage. But the father is greatly angered that the young man should make love to his daughter without first having his consent, and sternly forbids the match, sending the lover away and locking the girl in a room. They attempt to elope but are caught and the girl is again imprisoned. The next scene is thirty years later. Both man and maid have married others and their children—a boy and a girl—have fallen in love with each other. The girl's mother refuses to let her marry the son of her former sweetheart, and the boy enlists the sympathy of his father who reminds the mother of the said disappointment of their youthful days and causes her to relent and consent to the marriage.

"TENNESSEE GUARDS."—This interesting picture shows a small guard of colored soldiers being put through a drill, and the fine showing that they make is indeed commendable. One feature of their maneuvers is the clever way they scale a high wall.

"BILLPOSTER'S TRIALS."—A Pathe "trick" picture in which the figures on the posters put up by the industrious billposter suddenly come to life and step out and give him a beating. Disheartened,



the billposter starts down the street only to be set upon by small boys, who evade him when chased. Next he runs into two policemen and slaps their faces with the paste brush and is arrested, much to the enjoyment of the small boys.

"MANUFACTURING BAMBOO HATS."—This great industry which is carried on in India, making it one of the leading enterprises of that country, is extremely interesting to note through the medium of the motion picture. We see the bamboo growing in prodigious quantities, and when it reaches a certain height, it is cut down by the natives, who sort and carry it to the plant where it is dried. Next we see the stripping, and preparing for the manufacturing of the hats, which resemble our Panamas in many respects. When the hats are finished they are all spread out in the sun to dry, and it is an interesting sight indeed to see a large field entirely covered with them. They are gathered up in large bundles and prepared for shipping to foreign ports.

"THE PROFESSOR'S DILEMMA."—An amusing picture comedy which depicts the troubles of a poor musician who appropriates another's dress suit to enable him to attend a society event. The owner of the dress suit suspects the professor of the theft



and surprising him in the midst of the festivities, divests him of the borrowed suit to the great consternation of the assembled guests, who flee in terror.

"THE HYPNOTIC WIFE."—The henpecked husband of a strenuous exponent of woman's rights is driven to call in his father to protect him. The



wife acquires some knowledge of hypnotism, cast a spell over the old man and has him conveyed to an asylum, thus ridding herself of his presence.

SELIG POLYSCOPE CO.

"A ROYAL OUTCAST."—A picture story of Arcady of mythical lore, in the time of King Francis the First, of France. The only heir to the throne is a nephew of the King, Clarence, an infant. A rascally duke seeks to get possession of Clarence to further his own fortunes and succeeds in getting an order for his arrest from the King. The parents learn of the plot and seek to defeat it. The child is spirited away so that the Duke cannot find it when he comes to make the arrest. He tortures the servant who hid the child without success.

On the next day some peasants see a boat floating down the river in which is a child crying. The man swims out to the boat and rescues the child, finding a note from its mother and some gold. They keep him as a playmate for their little girl. Seven years later, when the peasants are selling vegetables in Leydey, the capital of Arcady, they see the offer of a reward for the recovery of the child Clarence. Not wanting to give him up they hasten away, but their agitation has betrayed them to a servant and pursuit is made. At the peasants' home the mother and child are re-united and Clarence is brought home. King Francis dies, the Duke is banished and Clarence becomes King of Arcady. This is a delightful picture story for the children.

VITAGRAPH COMPANY.

"JUDGE NOT THAT YE BE NOT JUDGED."—An illustration of the scriptural text in domestic drama. The picture opens on a breakfast table scene, where a mother pleads with her son for forgiveness for his father, who is about to return home after serving time in a prison. The son refuses to relent and departs for the factory and his daily labor. There he quarrels with the foreman through jealousy on account of the latter's attention to his sweetheart, and strikes the foreman apparently dead. The young man gives himself up to the officers, and while in jail he sees himself convicted of the crime and in convict's stripes. It turns out that



the foreman was not killed and the young man is released. He goes home to meet and welcome his father, realizing how easy it is to go wrong.

"BORROWED CLOTHES."—Gaston and Henri, two struggling artists, are invited to a banquet, but they have no proper clothes. A young man, immaculately dressed, comes to have his portrait painted. The artists plan at once to get his new suit. One is to wear it while the other paints part of the picture,



then he is to return and give it to his friend for the rest of the evening. Henri wins first chance at the suit and departs, while Gaston paints. John Hayseed, the subject, grows hungry and tired and wants his clothes. Gaston quiets him and keeps on painting. Henri has the time of his life, gets gloriously drunk and comes home with three friends. Hayseed recognizes his suit and the "rough house" commences, when the janitor finally appears and throws them all out.

"THE EVIL THAT MEN DO."—A tragic love tangle in which the villain is properly punished and the true lover wins his sweetheart. The villain of the story wants to marry Mary, but is rejected and vows



vengeance. Lover No. 1 appears; he is satisfactory to Mary's father, but Mary will not have him. Then comes lover No. 2, whom Mary likes and wants to marry. The nature of the reception causes the father to become suspicious and he orders Mary from the house. No. 2 is not as deeply in love with Mary as she is with him, and fearing that he has tired of her, she attempts to commit suicide. No. 1 appears and saves her from the river. Mary next sees No. 2 flirting with other girls in a dance hall and calls him out and begs him to marry her. He is about to cast her off when No. 1 arrives on the scene and forces No. 2 at a pistol's point to promise to marry the girl. The villain stabs No. 2, but No. 1 is charged and convicted of the crime. He is about to be executed when a Chinaman appears with evidence of the guilt of the villain, and the tables are turned. At the finish Mary marries No. 1.

A MIGHTY CHANGE.

It is not so many years ago that press and preachers joined in the cry of denunciation of the motion pictures and not altogether without reason. Before the formation of the Motion Picture Patents Company and the Board of Censors there were many subjects that were objectionable from the point of view of the moralist and the defender of good taste.

Marking the radical change since the practical regulation of the business, the Vitagraph Company of America announces the engagement of the Rev. Madison C. Peters to write and produce under his personal supervision a series of reels of biblical subjects.

Doctor Peters is a famous New York divine whose able pen finds active employment, for he preaches even more in the papers than in the pulpit. Daily editorials in the New York Evening "World" are syndicated in other publications and magazines of the better class frequently carry semi-editorial articles over his signature. Dr. Peters is a minister of the broad minded type but he would not countenance the new venture did he not believe that motion pictures of the sort planned would be a distinct influence for good.

His acceptance of the Vitagraph Company's offer stamps the modern motion picture with the cachet of churchly approval and it is safe to predict that these subjects, the first of which will deal with the life of Moses, will gain international renown. There is no volume presenting such tense tragedies as are contained in the Bible and with the aid of his vast library of religious literature it is certain that the pictures produced under such able direction will attract to the motion picture theatres an entirely new class of patrons.

It is a step in advance that marks the commencement of a new era and the Vitagraph Company in particular and all interested in motion photography in general are to be congratulated upon the development.

MORE SELIG PICTURES.

The Selig Polyscope Company announces that it will issue two reels each week beginning August 30. The release days will be Monday and Thursday. Guess the trade will be able to stand a few more good pictures.

WILL HANDLE SONG SLIDES.

The Western Film Exchange of St. Louis, Mo., and Joplin, Mo., and Milwaukee, Wis., announces that it has organized the "Western Song Slide Service," which will handle all the late song and slide "hits" as fast as they are released.

A COUNTY TAX IN ARKANSAS.

A note from Little Rock, Ark., says that the law of that county provides that all motion picture shows shall pay a license of $10 per month, and that the County Clerk has recently been busy figuring up what was coming with a view to making collections. Guess the picture shows have not been overlooked to any great extent.

FIREPROOF STRUCTURES ORDERED.

At Atlantic City, N. J., a new building code is about to be adopted compelling proprietors of frame buildings in which picture shows are installed to change the construction to brick, and making it unlawful to install a picture theatre in a frame building after October 1, 1911. This is considered to be ample time for the changes to be made.

CAMERAPHONE SCHEDULES.

The referee in the bankruptcy procedings of the Cameraphone Company of 573 11th avenue has filed his schedules which show liabilities of $58,229.57, with assets of $42,193.46. Included in the latter are stock worth more than $3,655; machinery more than $4,319, and debts due on open account, $29,854.81. Of the liabilities claims aggregating $57,341 are unsecured. The principal creditors are Robert H. Davis, trustee, No. 500 Fifth avenue; McCormick Brothers, No. 71 Broadway; and Samuel Emert, No. 50 Fifth avenue, loans amounting to $10,000; McCormack, Davis & Filer, No. 71 Broadway, loans of $6,000; the Commercial Trust Company, 1451 Broadway, loans of $5,000 and Clarence E. Jones (address not given), $20,000 in loans.

FILMS OF THE WEEK

REVIEWED BY CHICOT

THE NOTABLE FILM OF THE WEEK.

Pathe Freres Make a Splendid Presentation of a Story by Balzac with a Cast of Celebrities.

It may be debated whether the notable film for the week ending Thursday is The Wild Ass' Skin or An Heroic Father. The latter is a splendid piece of color work but is spoiled in a sense by the improbability of the story. The Wild Ass' Skin is not colored but the production is of a high standard. Like the colored film it is put forward by Pathe, forming their release for August 14, running 981 feet.

It follows the story by Honore de Balzac which narrates the adventures of Raphael de Valentine, a poet who loves the Countess Theodora. She is the belle of Paris and scorns the attention of the humble poet, regarding his devotion as an impertinence. Made mad by love, he declares his passion in a letter which he presents to her at the shop of an antiquarian whither she has gone to purchase some prints. She scornfully tears up the note in which he declares that he will not live without her and leaves the shop without a word for him.

Valentine is about to carry out his threat when he is checked by the antiquarian who shows him the tanned skin of a wild ass on which is written the promise that the possessor has but to wish for whatever he desires to obtain fulfilment. It adds that with each wish the skin will shrink and as the skin grows smaller so will grow shorter the span of life of the one making the wish.

Valentine purchases the skin and takes it to his home. He makes a wish and in answer a flunkey appears with an invitation to a ball at the Countesse's that evening. Valentine attends but he has wished only for her presence and she receives with disdain his compliments. Believing that it is his poverty she scorns, he wishes for riches and in a game of cards he wins a vast sum which he lays at her feet. This deepens her disgust but a third wish brings him her love and she turns back to embrace him just as she is about to leave the room to emphasize her anger. The intervention of a jealous rival who seeks to provoke a duel, results in his death as the answer to a wish and the scene closes with Valentine triumphant.

But in the fires of his passion he is prodigal of his wishes. The skin is woefully shrunken and Valentine had become a prematurely old man. He reveals the secret of the skin and is persuaded to throw it out of the window but the Antiquarian is passing and he returns the skin. It is thrown into the fire but this is a fatal move for the life of the possessor is bound to the skin and as it shrivels and takes fire the poet falls dead, the vision of the Antiquarian, who typifies Mephisto, appearing in the smoke of the smouldering skin.

With the aid of the reproduction of the legend on the skin the story may be followed as plainly as though in print and the leading characters are admirably played by members of various companies attached to the Parisian theatres. It is an experiment which might not succeed here but in France pantomime forms a part of the training of every actor and the playing of these parts is marked by distinction and authority. The player of Valentine is notably good but all contribute almost equally to the result. The staging might have been better, for the ball room scene fairly smells of paint instead of suggesting reality. The other interiors are better and there is a pretty natural garden scene with a number of extra people to give life to the place.

It is to be regretted that the Pathe Freres do not give us more of these subjects and fewer trick and transformation pictures. The picture is interesting to the mere pleasure seeker and the student of acting alike and could be viewed with profit by the members of the various stock companies.

—

"THE PRICE OF A SOUL."—(Edison. Released August 13. Length, 558 feet.)—Taken from Victor Hugo's Les Miserables, the inspiration probably came from The Bishop's Candlesticks, a dramatization of the same incident which served as James K. Hackett's vaudeville vehicle last spring. Jean Valjean, a convict, whose passport shows him to have served nineteen years in the galleys, has his hand against all men. Refused shelter at the inns of a small town, he turns to the church and the Bishop makes him welcome, providing him with a seat at his own table and sharing with him his bedroom. Valjean leaves in the night, taking with him the silverware and is arrested by the police and taken before the Bishop. The kindly old man denies that a theft has been committed, declaring that the tableware to be his gift, and adding his silver candlesticks to the offering. The unlooked for magnanimity touches the heart of the convict who falls at the feet of the old man, his head bowed in prayer. Two unconceiving interiors spoil the illusion, but the play is acted with appreciative spirit by the principals though the action is hurried at times, losing full dramatic value. The story, however, is clearly told and gains appreciation.

—

"FURNISHED ROOM TO LET." (Edison. Released August 13. Length, 424 feet.)—A farcical skit having to do with the enterprise of two young men, who, on the departure for the country of the parents of one proceed to let all the rooms of the house to transient lodgers. They have singularly good luck for the house is soon full, but trouble starts when the husband of one of the lodgers discovers another man making love to his wife. The e is a free fight indulged in by the oddly assorted lodgers and the owners of the home arrive upon the scene just as a policeman appears to stop the fight. They have found that the time table has been changed and have returned home to spend the interval. The father tips the policeman to let the matter drop, the lodgers are ejected and the chum slips out, leaving his friend to face the music alone. The subject fulfills its purpose of gaining laughs though the story is spun out by a succession of new arrivals who go through much the same business. There is a laugh as each fresh victim is made to pay in advance and the fight is lively enough to suit the most exacting. It makes a good comedy film without in any way being notable.

—

"OUT OF WORK." (Kalem. Released August 13. Length, 807 feet.)—A rural setting with vice undone and virtue rewarded with the hand of a decidedly pretty young girl. The hero appears in trampish guise in the barnyard of a prosperous farmer. He seeks employment but his request is regarded as the familiar device of the tattered wayfarer to gain sympathy, and he is turned away, but when, in the next scene, he rescues the daughter of the farmer by stopping a runaway, the reward he asks is a chance to earn his living and this time he is given employment. A young man from the city affects to distain him and refuses to shake hands in the general congratulations. Later his dislike takes a more practical turn, for he robs a drunken driver and seeks to denounce the hero as a criminal. The appearance upon the scene of the small son of the farmer, who was an eye witness to the robbery, puts the responsibility where it belongs and as the city man is led away the girl tells her father of her love for the hero and the match is approved. The scenes have been selected with care for the artistic values of the settings and present a series of pleasant landscapes and home surroundings. A bright youngster carries the burden of the comedy cleverly and the acting is for the greater part natural and unforced. The villain's determination to commit the robbery is arrived at too suddenly and the robbery itself is a trifle unconvincing, but the average is good, and most of the scenes end with a well-grouped tableau. The story is plainly told with the exception mentioned with spirited movement and direct advancement.

—

"THE GIFT OF YOUTH." (Vitagraph. Released August 14. Length, 535 feet.)—A dainty story told through the medium of a series of delightful pictures. Abdallah and his wife, Zorah, bemoaning their infirmities of their old age, appeal to Allah for their lost youth. The Genius of Youth appears to them and restores them their youth, but now the attractive Zorah wins the admiration of a prince to whom she gives a drink of water from a well and who repays the gift with a ring and a kiss. Wounded by Abdallah's unwarranted suspicion she lends a willing ear to the prince's honeyed words when he returns to press his suit and Abdallah, discovering the liason, is about to strike down the prince with his axe when his hand is stayed by the Genius of Youth who again grants their prayer, this time for old age, and the venerable couple once more united and now contented with their lot, retreat to the ingle nook to live in fancy the days of their real youth. A charming landscape surrounds the home of the woodcutter and a pretty woodland picture adds to the scenic value. The photographic work is much above the average. Zorah's delight at the rich gifts of the prince is scarcely naive enough and the elderly Abdallah suffers from stage rather than natural senility, but minor details may be excused in the high average of excellence.

—

"THE OBDURATE FATHER." (Vitagraph. Released August 14. Length, 409 feet.)—Charged with the delivery of important financial papers, the son of a broker is hurrying to execute his commission when he collides with a young woman, who is thrown to the pavement. Forgetful of his trust, he leaves the suit case containing the papers unguarded on the pavement, while he escorts the victim into a drug store. The case is stolen by a young tough and the son, unwilling to face his father with a confession of carelessness, reports his loss to the police and goes to a hotel to await developments. He and the girl have exchanged cards and he finds some consolation in visiting her, winning her consent to their marriage. He writes to his father that he has lost the papers but found him a daughter, but not being in love with the girl himself, the father not unnaturally regards this as slight recompense for his loss and when the young couple come to be forgiven there are developments quite the reverse of the expected "Bless you, my children." They are turned from the house, but the fortunate recovery of the papers mollifies the old man's anger and the picture closes with the quartet, now united, leaving the humble home that the young couple have made for themselves. The staging does not show the customary care for detail that usually marks the Vitagraph film. In the police station the desk man sits at a tiny table, apparently the only furnishing of the room, and he turns over the valuable contents of the suit case without either identification or receipt. The father is too gymnastic in his rage and much of the action is not convincing.

—

"WHY SHE DIDN'T MARRY." (Gaumont. Released August 14. Length, 234 feet.)—A colored film showing a rather matronly appearing old maid who sleeps and dreams of her youthful conquests. She sees herself discarding an elderly marquis for a young officer, whose place is taken by a poet who sings her praises. A youth with merely his good looks to commend him is the final victim of the coquette, who receives cupid into her arms to wake and discover that she is hugging her pet poodle who has jumped into her ample lap. A sketchy bit that has rapidity of action to commend it. The quick succession of suitors is pleasant comedy and the pictorial value is not small. Extravagance of action is a minor fault.

—

"PEDDLING SHOES." (Gaumont. Released August 14. Length, 287 feet.)—A comedy subject with abundant laughs and some novelty of story. An itinerant shoe salesman enters a cafe and purchases a drink. He seeks to sell the proprietor a pair of shoes, but does not seem to be able to suit the captious client until the mystery is explained by some of the cafe loungers who elevate the proprietor to the counter when it is seen that his legs have been amputated and that he propels himself about in a small cart. The climax is unexpected and effective. There is plenty of good by-play and rapid action, shoes being scattered all over the place by the energetic salesman and the amused patrons. Brevity is another of its merits.

—

"THE FOXY FARMER." (Gaumont.—Released August 14. Length, 397 feet.)—The story deals with the octroi of Paris, a subject unfamiliar to American audiences. All the approaches to Paris are guarded and a toll collected on all produce. A farmer desirous of avoiding tax on a pig he wishes to sell, places his dog in a bag and approached the octroi, seeking to convey the impression that he is endeavoring to escape inspection. The customs officer laughs at the statement that there is a dog in the bag and demands a sight of the contents. The dog sets out for home and with much grumbling the farmer sets out to catch him. Arrived at the octroi a second time, he is allowed to pass with an apology for the earlier mishap when he explains that the dog ran all the way home. He is about to pass on when the pig, which this time replaces the dog, makes his escape. The police are set on the track of the smuggler and a chase ensues with several trick effects. Pursuer and pursued leap through barred gates, over wide streams and at last pull their victim out of a tree into which he has leaped. He is made to pay his tax and departs amid the jeers of the officers. The trick work is effectively done and the comedy is strongly emphasized.

—

"WITH HER CARD."—(Biograph. Released August 16. Length 1000 feet.) Adele Aletta, a comic opera divinity, numbers among her suitors Randolph Churchill and Harry Larkin, both of them in the brokerage business. Churchill is the favored one but he is blind to his advantage and is even impolite enough to yawn in her presence. He becomes engaged to an heiress and tells Adele so in a note so curt that she becomes vengeful and promises to wed Larkin if he accomplishes Churchill's ruin. Larkin buys up Churchill's pet stock and when the latter cannot make delivery and is about to shoot himself Adele persuades Larkin to return the certificates to him with her card. The society girl has broken the engagement on hearing of his ruin and Churchill comes to renew his suit with Adele. Larkin gives her up to him, but the incident has taught Adele the values of the two men and she finds that it is Larkin that she loves. The clever leading woman of the Biograph stock company, takes the honors with a capital characterization of Adele. Larkin is hale and hearty as well as natural and Churchill does sufficiently well though inclined to over or underplay. The best scene is in Larkin's office though this scene should have been placed in the private office and not in the general room. Here Adele helps behind a screen when Churchill comes to plead for mercy with whom to make deliveries and hides from the audience in-

stead of Churchill. She should have been in sight of the spectator. In the desertion of the fiance she should have made her action more definite by the return of the engagement ring—probably the bankrupt would have appreciated it, too—and the two scenes in Churchill's office were too similar in the details of the action. These are small things as compared with the value of the narrative, but they make for good effect. Save for the scenes in Churchill's office the action is rapid and for the greater part convincing and the subject forms a strong dramatic offering.

—

"HOW BROWN GOT MARRIED." (Lubin. Released August 16. Length 680 feet.) Rich in comedy and action, this subject should attract attention. Brown's wedding day draws near and the fellows at the club decide to have some fun with him. On the evening before the ceremony he drops around to say goodbye and to his surprise and horror they treat him as one already dead. Hats with mourning bands of flowing crape and black bordered handkerchiefs emphasize their woes as they file past to take a last look at the familiar face and then leave the room. But that is merely the foretaste. On the afternoon of his wedding day they kidnap him, dress him in a Buster Brown suit and then, after telephoning the police, depart for the wedding with joyous hearts and innocent faces. The police release Brown and there is the inevitable chase which ends in the parlor where the ceremony is to be performed. Brown explains his predicament, forgives the jokers and the minister takes his place. In the opening scene between Brown and the bride's family the relations are too coldly formal but after that the action is lively enough to atone for these few dull moments and a careful presentation enhances the value of the action and the comedy idea. It is full of real laughs.

—

"THE HUNGRY ACTOR."—(Lubin. Released August 16. Length 235 feet.) An actor out of an engagement comes upon some biscuit set out to cool. The biscuit being too tough he tries a pie and finds it an excellent substitute for rubber. He goes disappointedly upon his way, pausing to look longingly into the window of a bakery. A short distance further along he spies a sign "Men Wanted" where a builder is at work. Taking the sign he places it in front of the bakery. The proprietor declares that he has not advertised for men when the actor applies for a job and goes out to look at the sign. This is the actor's opportunity, and he makes the most of it while the baker and the builder have a row on the sidewalk over the stolen sign. Returning to the shop the baker kicks the actor out and a policeman arrests him for assault, letting the real offender go free. The speed with which the bit is worked adds much to the comedy value. A better finish would have been the reentry of the actor into the bakery where he might conclude his meal undisturbed by the proprietor.

—

"AN HEROIC FATHER."—(Pathe. Released August 16. Length 672 feet.) One of the best examples of film coloring ever offered. The story tells of the kidnapping of the son of wealthy parents and the demand for a ransom. The father meets the gypsies but arrived at their rendezvous, he snatches a pistol from a table, discharges it in the face of the captain of the gang and makes off with the boy. There is a hard riding chase, a hunter coming to the aid of the parent and the child is safely returned to his home. A dozen beautiful landscapes are shown as a part of the setting and in these, in particular, the coloring is unusually good. Without the story the scenic value would carry the subject, but there is plenty of action as well, though the probabilities are sadly strained. Though the robbers are armed and are firing at short range, not one of them could win a cigar in a Coney Island shooting gallery and the pursuit, for this reason, lacks realism. A leisurely departure from the camp is another fault but the picture stands a notable one because of the coloring.

—

"A COLD DIP IN MOSCOW."—(Pathe. Released August 16. Length 246 feet.) A frappe subject in pleasant contrast to the weather. The scene opens with the ice cutters at work taking from the river cakes a foot thick. A sleigh drives up and the occupant, after a lot of unnecessary conversation, strips and dives into the icy water. He wears only bathing trunks and there is no question as to the genuineness of the scene, but he poses for the camera with a smile and seems to enjoy his unusual bath. The disrobing is carried too far before the film is cut. The gentleman's underwear is neither interesting nor picturesque but the subject is novel and effective in spite of delay.

—

"LIBERTY FOR AN HOUR."—(Vitagraph. Released August 17. Length 355 feet.)—The subject combines sentiment with some good view making and the effective use of children. A convict escapes over the prison wall while the keepers have their backs turned for an instant, a ladder used in some masonry work being the means of exit. He is discovered and pursuit is immediate, but he manages to elude the keepers for a time. Three little girls, gathering flowers in the fields, separate and one of them encounters the convict with whom she shares her bunch of daisies. She falls from a rude raft, in crossing a stream, and unmindful of the danger of discovery the convict leaps to her rescue. He is met on the bank by the keepers and returned to his cell where the flowers, preserved inside his coat, serve to remind him of his brief moment of liberty. There is yet to be produced a play dealing with convicts in which the pursuing keepers act like real men and carry rifles instead of revolvers, but the chase here is fairly well handled and the convict acts as though he really meant to make a getaway. The child heroine carries her part like a veteran and wins the honors. The landscapes are well planned and the photographic work excellent.

—

"THE JUDGE'S WHISKERS."—(Vitagraph. Released August 17. Length 591 feet.)—One of the comedy subjects that really is funny though an old idea given a new twist. The merit lies in the handling rather than in the theme, but producer and players have combined to give marked value to the film. A jurist whose whiskers are his pride, visits his barber for a shave, a bit of the chin being left exposed in the ground plan of the whiskers. The boss barber is called away and an assistant is pressed into service. The Judge falls asleep and when he wakes he finds his face bare to the point of nudity. That is bad enough, but merely the beginning of his troubles. His wife has been annoyed on the street by a double of the shaven dispenser of justice and when the poor Judge goes home he is driven from the house by the energetic maid. His persistent efforts to enter and explain the situation alarm the wife who goes to her parents' home, taking the maid with her. The Judge follows but is driven from the door step by the father armed with a shot gun. No explanations are permitted and things look pretty black when an advertisement for a hair grower attracts the Judge's attention. He makes one application and overnight his whiskers grow out again when he is once more able to prove his identity. A capital pantomimist plays the barber's assistant and puts much comedy into this scene but the best view is that in which the Judge's whiskers are seen to grow, trick work being most effectively employed to produce the laughable effect. This scene alone would carry the picture but there are many lively incidents to add to the effect.

—

"THE LITTLE DRUMMER OF 1792."—(Gaumont, Released August 17. Length 497 feet.)—An excellent production of the time of the Franco-Prussian war. The inhabitants of a small town are roused by the call to arms and most of the able bodied men enlist. One patriot is too old and is turned away but when his young son volunteers as drummer the old man feels that the youngster will serve for the family and gladly gives his consent to the enlistment of the lad. The boy serves with credit and at last is entrusted with a dispatch for another detachment of the army during a battle. He sets forth accompanied by his faithful dog but both fall victims to Prussian bullets. They are buried with military honors in the same grave. The subject is a series of well planned pictures employing a large number of persons to better effect than is usually the case when extra people are used. The action is direct and spirited, the story grips the interest and holds it well. The scenes are all quaint exteriors or well chosen landscapes and in the matter of photography the operator has kept pace with the players in the production of a clean cut film.

—

"THE COBBLER AND THE MILLIONAIRE."—(Gaumont. Released August 17. Length 427.)—An amusing illustration of the inconvenience of a sudden change of estate. A cobbler annoys his millionaire neighbor with the constant tapping of his hammer and the man of millions offers the workman a bag of gold on condition that he does no more labor. The cobbler is delighted with the proposition, but both he and his wife live in dread of theft and the money is returned to the donor while the cobbler goes back to his bench contented with his lot. It is rather odd to American ideas that a cobbler and a millionaire should be tenants of the same house but the idea is reasonable enough in Paris where the scene is laid. Considerable comedy is obtained in the handling of the story and the action is even and intelligent. Together with the drummer subject this makes a capital reel.

—

"A SIMPLE HOME DINNER."—(Edison. Released August 17. Length 220 feet.)—An extravagant farce built for laughing purposes and without regard to the probabilities. As a laugh getter it is decidedly successful. The Newlyweds hire an apartment ready furnished and the little bride determines to get the first dinner in their new home. She lets hubby plan the menu and he lays cut a dinner that would tax the skill of a chef. He goes out to shop and she starts to cook. Rice is the first dish and this, during the course of developments, overflows the place for she does not know how greatly it increases in bulk in cooking. The husband returns with a load of groceries and much more comes by way of the dumb waiter. They manage to make a terrible mess of the kitchen but when the lobster begins to stroll about the floor Mrs. Newlywed abandons the attempt and presently they are seen to enter a restaurant. The troubles of the amateur housewife always seem to score a comedy hit and this is well developed along those lines.

"FAR FROM THE MADDENING CROWD."—(Edison. Released August 17. Length 780 feet.)—A timely vacation topic. A fat man, suffering from the heat, is lured by a lying advertisement to Hillcrest where all the comforts of home are promised with many additional attractions. He is met at the station by a ramshackle buckboard which breaks down on the way to the farm. The place itself is mean and uncomfortable and his attic room is an annex to the heated hereafter. Taking to the fields, he is pursued by old maids and mischievous girls who dump him out of a hammock and later tip him into the water. At last he decides to make his escape and returns home to discover his valet smoking his best cigars and drinking bottled beer in the breeze of an electric fan. He is so well content to be at home and comfortable again that he does not scold the servant and registers a vow to stick closely to home. The fall from the buckboard is one of the most amusing and convincing comedy falls shown in many a day and not for an instant does the hero get out of his character. When he starts to swing and the limb of the tree breaks his landing is a real jolt and there is little appearance of faking in the other falls and mishaps. It is about fifteen minutes of fast and furious fun with a fresh laugh at each change in scene.

—

"WONDERS OF NATURE."—(Essanay. Released August 18. Length 1000 feet.)—"Twenty Minutes with the Waterfalls" might better be the caption of this film which is almost perfect from a photographic point of view but tiresomes in the extreme because of the sameness. Perrine Cascade, in Southern Idaho is the first view and this is shown, top, bottom and in the middle, the location being such that a distance view probably could not be had. There follow Great Snowbank Spring, Thousand Springs, Twin Falls and Shoshone Falls, all wonderful manifestations but too much alike to be shown on the same reel. To fill in the time the various views are repeated from several viewpoints until the point of boredom is almost reached. As the filler for a short subject film any one of these sections would serve admirably for all, as has been said, are splendid photographs. It is when they are massed that they become tiresome. Some effort is made to liven the subjects by the introduction of human figures but it would require a regiment to humanize these remarkable products of nature's forces. It is evident that the operator taking these pictures was at once an artist and an acrobat. The composition is capital and some of the stations for the camera must have been insecure in the extreme. Two of the pictures are as impressive as Niagara, though the volume of water is not so great, and isolated would have created a sensation.

—

"THE STRIKERS."—(Urban. Released August 18. Length 567 feet.)—A melodrama dealing with labor troubles instigated by a paid agitator who not only gets the men to strike, but wins the foreman's sweetheart from him. Told in a series of odd exteriors with but a single scenic interior, the photographic appeal is pronounced. The foreman of a construction gang is seen leaving an inn for his work. The men are building a wall along an exposed road and apparently are contented. The agitator makes his appearance and soon inflames them to a sense of fancied wrongs, they make a demand upon their employer and his refusal to yield to their terms results in a strike of all save the foreman who remains loyal to his patron. His sweetheart is carried away by the fervid oratory of the trouble maker. She leads the mob and transfers her affection to the agitator but the foreman intervenes and challenges the strike maker to a duel with pick axes. Not unnaturally the agitator declines to participate in an affair of honor with these formidable weapons and his cowardice wins the day—and the sweetheart—for the foreman. While the subject of labor troubles is a delicate one to handle in a picture, it is not probable that offense will be taken because the agitator stands in so poor a light. A fair average of acting is maintained and the entire subject is creditable.

—

"BUILDING BARRELS."—(Urban. Released August 18. Length 400 feet.)—An industrial subject new to most persons who see the process of making huge casks by hand. The title is a trifle misleading in the translation since it is the big casks which are in process of manufacture. Every stage of the process is shown, the planks being shaped, measured, partly set up, steamed and then drawn into shape by screws and ropes. The process is so clearly shown that a child may follow the operations without explanation, one of the points of excellence in most of the Urban industrials.

—

"ELASTIC TRANSFORMATION."—(Pathe. Released August 18. Length 295 feet.)—A trick film colored bearing many of the Pathe hall marks. For the greater part the picture is a repetition of the central idea. A young man appears upon the stage and presents a box. Presently there are five others all on top of each other, then they collapse into the original box. Next they appear side by side across the stage and again are condensed into a single box. From this the magician takes a carafe and goblet. In a moment there are six of each and these fill with colored liquids. Six girl dancers next repeat the routine then six male dancers, six girls, six men, the girls again and at last men and girls

together grouped about the magician. They seat themselves on the floor of the stage and move about in a serpentine line, this trick being well worked and interesting. It is the only vital point in the film, however, the rest lacking the contrast of variety.

—

"TWO LOVERS AND A COQUETTE."—(Pathe. Released August 14. Length 567 feet.)—A spirited farce in which plenty of action is hard though the idea is not strongly original. A lover receives a note warning him that his fiance is not content with his devotion. There is "another" and to an excitable Frenchman another is as bad as a whole crowd. Armed with a large and business-like revolver he sets out to sift the matter. The other suitor arrives at the girl's house just ahead of the jealous one and the maid, seeing the second gives warning to her mistress. The visitor is hustled into another room but in his terror forgets his cane. The jealous man finds this and insists upon the production of the owner. He starts a search and finds in another room a hat the fugitive has dropped. There is an indoor chase through several rooms and at last the early arrived hides himself in a box, leaving his shoes in the center of the floor. The victim of jealousy carries off cane, shoes and hat as trophies and the other man is released and sent on his way without covering for either extremity. A floor polisher arrives and removes his shoes to wear the polishing pads while at his work. He also leaves his cane and hat and these the maid appropriates, suggesting to her mistress that she charge their loss to the human tornado. This is done when the lover returns and a bank note of generous figures is given the polisher to whom the maid returns the stolen articles while the lover, in a passion of regret, pleads for pardon at the feet of the adored one. Played slowly the picture probably would be tiresome but done at top speed there are plenty of laughs and the interest is held.

—

"HIS WIFE'S VISITOR. (Biograph. Released August 19. Length, 526 feet.)—It is only a week since Harry and Bessie eloped, but probably a greater period of time is supposed to have elapsed, for they are having their first quarrel. Harry has been staying home nights but he now is coaxed out to the club to play poker, and as luck is with him, he prolongs his stay and arrives home with a small but interesting "load." Bessie, after crying her pretty eyes out, has become vengeful and plans a surprise for Harry, placing two chairs beside the table with half emptied glasses and a half smoked cigar in the ash tray. Circumstantial evidence is convincing and when Harry finds her door locked he is desperate. Finally she admits him and denies the allegations in the face of what appears to be positive proof of her guilt. The production of a baby's undergarment upon which she had been working completes Harry's remorse and the scene closes with the familiar "never again." The story is not new, but these clever players make it seem real, the little wife, in particular, winning her usual honors with her expressive pantomime. Her diction is so precise that the sound may frequently be gathered from the formation of the letters and a finely expressive face strengthens her hit. The man is almost as good a pantomimist and their joint appearance in these pictures is welcome. There is considerable comedy of situation which appeals to the average audience.

—

"MRS. JONES' LOVER." (Biograph. Released August 19. Length, 467 feet.)—One of the Jones series and capital comedy though lacking in originality. The Jones maid breaks a vase and calls in an itinerant tinker to mend it. He repairs the damage and forgets to take his hat when he leaves. Meantime Mrs. Jones has visitors and one of them gives her the bouquet she has been carrying. It excites Jones' suspicions and he demands the name of the donor, but to tease him Mrs. Jones refuses to tell and permits him to draw his own inferences. He works himself up into a fine frenzy of rage and boils over when, in another room, he finds the hat of her supposed lover. Armed with this fresh proof of her perfidy, he confronts her again and threatens her with a sword which he brandishes to fiercely that she takes refuge beneath a rocking chair. Meeting the tinker Jones will listen to no explanation and it is some time before the maid is able to induce him to hear her story of the mishap. Jones is penitent enough now and his wife forgives him, but the kiss of reconciliation is interrupted by the tinker's demand for his headgear. The tinker is the star of the picture, his stolid bearing providing admirable contrast to Jones' excitement. There are some delicious comedy bits for which the actor rather than the producer is to be credited, and the scene moves smartly, illogically to a laughing climax. It is strong in laughs when once underway, much of the action being forcedly farcical.

—

"MEASURE FOR MEASURE." (Lubin. Released August 19. Length, 965 feet.)—The wildest and most improbable melodrama is presented under a title used by Shakespeare. What relation the title has to the tale is as uncertain as some of the other things in the story. Jules, a young inventor, has a submarine mine which he is going to offer to the Navy Department. His chum steals the plans from his desk and gives Jules knockout drops in the glass of milk that is the extent of Jules' dissipation. He puts him to bed and to make a thorough job of his villainy goes to the home of Jules' sweetheart and tells her that Jules is too drunk to come. Recovering from the effects of the drops Jules staggers off to his sweetheart's home, but he is thrown out by an indignant father and the chum loads him onto a hack to take him home. Instead, he takes Jules to a thieves' den, where he is kept in durance while the chum negotiates the sale of the mine to the ambassador of some unnamed country. One detail is lacking and the foolish ambassador offers $20,000 for it. The chum takes the model mine to the den and gives Jules his choice between explaining its details or being killed. Jules pretends to explain to gain possession of the mine which he throws at the thieves just as the police, who have been working on his disappearance, burst into the house with the sweetheart's father, to whom he has gotten a note by suborning one of the thieves. The last scene shows the hospital with Jules doing very nicely, thank you, and the girl throws herself into his arms. Not a single note of sincerity is sounded in this presentation. Just why a mine, a simple and not at all important piece of mechanism, should be regarded as so vital is not understandable, and why the chum, himself a mechanic, cannot understand the model without bringing it to Jules is another mystery. How a mechanic, working at the bench can be associated with thieves is a third puzzle and no medical authority can explain the knockout drops that were administered since none of the familiar symptoms are exhibited. The ambassador is shown in full court dress with more medals than a seaside bandmaster, and this in the afternoon. What the author and producer have not done to this subject the players accomplish, for the coachman is the only person of the entire cast who remotely acts like a human being. Someone in the Lubin factory should be brought up on the carpet and talked to severely for letting this get by.

—

"YELLOW JACKET MINE." (Selig. Released August 19. Length, 1,000 feet.)—Pure melodrama but well done as to acting and setting with a story that is not improbable and clearly told. Tom Burke has a half interest in the mine and thinks he has a whole interest in Bonito, a loose young person who is prodigal in the extreme with her kisses. She has a Mexican lover, Burke, the villain, all accounted for, and no doubt there are many others to judge from her promiscuous caresses. Apparently the villain is the favored suitor for he induced her to coax Burke to sell his share of the mine in the face of his partner's pleas. Bonito coaxes the money from him "to keep for him," and returns it to Jack Merton, who comes into possession of the money again, and the half share of the mine. When Burke asks for the money she denies that he gave it her, and when he presses the matter the Mexican lover tries to kill him, but gets a sore throat instead from Burke's throttling. Bonito intimates to the Mexican that the road to her favor is over Burke's body, and the Mexican plans an assassination, but is seen by the daughter of the old partner, who loves Burke and was loved by him before Bonito appeared upon the scene. She is returning from the spring with a bucket of water with which she douses the Mexican who takes a hurried departure. Merton casts Burke aside, when she has served his purpose and to be revenged she assumes boys' clothes and goes to the mine to aid the others in holding off Merton and the sheriff. There is a little gun play when Bonito exposes the plot and she wrenches from Merton the title deed to Burke's half interest and destroys it. The story is rapid in action, clearly told and played with spirit. The scenes are placed in picturesque country and all told the film is a remarkably well balanced production in which all work toward a common end for good.—Epes W. Sargent. (Chicot.)

PLANS OF BIG COMBINE.

The big Earle-Isman-Lubin motion picture combination, incorporated at the American Moving Picture Company, with $600,000 capital, has begun operations, though formal announcement has not been made. The men who are back of the movement are Felix Isman, George H. Earle, Jr., and S. Lubin. None of these three appears as an officer or director of the company. Isman's partner, Jules Mastbaum, is secretary and treasurer and general supervisor of all the houses.

William Gane who opened the Eleventh Street Opera House several months ago as a moving picture and vaudeville theater, will be general manager of the combine and will attend to the booking. The president and board of directors, it is believed, will be chosen from among office employes.

Mr. Lubin is not to figure in the management of the theatres, but will confine himself to the manufacture of films. Isman and Earle will act in an advisory capacity and will control the entire machinery of the combine.

It is the purpose of the company to obtain control of every five and ten-cent amusement place in the central part of Pennsylvania and eventually shut down the smaller places, so as to confine the business to the larger and best located ones.

POPULAR SONG PICTURED.

Essanay announce for release September 1 a comedy subject entitled "My Wife's Gone to the Country," which has great possibilities as can well be imagined. In this instance the subject has been worked out on rather startling lines.

Mr. Jones—right here we wish to call the attention of the Essanay managers to the fact that Biograph has been working out a series of domestic comedies in which Jones has been the principal character, and while Biograph has no copyright of the name, it is not good form to appropriate the name which they have so cleverly featured. However,



Mr. Jones; his wife goes to the country, and Jones gets busy on the merry-merry business. He digs up a chorus girl (strange what the chorus girl has to stand for), at the theatre, has a joy ride and then takes his lady friend to his flat, where he proceeds to prepare for her an elegant repast. (This surely marks Jones as a piker.)

In the meantime Mrs. Jones: When she bid Jones good-bye she let him hold her purse; man-like, he forgot to return it to her, and she soon discovers that she is penniless and starts back for the missing coin. She arrives at the flat just as Jones is preparing the lobster salad. He tries to conceal the evidences of his guilt in a closet, but Mrs. Jones digs her out—you may guess the rest.

A SUPPLY COMBINATION.

The Greater New York Film Rental Co., of 116 East 14th Street, New York, make an interesting combination offer on supplies that ought to attract attention. It's a money saver—they say 10 per cent. Worth your while to look into it.

NEW NIBLO PICTURES.

Fred. Niblo is back from Europe with a fine lot of new motion picture and stereopticon views taken during a fourteen weeks' auto tour in company with Walter Hale. Over 5,000 miles were traversed. Niblo will use these views in connection with his travelogues.

HUDSON COUNTY THEATRES OPEN SUNDAYS.

After some trouble with the Public Prosecutor regarding the giving of Sunday shows, the motion picture theatre managers of Hudson County, N. J., were all doing business on Sunday, Aug. 15, without hindrance.

TO ACT WITH NATIONAL BOARD.

The directors of the Pasadena Humane Society, of Pasadena, Cal., at a recent meeting decided to co-operate with the National Board of Censors located in New York. Rev. Leslie E. Learned and Mrs. Grinnell were appointed a committee to take up the moving picture question. They will prepare answers to a list of questions submitted by the Board of Censorship of New York City. It is stated that manufacturers of 70 per cent. of the moving picture films in this country have submitted to the consorships of this board, which has been only recently organized. This movement has been taken up in a small way here before when pictures considered objectionable were withdrawn from Pasadena theatres.

CHICAGO'S NEW BUILDING CODE.

Chicago law makers are at work on a new building code. One of the provisions has to do with motion picture theatres, which were not covered by the old code. The new code provides "that the capacity of buildings containing moving-picture apparatus is limited to 300. The structures must be of brick or stone and have incombustile walls. Incombustible screen walls must separate the inclosed parts of the stage from the auditorium, and all new shows of this kind must be in buildings which are not more than four feet above the street level. Ample provision is made for insulating the machine house."

With non-inflammable film and projecting machines that protect the film from possibility of combustion it would seem that the foregoing precautions were somewhat exaggerated.

PICTURES ELEVATE THE STAGE.

Blood and Thunder Melodrama Crowded Out—Even Vaudeville is Hard Hit.

When melodrama of the cheap blood and thunder brand was in the ascendency there was a great deal of talk about "elevating the stage," the inference being that dramatic attractions had fallen to a rather low level. But there was money in melodrama, no matter how bad it was, and the efforts of the "elevators" were not preceptible. Then came the motion picture show, and with the growing popularity of that form of entertainment the profits of melodrama began to fall off until it has been almost, if not quite entirely abandoned.

The transformation has been generally accepted to be permanent and effective. Here is what the Pittsburg "Chronicle" says regarding it:

Gone is the Melodrama—its blood is congealed and its thunder is silenced.

Gone are the hee-roines, the hee-roes and the villuns. The pa-pers have been lost and the che-ild is no longer in London. As for the fine old gentleman—requiescat in pace!

The knives have become rusty, the "guns" are in the hockshop and the buzz saw is out of commission. The tank, alas! is empty, the heroine's attic has disappeared and the boudoir of the adventuress, like her red gown, is no more.

Time is fleeting and the evolution of tastes theatrical is sudden. Maggie and Lizzie have forsaken the "drammer" for the nickelodeon.

Stop, ye theatrical magnates! Consider what a power Maggie and Lizzie and their "gentlemen friends" are in your business.

Pittsburgh during the coming season will not support a theatre devoted exclusively to melodrama—to that kind of melodrama that kills. An East End playhouse that presented gun-play attractions has taken up vaudeville and now the Bijou of exciting memory will dish up musical shows and dollar legitimate. Even the time-honored name has been changed. The stage apparently has not only been elevated—it has been hoisted, that is so far as the number of high-priced houses and the utter absence of blood and thunder is concerned.

Why is this thus? Again comes the answer—Maggie and Lizzie have turned to the moving pictures where they can see half a dozen thrillers for a nickel.

All this calls for a moment's serious reflection. There was a time when melodrama had the call in every large city. Legitimate comedies and tragedies, the farce, the burlesque and the comic opera starved to death while plays like "The Queen of the White Slaves," "Nellie, the Beautiful Cloak Model," "Why Girls Leave Home" and "Her Soul Was Bonded" packed houses nightly. Persons who could see nothing in "lovesick" comedies and who remained away from first-class theatres because of the high prices, flocked to see blood and thunder—to weep over the heroine's misery, to laugh at the slap stick comedy and hiss the villain.

These same persons scorned the fluffy attire of ballet girls and expressed their detestation of tights, but at the same time they would stand any kind of exaggerated picture of immorality in order to wait for the supposed moral at the end of the play with virtue triumphant. While they were shocked at tights and decollete gowns, they, nevertheless, gloated over the villain's patent leather boots and the heroine's tatters.

What is true of Pittsburgh in this respect is true of every city in the country. Melodrama has been on the sliding board for two years and now it has reached almost the bottom of the chute. Few bookings are being made for this class of plays anywhere and the road companies have been withdrawn. A few of the standbys like "In Old Kentucky," "The Two Orphans," "East Lynne" and plays which have a strong pastoral flavor or are of a higher order of literature, of course, like Tennyson's book, will run on forever—for a good many years to come, anyhow, and will play at intermediate prices.

While melodrama will be relegated to the theatrical woods, the nickelodeons, on the other hand, are being improved. There will be high-class houses presenting high-class pictures for high brows, if you please, and there will be places where Maggie and Lizzie can weep and hiss and shout to their heart's content.

An old-time comedian and vaudeville actor, John Patten, in an interview published in the "Item" of Lynn, Mass., thinks that the picture show has given the vaudeville house a hard wallop. "If you think that the moving picture house is not hitting straight vaudeville hard," said he, "get on the inside and see how the big vaudeville promoters try to keep the dime shows away from the vicinity of their theatre. The most of them are fighting the 10-cent show tooth and nail. It may not be affecting vaudeville now as much as it will later. Another thing the moving picture house has done is to almost absolutely kill the chances of melodramatic companies. The show that used to play to big audiences for 50 cents, 75 cents or even $1 can't make expenses now. Of course the really high class shows with the big stars in the casts are not affected at all. But it is good-night with the old-time melodrama. You can see all the melodrama you want to now thrown on a screen. You can see from two to four acts of vaudeville thrown in. The entertainment is lengthening out all the time. More vaudeville acts are being added. There isn't a great deal the matter with the proposition. The moving picture house proprietors are making money or else they couldn't afford to pay the salaries they do to vaudeville people. Look at the vaudeville actors who used to play the straight circuits year in and year out. They are on moving picture house circuits now, and they are pretty well satisfied. That speaks very well for this style of house."



W. H. Hodkinson of The Progressive Motion Picture Co., Ogden, Utah, and Mrs. Hodkinson. Photo by Wm. Wright, of the Kalem Co.



The Isis—Cozy house in Salt Lake City, owned by Trent & Wilson Co. Photo by Wm. Wright, of the Kalem Co.

IT IS JUST SO—NOT QUITE.

When the average editor needs a filler and attempts to juggle with figures, things happen. With the evident intention of saying something pleasant about motion pictures the gifted writer of the Knoxville, Tenn., Sentinel has slightly exaggerated the truth, also related some fanciful tales. We forgive him, because his heart is in the right place, but we can hardly recommend his facts, or, rather, the statements which he dignifies as facts. To be sure, Knoxville is a long way from New York, and facts, like snowballs, grow as they roll. This may account for some of the inflated figures given by the writer. We shudder to think what may happen to that story by the time it gets to the Coast, provided that other editors en route have imaginations as fertile. But here's the story:

The popularity and rapid improvement of the moving picture show, the new form of drama for the millions, is the subject of an article in Munsey's Magazine for August, by William Allen Johnson. In all probability not one person in a thousand who have been attracted by this new form of amusement knows how the moving picture was invented or appreciate the importance of the business.

The first moving picture to be perfected in the United States, according to Mr. Johnson, was used in the play of "Winchester," with Margaret May (Mayo ?) as the star. One scene in the drama represents the heroine galloping madly back to her lover bearing his reprieve. The villain intercepts her for the purpose of robbing her of the paper that is to save her lover's life. She draws a pistol and shoots him from his horse. The scene, as formerly produced, was dangerous, and a number of people were hurt. This danger made it necessary that the scene be produced by means of moving pictures. And out of this incident came the moving picture show.

The first moving picture show was given in New York six years ago. Now there are more than 800 houses in that city, devoted wholly to the business. There are more than 10,000 such houses in the United States. Some of them are ornate and costly. It is estimated that 750,000 people pay their way into these shows every day in New York. The combined length of the ribbon or film rolled off in New York in one day would more than reach from that city to Liverpool. The film exhibited daily in the United States would belt the globe.

Of course there is a film "trust." It consists of nine large establishments and its total capitalization exceeds that of the Standard Oil. There is an independent organization also, and it is almost as powerful. Both organizations have all of the work they can do, and it is predicted that in less than five years moving picture millionaires will be common.

It is not worth while to go through the processes of manufacture, to tell how the photographs are secured and the films made and to enter into details further. The point is that the moving picture show is one of the big enterprises of the time, and the general impression is that it has come to stay—that it is not a passing craze. The secret of the popularity of the moving picture show is largely a matter of opinion. Some attribute it to its cheapness, others to its newness, and yet others to something else. Mr. Johnson concludes that it is the low price that pulls hardest.

A year ago a danger loomed up from the moving picture show. Reformers in many cities organized a movement against the immoral pictures that some of the houses were showing. Recognizing the danger to their business from such a movement, both of the manufacturing organizations created a board of censors, and no picture is now sold that does not pass these boards. Many of the objectionable films were called in and destroyed.

Properly conducted, the moving picture show is a harmless amusement. It is cheap and entertaining. A whole family can see one of these shows for the price of an ordinary theater ticket. And the competition of the picture show houses has brought down the prices at vaudeville houses in New York. Doubtless the same is true in other cities.

EXCHANGES CONSOLIDATE.

Amalgamation of two rival motion picture exchanges was effected on August 6 in Portland, Ore., when a $100,000 corporation was floated, the temporary name selected being the Edison Display Company, which will later be changed to the Edison-Morton Display Company. The officers of the new concern are: S. Morton Cohn, president; Melvin G. Winstock, vice-president and general manager; A. L. Levy, treasurer; T. J. Johnson, secretary. The board of directors consist of S. M. Cohn, M. G. Winstock, W. J. Morgan, A. L. Levy and George Kleine of Chicago. H. C. Stevens will have charge of the Portland office and Mr. Morgan will be in command at Seattle, with Mr. Winstock as general manager. The combination, was brought about because of the rivalry between the Morton Film Exchange and the Edison Display Company. Each is a film distributing concern and as the two companies operate in the same territory, this resulted in a duplication of films. To place the business on a better footing and enable a more direct dealing between the distributing company and the theatre, and also to prevent duplication of films, a deal was effected for the consolidation of the Edison Display Company and the Morton Film Exchange.

INCORPORATIONS.

Union Amusement Company, to conduct a moving picture show at 97 and 99 Montgomery Street, Jersey City, N. J. Capital, $50,000, divided into 1,000 shares of the par value of $50. Incorporators, James P. Hall, Benjamin E. Farrier and F. J. Hall, who each hold ten shares of stock.

PATHÉ FRÈRES FILMS

ALL TOPNOTCHERS

The Eternal Romance

A PRETTY LITTLE LOVE STORY

COLORED

Wed., Aug. 25, 1909 **LENGTH 771 FEET**

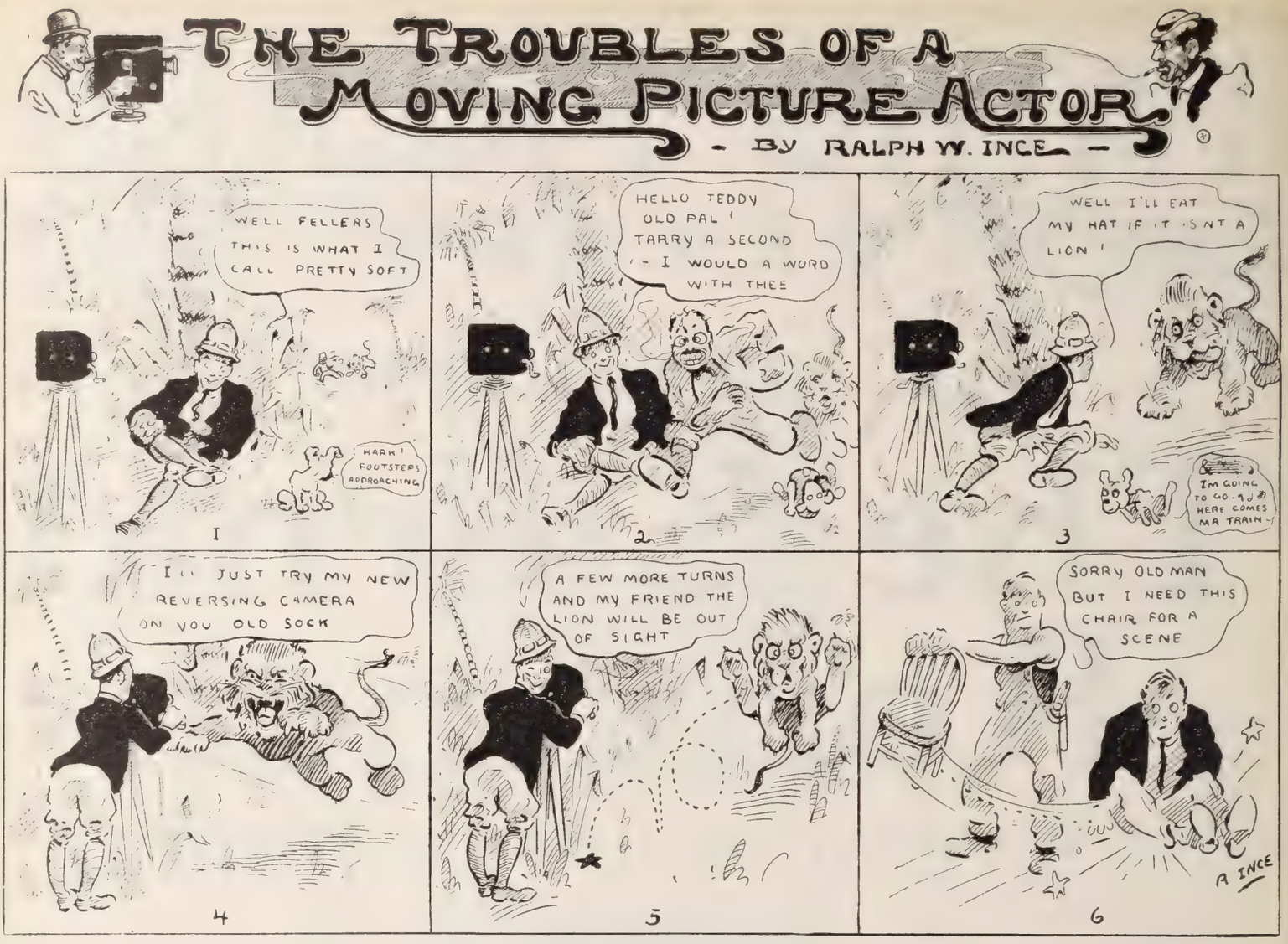
Week of Aug. 23, 1909	LENGTH
Dances of Various Countries	482
The Hat Juggler. (Colored)	377
Tennessee Guards - -	207
Manufacturing Bamboo Hats. (Colored) - - -	443
A Billposter's Trials - -	426
The Professor's Dilemma	423
The Hypnotic Wife - -	482

Week of Aug. 16, 1909	LENGTH
A Heroic Grandfather. (Col.)	672
Cold Plunge in Moscow	246
Elastic Transformations (Colored)	295
Two Lovers and a Coquette	567
Doomed. (Colored) - -	836
Rover Turns Santa Claus	417
Getting Even With Everybody	544

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street



HANOVER, PA., HOUSES TO RE-OPEN.

Factory Inspector Delaney, having ordered a reasonable modification of the stringent law regarding the aisle space in moving picture theatres, the two local houses—the Center Square Theatre and The Baltimore Street Casino, of Hanover, Pa., are now being arranged for re-opening. These two theatres were closed in June, just as the two new amusement houses, The Hanover, and The Star, were opened, having been constructed under the provisions of the new law.

The Casino, Lam E. Miller, proprietor, is being remodeled. The floor has been lowered on a slight slant to meet the pavement line, and a handsomely decorated lobby will lead to the main auditorium, which has been enlarged by the removal of the partition on the left hand side, which led into a hall, formerly used as an exit. The seating capacity will be about 400.

Work on the remodeling of the Centre Square Theatre was begun Aug. 16. The required exits will be made by the removal of the two large bow windows which permitted of only a single entrance in the centre of the building.

Both theatres will observe the new ruling as to the construction of the machine booths and will be provided with folding chairs. They will be open to the public as soon as the improvements have been completed.

ACTIVITY AT VITAGRAPH STUDIOS.

The Vitagraph Company of America announce the engagement of the Rev. Madison C. Peters, the eminent New York divine, to write and produce for them a series of motion pictures dealing with biblical subjects; the first of these being a series of reels dealing with the life of Moses, starting with the decree of death for the first-born of the Jews and ending with the death of Moses on Mount Horeb. With his vast knowledge of the Holy Land of biblical times as well as today Dr. Peters is splendidly qualified to prepare a series of films that shall be accurate in history and setting, replete with dramatic action and entirely reverent in spirit. The first of these pictures will be put in rehearsal next week and the Vitagraph scenic studios will be busy with reproductions of eastern settings for some time.

Annette Kellermann posed for the Vitagraph Company of America this week, performing her diving feats as well as her physical culture exercises and diabolo playing. Some of the pictures were taken in the Vitagraph's fifty foot tank while others were made in the country, Miss Kellerman devoting several days to the posing.

Ronald A. Reader, Paris representative of the Vitagraph Company of America, will return to his post in Paris about September 1st. Mrs. Reader accompanies him.

S. M. Spedon, formerly of "Talent" and an author of note, has been added to the staff of the Vitagraph Company of America. He will be connected with the producing department, passing upon and revising manuscripts of stories, a task for which he is eminently well fitted.

The Galley Slave, the first of the Vitagraph films de luxe of Les Miserables, will be released September 4. It deals with the incident of the Bishop's candlesticks, done into a sketch for James K. Hackett's vaudeville appearances, and is said to be a remarkably faithful depiction of this dramatic situation. Other studies will follow in rapid order.

MONTREAL NOTES.

Things are looking bright in Montreal; some of the large show houses, after being closed for the summer are now open. The two big east end houses which cater to a French clientele have just opened their doors—Ouimetoscope and Nationscope.

The other day there was quite an animated scene in the harbor when the Allen liner Corinthean from Havre landed its passengers, among whom were several French artists for these houses. Mme. Malone's services have been engaged by the Nationscope and M. Delville, a comic singer with his brother, at the Ouimetoscope. Both these houses are well patronized and have excellent programs on all occasions.

Mr. George Phillips has opened an office in conjunction with the United Service of D. Livinson, and will conduct a general theatrical agency, booking several houses in Montreal, Quebec, and the Province of Ontario. Mr. Phillips will be glad to hear from his old friends. Parisanna Theatre Building, 65 St. Catherine Street, East, is the address of the United Service.

Mr. Hiram Attwell, manager of the Union Booking and Supply Co., has added several houses to his circuit. Mr. Attwell is now in position to offer ten to fifteen weeks to good acts in motion picture theatres in the Provinces of Quebec and Ontario. Address, Gaiety Theatre, St. Catherine Street West.

The Parisiana, a new house just opened by Cahill & Thoun, with Mr. C. Surotte as manager. The poster service is supplied by Livinson's United Service. The place is now in the hands of the carpenters and a complete change will soon be seen. Vaudeville, singing and pictures will make up the program. Amateur nights will be held each week.

Mr. Maurice West, the well-known comedian, is in town this week calling on his old friends. Mr. West has just closed a successful season of Park time through the South. He is leaving this week for New York to join his partner, Mr. H. Burns to open with their new act entitled "Those Two Italian Street Players." Mr. West has appeared in all the popular M. P. theatres in this city.

The Wonderland management is having the time of its life. There are several managers with the result that there are several cases in litigation for various causes, brought by employees. I might say, in this connection, that there is in course of organization an association of M. P. theatre employees, which may be able to command more respect for employees than has been given them by a certain element among the managers.

The Cinematographe of Canada, dealers in moving picture supplies, are in liquidation on their own demand before the Practice Court. Mr. Migneron has been appointed provisional liquidator.

NEW ESCANABA HOUSE OPENS.

Packed to the doors for every performance the new Lincoln theatre, Escanaba, Mich., opened Aug. 5. The crowd which gathered about the entrance was one of the sights of the street and no more auspicious or successful first night could have been asked for by the owners. Mr. Atkinson's other house, the Bijou, apparently suffered nothing from the success of the Lincoln and the vaudeville teams played to good audiences.

Oliver Thatcher rendered the illustrated songs last evening in a highly acceptable manner and the Pathe films shows were of the highest order. Certainly the new venture was launched under favorable circumstances.

ESSANAY COMEDY FILMS

Two Big Leaders!

A FEATURE!

"ON ANOTHER MAN'S PASS."

(Length. Approx. 950 feet.)

A hobo rides on a railroad president's pass. He has a great time until—

Ready
Wednesday, August 25

COMING SOON

"MY WIFE'S GONE TO THE COUNTRY"

(Length, Approx. 950 feet.)

"But, Gee! There was something doing when my wife came back." Don't miss this one, it's great!

Ready
Wednesday, Sept. 1

Are You Getting Our Poster?
Write for It.

ESSANAY FILM MANUFACTURING CO.
62 North Clark Street CHICAGO

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

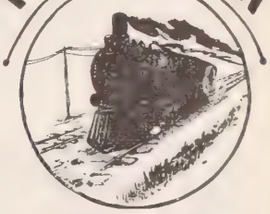
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

KALEM FILMS

Issue of Sept. 3d, 1909

"THE PAY CAR"



LENGTH 930 FEET

A remarkably effective presentation of a series of thrilling incidents in the life of a railroad engineer. The saving of the pay car from a gang of yeggmen by the engineer's wife is intensely dramatic and an extremely well handled scene. Pronounced by a high railroad official *a perfect picture of real railroad life.*

Free Descriptive Lectures to All Applicants

KALEM COMPANY, Inc.
Eastman Kodak Building
235-239 W. 23d St. New York City

AMONG THE EXHIBITORS.

Blaney's Family Theatre, Eutaw Street, Baltimore, Md., will open August 30 with a combination of pictures and vaudeville. Prices will be 5c. and 10c. Daily matinee will be given at 2:15 p. m., with two big night shows at 7 and 9 o'clock.

Mose Ebestein of Coffeyville, Kas., has purchased the Elite theatre at Independence, Kas., formerly operated by Wilson & Scurr.

Clinton Kingsbury has purchased the Grand theatre at Ilion, N. Y., from Lloyd Crim.

Frank Zangarine has leased the premises at 64 Catherine street, New York, for a picture theatre.

The Bijou Theatre of Bangor, Me., has been reopened for the season. Manager Campbell looks for a good season.

Charles Strople has re-opened his Park street theatre at Pittsfield, Me.

The Jefferson Theatre at St. Augustine, Fla., will run pictures under the management of Mr. Addie Parker, formerly of Asheville, N. C.

Charles Marqua will build a one-story brick picture theatre on Gilbert avenue, Walnut Hills, Cincinnati, Ohio. It will cost $4,000.

Roy Michael has purchased the Princess Picture Theatre at Ashland, Ohio, formerly operated by Lloyd Mathews. Mr. Michaels is a young business man with considerable experience in the picture business.

James W. Bowers will build a modern picture theatre at 930 and 932 West Baltimore street, Baltimore, Md. It will be a one-story structure.

Mrs. Elizabeth Dwyer, of St. Louis, Mo., is building a picture theatre on Olive street near Grand avenue. It will be completed about November 1.

D. E. Rice has bought John Vogel's interest in the Grand picture theatre at Red Jacket, Mich., and will continue the business alone. The Grand is one of the finest houses in Northern Michigan.

The Bijou Theatre of Huron, S. D., will add vaudeville to its picture program beginning with its opening date September 20.

Morgan & Walls of Los Angeles, Cal., are planning to open a picture theatre in San Pedro, Cal.

The Nickel Theatre re-opened for the season on August 14. There was a strong program of pictures and songs, and souvenirs were presented to the lady patrons.

Ladel & Co., of Philadelphia, Pa., have acquired a site for a picture theatre at Nos. 1205-7-9 North 52d street, West Philadelphia, and will commence building at once. The new house will cost about $13,200, and will seat 500 people.

Francis R. Stabile will alter the five-story factory building, at 164 Mulberry street, New York, for a picture theatre.

The Hub picture theatre at Shenandoah, Pa., has closed temporarily for repairs and alterations.

Harry Fisher of North St. Louis, Mo., will erect a $15,000 picture theatre at Grand avenue and Natural Bridge, St. Louis. A roof garden and cafe are included in the plans. It will be opened about October 25.

A. J. Cawley is remodeling his building on Main street, Archbald, Pa., for a picture theatre.

E. H. Colley has opened a picture theatre at 1923 Third avenue, Birmingham, Ala.

Mr. F. T. Montgomery, proprietor of the Majestic picture theatres of Memphis, Tenn., has just returned from an extended western tour. He declares that the west has nothing on Memphis when it comes to picture shows.

Work is progressing rapidly on Paul Russo's picture theatre at Wallingford, Conn., and an opening is scheduled for Labor Day. Mr. Russo has offered a $25 purse for a name.

The Anheuser-Busch Brewing Co., of St. Louis, Mo., will build a one-story picture theatre at Nos. 622-23 North Grand avenue, St. Louis. It will cost $2,500.

HOW SENTIMENT HAS CHANGED.

Commenting upon the wonderful growth of the motion picture show the Elizabeth Journal, of Elizabeth, N. J., observes: "The movement originally started to abolish moving picture shows altogether has now resolved itself into an attempt merely to regulate them—to see that they do no positive evil. The next inevitable step of those who consider the matter seriously is to turn these shows into an agency for good. If rightly managed their possibilities are very great. The majority of those who attend them read very little and so cannot be reached by literature. They are not attracted by public lectures, which are proverbially dry. But they do appreciate pictures and are instructed as well as amused by them. The usual fantastic and comic pictures place the spectator in a receptive mood for those which have an educational value. He therefore finds himself interested in the reproductions of life in foreign countries, of scenes of historic value, and of the wonders of modern invention. Through the medium of pictures he reads fairy stories, folk lore and bits of history.

PROHIBIT CROWDED LOBBIES.

The Board of Public Safety of Richmond, Va., has taken steps to prevent the crowding of the lobbies of the motion picture and other theatres of that city. It is proposed to have the public barred from the vestibules before the opening of the shows.

SAVE MORE THAN 10%
Through Our Combination.

100,000 Roll Tickets	$10.00
One Ticket Holder	1.00
100 Electro Carbons, 6 in.	2.25
One Bottle Oil	.15
One Large Bottle Fireproof Cement	.20
Novelpake Side Outfit	1.25
	$14.85

ALL IN COMBINATION $13

Special Price on Excello Lamp Carbons. Ask Prices on any Combination Wanted. Mutual Benefit is our Motto.

GREATER NEW YORK FILM RENTAL CO.
116-118 East 14th Street, New York

FOR SALE

A 1907 Model Edison Exhibition Motion Picture Machine—equipped up to date, with upper and lower magazines; improved take up device: 75 foot lens; also, new rewinder. All packed in new traveling case ready for the road. Will sell for $100.00 cash.

Also, a new McIntosh Double Stereopticon, case, etc., complete (scarcely used). Will sell for $75.00 cash. I guarantee the above articles to be in good condition, ready to set up for immediate exhibition. Address, W. A. ROSS, Marquette, Mich.

"Our Business"
FILM RENTING
Of Superior Quality
PENNSYLVANIA FILM CO.
Lewis Building, PITTSBURGH, PA.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, August 24

JUDGE NOT THAT YE BE NOT JUDGED

A woman receives the glad news that her husband who is serving a term in prison is about to return home. Her son, however, is angry at the thought of the father's return, he becomes enraged over the attentions bestowed on his sweetheart by his foreman, and when the latter twits him, he strikes him down apparently to death. He gives himself up, and in his remorse, sees a series of visions, the lifeless body of the foreman and himself imprisoned. He is aroused by the appearance of the foreman who is uninjured and refuses to make a charge. The young man goes home, meets his father to whom he extends a loving welcome.

Length 447 Feet

BORROWED CLOTHES

A succession of laughs over the experience of two artists who appropriate a customer's clothes, which one wears to a banquet while the other paints the man's portrait. As the hours go by, the man becomes tired and hungry and demands his garments. He is furious when he finds them missing and is arguing when the artist with the borrowed clothes staggers in. A general mixup ensues, the janitor appears and throws all hands out.

Length 538 Feet

Saturday, August 28

THE EVIL THAT MEN DO

A beautiful drama, dealing with the love of a girl, who is cast off by her lover; a rival suitor kills him and attaches the blame on still another aspirant for the young lady's hand. The innocent man is about to pay the penalty for the crime, when a trifling incident fastens the guilt upon the proper one.

Length 925 Feet

COMING SOON

An elaborate series of five "Art" reels covering in a comprehensive manner

Victor Hugo's Masterpiece "LES MISERABLES"

While the thread of the story runs through the entire series, each reel is a complete narrative in itself. These "Art" subjects, abounding in dramatic interest, staged with wonderful realism, and in which the different characters are intelligently and artistically portrayed, should prove one of the grandest achievements in motion photography. The subjects which have been for a long time in preparation (the snow scenes taken in mid-winter) will be released in order: "The Galley Slave"; "Fantine"; "Cosette";"Marius"; "Jean Valjean."

Agents for the Celebrated "OPTO" Condensing Lenses

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

BIOGRAPH FILMS

Trade Mark

Trade Mark



THE INDIAN RUNNER'S ROMANCE

RELEASED, AUGUST 23d, 1909

THE INDIAN RUNNER'S ROMANCE

A Thrilling Episode in the Black Hills

The unprecedented success of our Indian subject, "The Mended Lute," has assured us that this film will undoubtedly create the biggest sensation of any moving picture production ever issued. The scenes are laid in the Black Hills at a little later date than our other subject, and tells a romantic story of an Indian runner. An old miner, who has been secretly working a claim, succumbs to the hardships, and is attended in his last hours by the Indian, to whom he reveals the whereabouts of his hidden mine. The Indian's squaw is abducted by a party of cowboys, who hope to force her to divulge the location of the mine. There is a most thrilling pursuit of the renegades by the Indian, who after many exciting incidents, overtakes the cowboy who carries the squaw on his horse. Leaping up behind him, a conflict ensues, between them, astride the same horse, with the squaw bound hands and feet, laying across the animal's neck. The Indian is victor.

Length 994 Feet

Released, Aug. 26th, 1909

THE SEVENTH DAY

A film story founded upon a decision in the Cook County (Ill.) Circuit Court. The mother of two young children yields to the fascination of the social whirl to such an extent as to entirely neglect the home and young ones. Her husband at length rebels and a separation is imminent, she wishing to retain the children merely for pecuniary reasons. The judge reserves decision in this manner: "Take the children; win their love in seven days, then you may keep them; otherwise—." Well, the children not only win the mother over but induce a reconciliation between the parents.

Length 693 Feet



THE SEVENTH DAY

OH! UNCLE.

Our young friends, Harry and Bessie Wright, are apprised of a visit from Harry's Uncle Zeke, in the following epistle: "Am disgusted with your cousin's wife. If you ever marry I'll cut you off. Am coming to visit you tomorrow." Here is trouble. Nunky doesn't know Harry is married, and so Bessie is induced to play the part of the maid. Foxey Uncle is wise and causes Harry many pangs of jealousy by blatantly flirting with the supposed house maid. However, Uncle Zeke is very favorably impressed with Bessie, and Harry has nothing to fear from a revision of Uncle's instrument of bequest.

Length 292 Feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY | **Get on our Mail List and Keep Posted** | **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street **New York City**

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 26	The Seventh Day	Comedy	693
Aug. 26	Oh! Uncle	Comedy	292
Aug. 23	The Indian Runner's Romance	Drama	994
Aug. 19	His Wife's Visitor	Comedy	526
Aug. 19	Mrs. Jones' Lover	Comedy	467
Aug. 16	With Her Card	Drama	1,000
Aug. 12	The Better Way	Drama	990
Aug. 9	They Would Elope	Comedy	572
Aug. 9	Jone's Burglar	Comedy	388
Aug. 5	The Mended Lute	Drama	996

EDISON CO.

Aug. 27	A Dash to Death	Tragedy	815
Aug. 27	The Patience of Miss Job	Comedy	185
Aug. 24	A Child of the Forest	Drama	970
Aug. 20	Wright Bros. Aeroplane	Scenic	600
Aug. 20	The Web of Fate	Drama	385
Aug. 17	A Simple House Dinner	Comedy	220
Aug. 17	Far From the Maddening Crowd	Comedy	780
Aug. 13	The Price of a Soul	Drama	560
Aug. 13	Furnished Rooms to Let	Comedy	425
Aug. 10	Apprentice Boys at Newport Training Station	Novelty	216
Aug. 10	A Coward	Drama	784
Aug. 10	Apprentice Boys at Newport Training Station	Educational	216

ESSANAY CO.

Aug. 25	On Another Man's Pass	Comedy	950
Aug. 18	Wonders of Nature	Scenic	1,000
Aug. 11	A Maid of the Mountains	Drama	950
Aug. 4	Much Ado About Nothing	Comedy	510
Aug. 4	The Mustard Plaster	Comedy	445
July 28	The Tramp's Story	Drama	715
July 28	A Case of Seltzer	Com	210
July 21	The Romance of a Stranded Actress	Com.	1,000

GAUMONT.

Aug. 28	A Generous Emperor	Drama	304
Aug. 28	The Horse and the Haystack	Comedy	297
Aug. 28	Great Event at Podunk	Comedy	357
Aug. 25	Broken Ties	Drama	777
Aug. 25	Sevres Porcelain	Mystery	194
Aug. 24	Too Gentlemanly	Comedy	510
Aug. 24	The Frock Coat	Drama	500
Aug. 17	The Cobbler and the Millionaire	Drama	427
Aug. 17	The Little Drummer Boy of 1792	Drama	497
Aug. 14	Why She Didn't Marry	Comedy	234
Aug. 14	Peddling Shoes	Comedy	287
Aug. 14	The Foxy Farmer	Comedy	397
Aug. 11	Laurels	Historical	447
Aug. 11	A Long Reach	Trick Com.	500

Aug. 10	The Cyclist's Horn	Trick Com.	347
Aug. 10	Retaliation	Drama	214
Aug. 10	Dust in His Eye	Comedy	400

KALEM CO.

Aug. 27	The Conspirators	Drama	410
Aug. 27	The Dyspeptic and His Double	Comedy	575
Aug. 20	The Queen of the Quarry	Drama	860
Aug. 20	The Dog Circus Rehearsal	Novelty	
Aug. 13	Out of Work	Melodrama	810
Aug. 6	Traced by a Kodak	Drama	980
July 30	The Factory Girl	Drama	850

LUBIN MFG. CO.

Aug. 26	Midnight Sons	Comedy	385
Aug. 26	Nearsighted Mary	Comedy	495
Aug. 23	Before the Dawn	Drama	620
Aug. 23	Wifey Away, Hubby Will Play	Comedy	320
Aug. 19	Measure for Measure	Drama	965
Aug. 16	How Brown Got Married	Comedy	680
Aug. 16	The Hungry Actor	Comedy	235
Aug. 12	The Unexpected Guest	Drama	890
Aug. 9	The Drunkard's Child	Drama	605
Aug. 9	The Newest Woman	Comedy	215
Aug. 5	His Little Girl	Comedy	535
Aug. 5	She Would Be An Actress	Comedy	425
Aug. 2	When the Flag Falls	Patriotic Drama	910
July 29	Mr. Buttinski	Com.	290
July 29	Sporting Blood	Com.	590

PATHE FRERES.

Aug. 28	The Professor's Dilemma	Comedy	423
Aug. 28	The Hypnotic Wife	Comedy	482
Aug. 27	Manufacturing Bamboo Hats	Education	443
Aug. 27	Billposter's Trials	Comedy	426
Aug. 25	The Eternal Romance	Drama	771
Aug. 25	Tennessee Guards	Military	207
Aug. 23	Dances of Various Nations	Educational	482
Aug. 23	The Hat Juggler	Vaudeville	377
Aug. 21	Rover Turns Santa Claus	Comedy	417
Aug. 21	Getting Even With Everybody	Comedy	544
Aug. 20	Doomed	Drama	836
Aug. 18	Elastic Transformations	Trick	295
Aug. 18	Two Lovers and a Coquette	Comedy	567
Aug. 16	A Heroic Father	Drama	672
Aug. 16	Cold Plunge in Moscow		246
Aug. 14	The Wild Ass' Skin	Drama	981
Aug. 13	Cigar-butt Pickers in Paris		361
Aug. 13	A Trip to Jupiter	Novelty	623
Aug. 11	Pompey's Dream	Comedy	525
Aug. 11	The Sacrifice	Drama	397

Aug. 9	Satan's Smithy	Magic	472
Aug. 9	Charity Rewarded	Drama	476
Aug. 7	The Two Pigeons	Drama	590
Aug. 7	Arabian Pilgrimage	Scenic	295
Aug. 6	The Tragedy of Meudon (Film d'Art)		951
Aug. 4	Thelly's Heart	Drama	968
Aug. 2	Fantastic Heads	Trick	311
Aug. 2	The Butler's Trick	Comedy	574
July 31	Wonderful Rose Designs	Magic	262
July 31	The Gamekeeper's Son	Comedy	702
July 30	A Mother's Sorrow	Drama	679
July 30	Charity Begins at Home	Comedy	298
July 28	The Barber's Revenge	Comedy	581
July 28	Amazons of Different Periods	Tableaux	344
July 26	Living Dolls	Novelty	360

SELIG POLYSCOPE CO.

Aug. 26	A Royal Outcast	Drama	1,000
Aug. 19	The Yellow Jacket Mine	Melodrama	1,000
Aug. 12	The Leopard Queen	Melodrama	1,000
Aug. 5	Before The Mast	Drama	1,000

URBAN ECLIPSE.

Aug. 21	The King's Protege	Drama	647
Aug. 21	Up the Mountain from Hong Kong	Scen.	287
Aug. 18	The Strikers	Melodrama	567
Aug. 18	Building Barrels	Industrial	1,400
Aug. 7	Baby Is King	Comedy	334
Aug. 7	The Hidden Treasure	Drama	624

VITAGRAPH CO.

Aug. 28	The Evil That Men Do	Drama	925
Aug. 24	Judge Not That Ye Be Not Judged	Drama	447
Aug. 24	Borrowed Clothes	Comedy	538
Aug. 21	The Way of the Cross	Drama	990
Aug. 17	Liberty for an Hour	Drama	355
Aug. 17	The Judge's Whiskers	Comedy	591
Aug. 14	The Gift of Youth	Magic	535
Aug. 14	The Obdurate Father	Drama	409
Aug. 10	Princess Nicotine	Novelty	392
Aug. 10	For Her Sweetheart's Sake	Drama	570
Aug. 7	A Woman's Way	Comedy-Drama	865
Aug. 3	The Bugle Call	Drama	530
Aug. 3	The Truant	Comedy	465
July 31	A Georgia Wedding	Com.-Drama	420
July 31	The Artist's Revenge	Com.	570
July 27	The Little Orphan	Dram.	755
July 27	Midwinter Sports	Scenic	236
July 24	The Sword and the King	Drama	991
July 20	Instruction by Correspondence	Com.	510
July 20	Adventures of Fifine	Drama	490

The Edison Kinetoscope

AND THREE GOOD REASONS
why it is the machine for you to buy

First. It is more durable and will outwear any other machine, and is therefore the most economical.

Second. The flicker, so trying to the eyes in other machines, has been entirely eliminated. Pictures are steady and clear.

Third. It's an Edison—and you know from that, that no other machine can take its place. The booklet gives all details. Write today for it and a copy of the "Kinetogram."

EDISON FILMS

Ask Your Exchange for Them. Always High Class

Films Released August 31 and September 3

Released, August 31, 1909

SUFFER LITTLE CHILDREN—For of Such is the Kingdom of Labor

Dramatic. A story of a lover's misunderstanding, an unhappy marriage, drunkenness, poverty and child labor in all its pathetic details, concluding with a husband's complete reformation through the medium of a vision. Scenes in factory built upon actual photographs furnished by National Child Labor Committee. A leader for Labor Day.

No. 6508 **Code, VERRUQUEUX** **Approx. Length, 1000 feet**

Released, September 3, 1909

ETHEL'S LUNCHEON

A comedy by Carolyn Wells. Peggy and Dolly overhearing Jack Fuller arranging with Bob Hall to act as his proxy and entertain his fiancee, Ethel Adams, at luncheon, take advantage of Bob's never having met her, and present themselves in turn for entertainment. Brimful of laughter and amusing complications. Special cast for this production.

No. 6509 **Code, VERRUTO** **Approx. Length, 675 feet**

BACKWARD, TURN BACKWARD, O TIME IN YOUR FLIGHT

Dramatic. Sitting at their fireside, an aged couple reminiscing on their childhoods' first meeting, see it enacted in detail before their eyes—the story of a boyish raid on an apple orchard, discovery, pursuit, imminent capture and rescue by the girl's concealment of the lad in a haystack. Photographically perfect. A pretty story.

No. 6510 **Code, VERSAAGED** **Approx. Length, 325 feet**

Films Released September 7 and 10

Released, September 7, 1909

A DANGEROUS PAIR (Comedy)

No. 6511 **Code, VERSABILES** **Approx. Length, 520 feet**

THE TEMPTATION (Dramatic)

No. 6512 **Code, VERSABUNDA** **Approx. Length, 475 feet**

Released, September 10, 1909

THE MAKING OF HONEY (Industrial)

No. 6513 **Code, VERSADORES** **Approx. Length, 195 feet**

THE AMATEUR WILLIAM TELL (Comedy)

No. 6514 **Code, VERSAGUNG** **Approx. Length, 805 feet**

TO BE RELEASED SOON

"LITTLE SISTER"

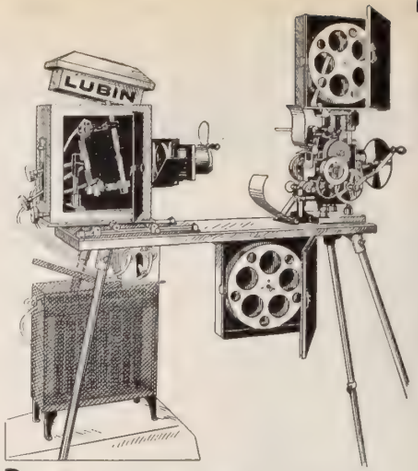
Especially written for Edison production by Edw. W. Townsend, author of "Chimmie Fadden," and interpreted by a special cast.

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES



LUBIN'S 1910 MARVEL, equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGUE

Released Monday, August 23d

Before the Dawn

On the verge of bankruptcy. The last dollar—A faithful servant—Everything is sold—Working weary hours for her daughter's sake—The mother discovers that the faithful clerk paid the interest on her furniture and gives up her home—Sunshine after rain.

Length, 615 feet

Wifey Away Hubby at Play

The husband sends his wife for his recreation to the country. He has a rattling good time until wifey unexpectedly returns.

Length, 320 feet

Released Thursday, August 26th

Nearsighted Mary

Mary's trouble begins as soon as she puts her foot into the house and does not end until she is thrown out and even then she rushes right into trouble.

Length, 495 feet

Midnight Sons

A comedy trick film showing the adventures of a young man on the way home from his club.

Length, 385 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) **Inc. 1908**

Mr. Exhibitor

If you want to see your house "Packed" every night for a week, ask your nearest Exchange Man to supply you with the **Greatest American Feature Film** the **Motion Picture World** has ever produced—"The Only Authorized and Authentic Motion Pictures of the Great United States Military Tournament, held at Camp Taft, the week of July 5th to 10th, Toledo, Ohio. Over 3000 feet of film, reproducing with wonderful clearness: The Modern Field Artillery in action; Lively, Thrilling Drills by the Infantry; Wall Scaling and Skirmish Work; Wonderful Saddle and Bareback Riding by the Cavalry; Modern, Quick Firing Cannon in Action; Engineer Troops Building Bridges and Destroying them with Dynamite; Signal Corps in Scientific and Instructive Field Work; Hospital Corps showing how the Wounded are cared for, and the hundreds of other "Stunts" that will excite your audience to the highest pitch of enthusiasm.

Lively now—Be the first in your territory to exhibit these remarkable pictures—Now is the time to "stock up" on a little "Easy Coin of the Realm."

If your Exchange will not furnish you, let us know the seating capacity of your theatre, and we will send you further particulars.

MOTION PICTURE DEPT.
UNITED STATES MILITARY TOURNAMENT **Toledo, Ohio**

There are many classes of films

But O! You Selig

They Show to Packed Houses Always

Selig's New One Coming August 26

A Royal Outcast

Code Word "Outcast."
Length, 1,000 feet.

Order from your Nearest Film Exchange as

WE DO NOT RENT

Remember to ask for a Selig Its bound to be good.

THE SELIG POLYSCOPE CO.
(INC.)
45, 47, 49 E. Randolph Street
Chicago, Ill., U. S. A.

$2.00 PER YEAR

SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No. 36 NEW YORK, SEPTEMBER 4, 1909 WHOLE No. 176

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

INDEPENDENTS SUED FOR INFRINGEMENT

Motion Picture Patents Company Commences Action Against Murdock's Concern—Other Suits Pending and More to be Started Soon.

If the several so-called "independent" picture concerns imagined that the apparent indifference of the Motion Picture Patents Company to their activities meant that no attempt would be made to maintain the valuable patents controlled by that company, and that they might go as far as they liked, their assumptions are about to receive a rude jolt.

The Film Index learns from reliable sources that the Motion Picture Patents Company has started an active campaign against all infringers and will institute and press a large number of cases for the maintenance of the several patents on cameras, projecting machines and film, which are now being violated with apparent impunity.

That this is not a "bluff notice," as previous warnings from the Patents Company to infringers have been characterized, is evident from the fact that an action has been commenced against the International Projecting & Producing Company, Gen. J. J. Murdock's concern, in the United States Circuit Court for the Northern District of Illinois, Eastern Division, on the Edison re-issue patent No. 12,192, covering motion picture film.

Another action against the Chicago Film Exchange, of Chicago, has been pending in the same court for the past two months, but has been delayed by the defendant who, instead of meeting the issue fairly, has interposed all sorts of technical objections for the purpose of delaying the trial of the issue and the determination of the validity of the patent. These objections are being rapidly overcome and the trial of the case is in sight.

The Patents Company also has an action pending in the U. S. Court at Chicago against the Viascope Manufacturing Company for infringement of patents covering projecting machines. There are four patents involved in this litigation: The Jenkins-Armat patent, the Latham loup patent, the Pross shutter patent, and the Smith patent on framing device. In these suits the defendant has already filed its answer and the taking of testimony will begin very shortly.

Papers are now being prepared, The Index is informed, in a number of cases against concerns using motion picture cameras which infringe upon the Edison patents, and suits will be started immediately on them. The Edison camera patent has been fully sustained by the Circuit Court of Appeals in New York, and quick action in the form of injunction and damages can be obtained in these cases, as was done in the case of the Oklahoma Natural Mutoscene Company in the District of Columbia some few months ago.

The action against the Murdock concern is most comprehensive in its claims. The Edison re-issue patent No. 12,192 covers motion picture film and the perforations. The first claim is to priority in the use of a transparent substance upon which photographs are printed which will, by rapid intermittent motion, illustrate continuous action. The second covers the perforations upon which the exactness of that intermittent motion depends. With these claims sustained, and there is every reason to believe that they will be, the last door will be closed on "independent" operations.

Commencing these actions at this time will have a rather demoralizing effect upon the "independent" manufacturers. Many of them have made elaborate preparations for business and have advertised their plans extensively. To have an injunction clapped upon them with actions for damages staring them in the face, will have the effect of stopping their questionable operations in the motion picture field.

Though wholly unwarranted, the inference has been taken from the apparent inaction of the Patents Company in patent cases, that the patents were not as good as they seemed. Upon this assumption many companies have been formed for the purpose of making motion pictures and no small amount of capital has been invested by persons who imagined that they could pirate the business without molestation. The boldness with which the pirates have announced their intentions might have seriously disturbed business conditions had it not been that the licensed manufacturers were producing a quality of pictures that were so far ahead of anything the "independent" concerns could turn out that there could hardly be made a comparison.

With these actions coming on at this time a distinct cessation of activity on the part of the pirating concerns may be expected.



WILLIAM STEINER,

Vice-President of the Film Service Association.

See page 10.

CHICAGO LICENSED INTERESTS STRONG

Large Increase of Business Reported—Film Recall Order Welcomed—Express Controversy Reviewed—Independents Weakening.

By James S. McQuade.

With the passing of Summer close at hand, and the opening of the Fall season only a few days distant, the outlook for licensed exchanges in Chicago and the territory tributary is smiling and hopeful.

The letters received daily from hundreds of licensed exhibitors are optimistic, without exception; and, what is still more encouraging, they show their willingness to pay more money for better service.

The film renting business, as between the licensed exchange and licensed theatre, is gradually trending to a well-defined channel in which it is confined by sound and conservative business principles. The old feeling of antagonism that formerly existed between renter and rentee is fast disappearing; and the wild scramble for business that prevailed among exchanges has been reduced to legitimate business competition. In a word, chaos has been succeeded by order, and faction by harmony.

These healthy conditions afford flattering evidence of the beneficent influence of the licensed manufacturers on the film business in Chicago, never to speak of their increasing efforts to restrict their product to the best, whether in subject, quality or moral cleanness.

Big Increase in Business.

A rough, yet careful, estimate of the volume of business for September shows an increase of over 50 per cent. on the monthly average during the Summer. This 50 per cent. represents the increase resulting from the better service demanded and from new business. At that, the volume of Summer business for 1909 shows an encouraging increase over that for 1908.

In Chicago, from 50 to 75 theatres will reopen between Sept. 1 and 15, and, in addition, about 25 new houses will open their doors. In the territory supplied by Chicago and other licensed exchanges in nearby states, it is figured that from 350 to 400 theatres will be opened up within the period referred to. As most of these will use the licensed product, it is not surprising that the Chicago licensed exchanges have been rushed with orders.

Licensed Exhibitors Stand Firm.

A prominent exchange assured the writer that for the past three months only one exhibitor transferred his business to the "independents." Then he came back after a single week, chastened in spirit and pocket book. Another licensed exchange, equally prominent, reports that within the past week one of their best customers, who runs several theatres, decided to give the "independents" a trial for one of his houses. He had his representative call on a well known "independent" exchange and make a selection of films. From 10:30 a. m. until 4.30 p. m., without any intermission for lunch, he examined forty reels. Out of this number he found only three that were really "independent," the remaining thirty-seven being renovated licensed films of uncertain age. It is needless to state that this test made the customer a stronger supporter of licensed films than

(Continued on page 8.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.
FOREIGN SUBSCRIPTIONS—$2.50 per annum.
All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS

ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2¾ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

SEPTEMBER 4, 1909

DO YOU LIKE THE CHANGE?

The Film Index presents to its readers this week, a new front. It has been some time coming; but then, good things come slow. This is the first of our efforts to make good a promise given some months ago, to materially improve this paper and to put it in the front rank of trade journals.

But this is not all; an able representative has been secured for Chicago in Mr. James S. McQuade, whom we know to have written most of the good motion picture stories that have come out of Chicago in recent years. Mr. McQuade is known to the trade in the Western Metropolis and can be relied upon to see that they get a proper representation in the leading paper of the trade. Mr. McQuade's review of conditions in Chicago appears in this issue and will be read with interest.

"Chicot's" reviews of the films of the week promise to become immensely popular. Picture men who have taken the trouble to tell us what they think of the new department offer the highest praise. The concensus of opinion is that "It is just what we have been looking for." "Chicot's" long association with things theatrical and his intimate knowledge of the picture business from the inside, will make his reviews valuable to both producers and exhibitors.

There are some other good things on the way which will add to the interest of The Index and make it of still greater value to its readers. We are not going to say anything about them till we spring them on you.

FOUL AIR CAUSES DISEASE.

In Atlanta, Ga., the Board of Health has taken up the question of ventilation of motion picture theatres, and there is talk that some of the proprietors will be cited to appear to answer charges for maintaining places detrimental to the health of the public.

It is needless to say that the criticisms have been caused by the filthy conditions which are alleged to prevail in some or the small theatres, or "store shows." Regarding those places one Atlanta physician, who is president of the Board of Health, says:

"I have seen places that have been made out of small rooms that have both ends closed up so that fresh air cannot circulate. These places are not kept clean. Men are allowed to spit on the floors and dirt and dust accumulates. The small electric fans only keep the impure air moving about, but do not get rid of it. In other words, unless there is plenty of fresh air, the fans keep bad and foul air moving so that the air one person breathes is fanned into the lungs of someone else. I cannot conceive of a more unsanitary condition. In this day and time when medical science is doing all it can to prevent the spread of disease germs to stop contagion such places should not be allowed to exist and I believe the health board will back me up in my efforts to have the small theatres kept clean and healthy. I will have an ordinance drawn up by the city attorney which will prescribe regulations so that the small theatres will be forced to have proper ventilation and be thoroughly cleaned up each day. In some of the theatres people are kept closely confined in foul air for over an hour."

It is hoped that motion picture theatre managers in general, and those of Atlanta in particular, will take steps to clear their skirts of all blame in the important matter of sanitation. Health boards and physicians generally have called attention sufficiently to the matter of ventilation and sanitation in places of public amusement to inform all men of intelligence that it is dangerous to maintain unsanitary and poorly ventilated places of business, especially such as are patronized by a miscellaneous audience. After all that has been said on the subect it is strange that there should exist in any city houses that merit the condemnation above quoted. It is to be hoped that the warning of Atlanta's health officer will be heeded by picture men in Atlanta; also that managers of picture theatres all over the country will endeavor to place their houses above reproach.

A NEW TARIFF RULING.

Acting Secretary Reynolds of the Treasury Department at Washington, D. C., has issued the customs regulations governing the free entry of domestic products exported and afterward brought back to this country, in conformity with the new tariff law.

Concerning motion picture films the ruling is that films of American manufacture are entitled to free importation, after having been exported, only for the recovery of the constituent materials. In other words films can be admitted free only when they are damaged or light struck, or otherwise unsuited for use as motion pictures.

It was thought by some that the provision for the free admission of articles of American manufacture after exportation, might be construed broadly enough to permit the admission free of duty of Eastman motion picture film which had been printed abroad upon the ground that it was an American product that had been exported. This would have meant, practically free foreign pictures, as nearly 90 per cent. of the motion pictures made in Europe are on Eastman Kodak Co.'s product which is made in Rochester, N. Y.

NEW YORK WORLD COMMENDS PICTURE THEATRES.

In the issue of Aug. 25 the New York World publishes this editorial commendation of the motion picture show:

> According to Edward F. Kelling, Chief Inspector of amusement places in Chicago, the nickel theatres have done more to injure the saloon business than any other factor ever did. He says:
>
> "No one realizes this better than do the saloon keepers, and they are almost invariably opposed to the locating of a nickel theatre in their neighborhood. In some instances a single five-cent theatre is said to have cut the business of several nearby saloons practically in half. * * * The man who after his day's work and supper would wander to the neighborhood saloon * * * now takes the family to the nickel theatre."
>
> Nickel theatres have sprung into prominence with a suddenness that of itself attests the fact that they are highly popular. In New York attention has been directed to them chiefly by the crusade against them by Mayor McClellan. That they offended against the Sunday laws has been the chief charge, supplemented by an indictment against some of the pictures exhibited. Inspector Kelling's commendation puts the matter in a more pleasing light.
>
> If it be true that the nickel theatre is a strong rival to the saloon, manifestly the wise thing to do is to regulate these shows in the interest of morality but otherwise give them encouragement. That they are entertaining and inexpensive and that they may be made instructive is a strong argument in favor of these people's theatres.

Paste that in your scrap book.

MOVING PICTURE CENSORSHIP.

Too much importance cannot be attached to the censorship of moving pictures and it is gratifying to have this work carried on so quietly and successfully as it is. There was a tendency to reproduce pictures which were particularly detrimental, especially to youthful patrons of the moving picture shows, dealing as they did with crime and suggestive scenes, but a prompt check was put upon this class of exhibition, and while the censorship which rapidly developed as soon as the situation was realized has not been able to prevent the use of all objectionable films, it has accomplished exceptionally good results—Lawrence (Mass.) Telegram.

It must be gratifying to the men who established the Board of Censors to know that their work is so favorably comented upon. It is a difficult undertaking to curb the public desire for sensational amusements of the harmful kind. There is a singular curve in human nature that incites a craving for that sort of thing and purveyors of amusements find it profitable to cater to it. To overcome that desire with so little friction as has been met in the case of motion pictures, is to have accomplished much.

In this connection it must not be forgotten that the Board has enjoyed the fullest co-operation of the several firms engaged in the manufacture of licensed motion pictures, which fact alone has made its success possible. Commenting upon the work of the Board and the influence it exerts the Boston Herald touches that point in these words:

"When sensible reformers and sensible business men get together and credit each other with an average amount of decency and good sense, it is possible, as this experiment shows, to master, very early in life, problems of social and business ethics."

M. P. AUTHORS WORKING OVERTIME.

Gaston Melies reports that he has received nearly 200 scenarios in answer to his prize competition offer of a few weeks ago, and warns the members of the board of judges that there is some work ahead of them. The competition ends Wednesday, September 1. Immediately thereafter the judges will meet to read and pass upon the scenarios.

The new Melies studio has been completed and the first picture was finished on Saturday, Aug. 21. It will soon be ready for release, the exact date not having been decided upon.

E. W. TOWNSEND WRITES PICTURE STORIES.

Edward W. Townsend, who is still best known for his "Chimmy Fadden" stories, has been engaged by the Edison Manufacturing Company to write a picture story, and the production will be awaited with interest. The advent of Mr. Townsend in the picture world should point the way to other and equally distinguished authors.

When the best writers of France and Italy find that they are not above writing scenarios for motion pictures it is time that American writers should know that they will not lose cast by following such distinguished leaders in this new field of literary endeavor.

There is no secret that the American dramatic writer of note is fearful that, should he become identified with motion pictures, even remotely, the ban of the theatrical manager would promptly be placed upon him. This fear will be overcome in time.

URBAN EDUCATIONAL SERIES.

The Film Index, is in receipt of the Urban Catalogues for August, in which are listed the several hundred educational and scenic motion pictures issued by Charles Urban, of London. This list of subjects should be of the greatest value to educational institutions and public schools. There is a series in Natural History that is calculated to be of great assistance to teachers and lecturers on that subject. It embraces nearly every form of animal life. There is a microscopic series of wide range; a series in physics; in medical science; a series dealing with the State, Naval and Military establishments of various nations and a geographical series picturing scenes in almost every country in the world. Not the least is the industrial series illustrating numerous mechanical processes.

Charles Urban is represented in America by George Kleine, of Chicago, from whom these highly interesting subjects may be obtained. Educators will find it to their interest to make inquiries regarding them.

MR. SMITH; PLEASE RETURN THAT PENCIL

Says the Stroller in The Kinematograph and Lantern Weekly of London: "By the good offices of Mr. Smith, of the Vitagraph Company (who, by the way, kept my new pencil as a memento of the visit), etc."

It is high time that Mr. Smith was unmasked. This practice of going about cribbing pencils from struggling newspaper men should be stopped and Mr. Smith should be told gently but firmly, that a newspaper man's pencil is something to be borrowed with respect and with due intention of returning the same. As a matter of sympathy for our distinguished brother in the craft across the pond, we shall make special inquiry regarding the aforesaid pencil and attend to its return with apologies.

THE SUNDAY SHOW QUESTION.

The question whether or not picture shows shall be given on Sunday is being agitated in several communities with varying results. In Tonowanda, N. Y., Daniel Buss, proprietor of a picture theatre, was arrested at the instance of the Mayor of the town for keeping his theatre open on Sunday. Buss secured an injunction similar to that granted in the case of the Buffalo theatre proprietors and when the case against him came to trial the City Attorney advised that the proceedings be dismissed, so Mr. Buss was discharged, and is operating his theatre seven days each week without molestation.

In Springfield, Ohio, B. H. Brunton, proprietor of the Hippodrome theatre, has been arraigned for running his picture theatre on Sunday, Aug. 15. His defence was that his show was of an educational nature and that he had not violated the law. A decision has not yet been rendered.

H. F. Pocock, manager of a picture theatre at Iowa City, Iowa, has been arrested for running on Sunday.

Down at Atlantic City, N. J., the Sunday Observance Society are trying to close the Sunday picture shows, but have been unsuccessful up to this writing.

Picture theatre managers of Dayton, Ohio, are still holding meetings for the purpose of devising some means to secure permission to open their theatres on Sunday.

FILMS OF THE WEEK

REVIEWED BY CHICOT

THE NOTABLE FILM OF THE WEEK.

Essanay Comedy Production Marked By Careful Thought and Good Comedy With a More Serious Ending.

The notable film of the week comes out of the west in the form of the Essanay comedy production, "On Another Man's Pass," released August 25. The film runs 950 feet, with plenty of comedy until the end of the story is approached, when a more serious turn is given the action, and the climax is dramatic and interesting.

An actor who is walking back to New York after the disbandment of his company has been having a hard time of it. About the only difference between himself and a tramp is in the matter of preference of condition. His clothes are tattered, his beard is of healthy growth, and the lack of many facilities for cleanliness results in a general condition of unkemptness. When he asks for food along the route he is driven off, and things are in a bad state when Rupert, sitting beside the railroad track, has a coat and silk hat fall from a car window almost directly at his feet. The frock coat does much to cover the deficiencies of his toilet, and in the pocket is a pass made out in the name of the president of the road.

Rupert decides to change his mode of travel and boards a Pullman headed in his general direction.

At the sight of the pass the trainmen cannot do enough for him. The porters from the other cars are brought in to aid in making the president feel comfortable; one negro fans him in the diner while he gets away with the first square meal in weeks, and on his return to the car he is ushered into the stateroom, where electric fans, cigars, champagne, the barber and the manicure are employed in making him feel at home.

To flood his cup of happiness a train letter, intended for the president, is handed him and he opens it to discover a thick package of bank notes and some bonds.

Arrived at his destination, Rupert decides to see the town in proper fashion, and as a starter enters a saloon and calls all hands to the bar. A Salvation Army girl follows and seeks to persuade him not to drink. She hands him a tract making reference to his mother, and this touches the right spot in the good of the man. He throws away his drink, leaves the saloon and heads for the offices of the railroad company, where he returns to the owner the coat, hat and pass, refusing a money reward. The president has put the matter in the hands of the police, but on their arrival he sends them away again, and Rupert is passed on to the head of a department to make a fresh start.

The idea of making the man an actor (though this is not fully made plain to the spectator) gives a base for the expectation of a permanent improvement in his condition and holds the interest of the audiences, since (even without explanation) the man, once shaven and trimmed, shows himself to be the victim of circumstances rather than of viciousness. When he decides to return the money and clothing to the owner, he shows in his manner the change in his feelings and holds the sympathy, for he has not made himself a clown in the early scenes. The employment of a capable actor has made an almost real character of a fictional one, and while it might he objected that the revolution would not be quite so sudden and that the tract reproduced upon the screen would not have so powerful an effect in arousing his manhood, the story in the whole is less improbable than would appear from the telling. In the matter of production much care has been taken. The scenes in the Pullman show a real car and the diner is almost as convincing, though the traveler will see that while the car is real it is more probably a private car fixed over, since the arrangement of tables is not similar to that of the regular diner. The outside railroad pictures are even more convincing, and a real bar, instead of one of canvas, adds to the realism. The office scene is well done, though not real, and the average of the setting is high. Even better is the acting of the characters who take seriously the exaggeration of the opening scenes and quietly the more real action of the latter part of the picture. The most notable point of the reel, however, is the care shown in making the production.

—

THE INDIAN RUNNER'S ROMANCE.—(Biograph. Released August 23. Length 994.)—Another of the Biograph's Indian studies and one which shows thoughtful care in development, though the story moves but slowly at the start. There is a steady acceleration until the last picture, and then another slump. An old miner has found a pay streak, but too late to benefit him. Privation and hard work have done their evil, and he expires as the story opens, giving to a friendly Indian the secret of the mine from which he has taken rich nuggets. Three desperadoes arrive upon the scene as the old man's life goes out, and they demand that the Indian show them the location of the mine from which his specimens have been taken. This he refuses to do, and the three men leave, vowing to eventually discover his secret. The buck, Blue Cloud, falls in love with an attractive Indian maiden and makes his courtship quite in the paleface fashion and not at all in the Indian mode. She admits her love and her father gives consent when he appraises the bundle of blankets that Blue Cloud offers in exchange for the girl. They go off to their own tepee, but the day's work must be done, and Blue Cloud leaves his squaw to seek the mine. In his absence the renegade cowboys seek to extort from the girl the location of the lode, and when she proves stubborn they carry her off in the hope that Blue Cloud may give the mine as ransom. The three men play poker for the custody of the squaw, and the one who wins her throws her across his horse and gallops off. Meanwhile Blue Cloud has returned home to find his camp deserted. A sombrero has fallen from the head of one of the visitors, and this gives him a clue. He sets off in pursuit, and though he is refused a horse by several white men, he manages to come up with the girl's custodian and leaps upon the back of the horse. A spirited knife duel on horseback follows, the Indian, who is in the rear of the white man, having the advantage. He kills the abductor, and in the following pictures their return to camp is followed. One or two captions are required to make the story entirely clear, but with these supplied it is easy to follow a tale that is of strong dramatic interest. In an effort to make a pretty picture and at the same time produce a sufficiently long film, the stage manager has given several unnecessary scenes in which the action is not advanced. The long walks, picked up at several points, tell nothing new, and while they are pretty, they retard the action, and the constant repetition of the business of wrapping the Indian girl within his sheltering blanket, emblematic of his desire to protect her, becomes almost amusing. Again, after the fight, the same tactics are repeated to approximate the desired length, and these latter scenes form an anti-climax in which the dramatic is sacrificed to the pictorial. It is a common weakness of producers to tag on the film beyond the climax, but in this subject the padding is too obvious to the intelligent observer, while even the unthinking realize that there is something slow to the picture. A quicker tempo would improve the subject very greatly. On the other hand, many points are worked out with the care and attention to detail that usually mark the work of the Biograph men. The fight on horseback with the two men and the girl on the same mount is unusual and effective, and the landscape backings are unusually good. It might be objected that most Indians, however poor, possess a pony of some sort, and surely an Indian should not need the evidence of the sombrero nor would a cowboy leave behind his treasured Stetson. Here the scene rings false and needlessly so, for a display of the Indian's tracking skill would have been more engrossing than the somewhat purposeless pantomime employed. The leading players handle their parts with care and the acting average is good, while the film holds the interest once it is under way. It should have been stopped with the end of the fight and the start for home. Photographically the result is rather above the average.

—

THE HAT JUGGLER. (Pathe. Released August 23. Length 377 feet.)—The reproduction of an old and rather cheap vaudeville act with but a single trick effect worked in on the routine of the stage, this where the juggler assumes his overcoat by tossing it into the air and apparently getting into it without using his arms. Jugglers doing the hat and cigar work are so plentiful that it is scarcely wise to reproduce their work in the film without adding thereto by the use of trick photography. Some amazing effects could have been achieved by an operator interested in the production of an oddity, but nothing of this sort has been attempted. Only one feature trick is shown, and this is a variation of the coin caught upon the forehead and shifted to the eye, where it is carried as a monocle. Four coins are thrown in succession, and herein lies the sole novelty of the film. The reproduction of a vaudeville act is scarcely justified unless the act itself is unusual and exclusive. This is neither.

—

DANCES OF VARIOUS COUNTRIES. (Pathe. Released August 23. Length 482 feet.)—One of the Geographical-scenic series and of decided interest. The film lasts less than ten minutes, but in this time there are shown the dances of twelve races, and many of these are of a nature that is more than usually interesting because they have not been shown in the various "Congress of Nations" at expositions and other places. One of these novelties is the Ostrich dance of the French Soudan in which native women strut solemnly about in an oddly convincing imitation of the peculiar gait of the bird that the plumes come from. It is a walk rather than a dance, but a pronounced novelty. The next view shows the natives of Senegal, also in the French Soudan, in a peculiar sort of body dance, performed by men, in which the hip movements are accentuated by grass skirts. It is close cousin to the "cooch" also shown but is in no way offensive. China, Japan, the Caucasus, Syria and most of the European countries are drawn upon, but the dances are confined to the eastern hemisphere, the two American continents being ignored, possibly until another time. The film possesses an educational value, but at the same time is of equal interest to those who seek amusement and not instruction.

—

BEFORE THE DAWN. (Lubin. Released August 23. Length 615 feet.)—It is quite probable that the author knows the reason for the title, but until he divulges it his secret will not be discovered, for there is no connection with the story. The latter opens in the office of a broker who is on the verge of bankruptcy. There seems to be no hope of pulling out of the hole, and he and his confidential clerk are confronting the situation, when Mrs. Clure—the broker's wife—comes with her daughter for money for a shopping tour. Clure gives her his last bill and, like many a man before him when approached by his wife prior to a shopping tour, he falls in a fit. This is more serious, however, for it is apoplexy, and when Mrs. Clure and Erma are recalled they find themselves bereaved. Mrs. Clure enlists the aid of the young clerk to place a mortgage on her house and its furnishings and does fine sewing to support Erma in ignorance of the straits to which they are reduced. The clerk, Hale, enters willingly into the plans because of his love for the girl, though she is being woed by Robert Emerson under the impression that she is wealthy and her father's heiress. Hale keeps up the payment of the interest on the mortgage, but, through a blunder, the collector calls on Mrs. Clure for the money and she learns for the first time of Hale's sacrifice. She refuses to be an object of charity, and with her daughter, removes to a tiny room more in keeping with her meagre means. Here Erma receives a letter from Emerson, who has learned of her poverty. He expresses regret for her present situation and makes it plain that his attentions are at an end. At this juncture Hale declares himself, and she not unnaturally decides that his is the better love, and makes prompt acceptance of his proposal. This does not make for a real grip on the sympathies. It places the girl in a mercenary light that robs her of the interest of the audience, and closes the scene with the majority of the audience in the belief that she is making the best of a bad bargain. For this the actress who takes the part of Erma is herself at fault, for she does not make it plain that real love comes through her knowledge of Emerson's real character. She lacks naturalness and sincerity, and in the last scenes loses her audience entirely. Sympathy is entirely with Hale, who is a much better player, making real a character that naturally wins favor. In several of the scenes his natural acting saves a false situation, and his prompt command of the others when Clure is dying makes this scene ring true. Other bits he cannot help because they are precipitated by the producer. As an example of the latter, the men who schedule the household effects when the mortgage is being negotiated, make money payment the moment their labors are concluded, and apparently no papers are signed save a form receipt for the cash. The production of the mortgage would have made the scene more clear, the writing of a check would also make for consistency. Then again both appraisers come to collect the interest instead of a special man, as would be the case in real life, and the scene of the sale of the mother's handiwork sounds an entirely false note. A scene in a ball room is jerky because badly handled, the dancers having to stop waltzing before the exit is made because the passage is so narrow, and they are shown in pairs instead of a group. These little things, small in themselves, are what make a story convincing or the reverse. The interiors are poor, with the exception of the broker's office, and this fact also detracts from the realism. The subject will pass, but it will not add to the credit of producer or stock company.

—

WIFEY AWAY, HUBBY AT PLAY. (Lubin. Released August 23. Length 615 feet.)—The Lubin version of "my w——'s g——e to the c———y, h——!" The wife is seen making ready for her vacation and a weeping husband escorts her to the station and sprinkles the platform with his tears—until the train pulls out. Then the sun breaks through the storm clouds and he hurries home to make a date over the telephone with a stenographer. He takes her to a restaurant, where a bottle of champagne marks the wide swath he intends to cut, and he performs a bacchanalian dance that will shock the management of the staid Philadelphia hotel he is seen to enter in the previous picture if they see it. He writes wifey how much he misses her, and that brings her home on the next train. What follows the bottle of champagne shown is not known, but he has a headache the next morning, and his wife's unexpected appearance does not relieve the ache to any appreciable extent. It is a decrepit theme to which so touch of originality is given in the treatment unless it be that the wife postpones her appearance until the next morning when the girl is safely out of the way. It mildly amuses, but that is all.

A CHILD OF THE FOREST. (Edison. Released August 24. Length 970 feet.)—The prevalence of the Indian picture is driving the picture pianists to drinking Sagwa instead of properly labeled pure food products. The Biograph release of Monday was followed by the Edison subject Tuesday. In this last an Indian mother takes her child to a frontier settlement for medical treatment. She enters a hut where the mass Catholic church service is being celebrated, and being unable to make herself understood, the child is baptized instead of given medicine. The papoose recovers and credit is given the ceremonial by the mother. Ten years later the daughter of an emigrant is captured by the band of Indians of which the squaw is a member, and the grateful mother sends her little son to the camp to bear news of the whereabouts of the girl. Most of the Indians are exterminated by the emigrants, but the mother is taken to their camp, where she finds the boy being well cared for after his long journey. From a scenic point of view the production is remarkably good, but the story is scratchily told and the stage manager careless in the extreme. If it is worth while spending money to get a pretty film, it is equally well worth while to expend a little mental effort to make that result convincing, and some of the breaks in this film are elementary to the point of stupidity. In an early scene the Indians are shown departing down stream. They seize the girl and paddle upstream again, as is made plain in two pictures. Later, when the lad starts on his errand, he makes his way against the current in a number of pretty scenes, yet wins the emigrants' camp. It should have been as easy to head him down stream and so preserve the sense of direction. As it stands he seems to be traveling away from his own camp and that of the emigrants', lower down, in order to arrive at the latter. The same lack of direction is observed in the emigrant camp. The girl leaves the scene at her right (to the left of the spectator), and in a later scene the man who finds the bucket she has dropped into the water comes on from the other side, and the horsemen who start in pursuit take his direction, and in a later picture apparently ride to the girl's rescue in the direction opposite to that from which the messenger has come. It is to be questioned whether a Catholic priest would baptize a baby unless assured that the mother knew what she was about, and in the Catholic, as in all other baptismal services, god -parents are provided for, though they are ignored here. The introduction of religious services of any faith is of questionable propriety, and in this instance unnecessary; the post surgeon or settlement physician could have been better employed and the mother's gratitude would have been more apparent. There is a single view of the first search shown, and the next time the men are seen they are back in camp. They should have been brought back to show their disappointment and so advance the story. Instead, the single chase is an interpolation of no value. The acting value is not high. The Indians are better than the whites in this regard, the boy being particularly good, though the agility with which he moves out of the way of a horse's hoofs when he is supposed to be prostrated by exhaustion—or a gunshot wound—is more human than convincing. Shots are fired at him and he falls, but whether through weariness or a wound is not made clear. In the Indian pictures the characters are all on the wrong side of the campfire where the smoke is blown comfortably into their faces, and in the emigrant camp the fire is so far in the foreground that it cramps the action of the players. With greater attention to detail the picture would have been a notable one. As it stands it rather irritates that such rich opportunities should have been wasted.

—

JUDGE NOT THAT YE BE NOT JUDGED. (Vitagraph. Released August 24. Length 447 feet.)—An overlong title for a short but engrossing film. A convict's son, a mechanic, learns with regret that his father's term of imprisonment is commuted for good behavior. His father's fears, expressed in an explanatory letter, that the son will not prove forgiving, are well founded. The young man is in love and dreads the presence of his jail-bird father. He is deaf to his mother's pleadings and goes off to work still unrelenting. He is seen waiting for the girl, and together they enter the factory yard. His foreman seeks to become familiar with the girl and tries to exact a kiss as the penalty for her lateness, but her sweetheart's presence saves her from the unwelcome caress. Later the foreman, still preserving his ill temper, accuses the young mechanic of faulty work. In the heat of the argument the foreman is struck down and the frightened assailant goes to the police station to surrender himself in the belief that he is a murderer. With singular intelligence for a motion picture policeman, the desk sergeant details a man to investigate the crime, but then he has a relapse, and lets the supposed murderer sit beside the desk and have visions, instead of hustling him off to a cell to get him out of the way. The frightened man sees himself tried and convicted for murder and thrust into a cell to await execution, but it develops that the foreman is merely stunned, and he comes himself to ask that the other be released. Having learned his lesson well, the boy goes home to extend to his father the same measure of mercy that was meted out to himself. The picture is absorbing and the action is cut down to the quick. The incidents move in such rapid succession that there is a new development constantly adding to the interest until the very end. The mother is played with no more exaggeration than is permissible in the pictures and this may be said of almost every member of the cast. The scenic production is adequate, a better station house being provided than the one complained of in "The Obdurate Father," and only the scene at the work bench is palpably faked. In the station house scene there are some visions, produced by double exposures, that show the thoughts passing in the prisoner's mind, but his imagination would have been quickened and the probabilities more closely followed had he been placed in a cell instead of halting the routine of the station. The father's crime should have been explained to gain sympathy for him.

—

BORROWED CLOTHES. (Vitagraph. Released August 24. Length 538 feet.)—An extravagant farce, but one which proves amusing in many aspects. Two artists are shown in their studios bewailing the fact that they have an invitation to dinner that will mean a real meal to them. There is not a suit of clothes in the joint wardrobe that will serve, and they are in despair, when a prospective client enters with a request that his portrait be painted. Here is one suit of clothes, at least, and the two artists shake dice to see which shall go and which remain behind. The loser removes his victim's coat and vest and decks him out in a toga and a helmet, but when the winner goes to dress he finds the trousers and shoes essential, and the Roman costume is made more complete that the nether garments may be obtained. It is a dreary session for the stay-at-home, though lively enough for the other. The patron grows tired of posing and demands dinner, but when, at last, the concierge brings the meal he demands payment in advance, and the money is all in the patron's clothes and the merrymaker wearing them has not returned. He arrives a moment later, and while the enraged poser seizes upon his clothes the other improves his time by beating up the stubborn concierge, making a lively rough-house finish. More latitude is allowable in a comedy film where probability is sacrificed to laughs, and while the entrance to the house, shown at the exit and return home, is too elaborate for the tenancy of two impecunious painters, the search for the keyhole is so well managed that the entrance itself is not noticed. There is a generous and unnecessary display of the poser's underwear, never a real comedy topic, and a lapse from care when the large picture of the dice-throwing reveals the reverse side of the screen from that shown in the general view. Played in the same extravagant spirit in which the story was conceived, it made a comedy hit.

—

TOO GENTLEMANLY. (Gaumont. Released August 24. Length 510 feet.)—Maps should be handed about with this subject or prizes offered for anyone determining the meaning of the final scene. A wealthy man loses his fortune and determines to earn his living. Rapidly his clothes become seedy, but he has not lost his debonair air. He applies for a position as a laborer, and when given work poses in the office and attempts to discuss art with his employer, who throws him out. In the yards he is employed wheeling material, but his airs are too much for his fellow-laborers, and when one of them smashes his high hat over his head he leaves such rude society. A chance encounter with a friend of earlier days gives him employment in the latter's household, according to the bulletin, which adds: "His method of handling the other servants, who would make sport of him, provokes much laughter." What happens is that he is ushered into a handsome parlor, where he is approached by an elderly woman, whom he kisses on the top of her head. She throws a fit, to the consternation of the servants, and the picture ends. A table is kicked over and some crockery smashed. Few persons can follow the scene intelligently.

—

THE FROCK COAT. (Gaumont. Released August 24. Length 500 feet.)—Tuesday was dress parade day. The Vitagraph made comedy out of a suit and Gaumont presents a pathetic story about a coat. Some of the spirit of the story will be lost here where the frock coat and high hat are not regarded as the essential badges of commercial respectability. In front of a factory is placed the advertisement that an engineer is wanted as secretary. Two children read the notice and hurry home to tell their father, who is sadly in need of employment. He is unable to obtain work because his appearance is so shabby, but here he is given the position on condition that he obtain a high hat and frock coat. The bedding is sold to make the necessary purchase, and, though the clothing is of an ancient model, it passes muster. In the noon hour he attracts the attention of some of the factory employees, who make sport of the ancientness of his attire. The climax of their joking is the cutting off of one of the tails of the coat. The sudden appearance of the wife and her despair when she realizes that they will be unable to buy another coat, while the position cannot be retained without one, bring the jokers to their senses, and presently they present the butt of their ridicule with a new coat and their apologies, while the employer looks approvingly on. Just what he is doing in the home is not made plain, unless he is attracted by the commotion the wife makes. The story mildly interests, but neither of these subjects is quite up to the Gaumont standard.

THE ETERNAL ROMANCE (Pathe. Released August 25. Length, 771.)—Another of the Pathe products calling for warm praise. This time the production and the coloring of the reel are equally good and the telling of the simple story, in which the leading roles are taken by some of the players who aided in the presentation of the Wild Ass' Skin last week, makes for real acting since they are from the Odeon, the Theatre Rejane and other prominent playhouses. A young officer of Hussars meets in the wood a charming girl from whom he asks his way and receives both information and the flower favor he craves. His company are to be quartered upon the town, and by a trick of fate the officer is assigned to the home of the girl's parents. The awakening of love has been mutual, and it is but natural that his host should presently find his daughter in the arms of her soldier admirer. The old man is a stickler for the awkward eitquette of French courtship. His consent to the match should have been asked before courtship was begun and to him this impulsive proceeding augurs no good motive. More than that, he is suspicious of the fidelity of the military and an attempted elopement, which follows the locking of the girl into her room, is frustrated by the father, who catches them as they descend from the second story window of the villa. The company is called away, the girl is forced to marry another, but the Hussar carries her memory in his heart. Thirty years later his ward falls in love with the daughter, but her mother is as stern and unrelenting as was her own father in an earlier day. The officer comes to plead his ward's cause with the widowed mother and succeeds not alone in winning her consent to their marriage, but the lovers of thirty years before decide to attain their longing at last and a double wedding is in prospect when the scene closes.

One explanatory note and a few captions tell the entire story and are required only to determine the relationship of the various characters. The simplicity of the narrative and the character of the acting unite to tell the story in a series of charming scenes. The outdoor views show care in their selection, the interiors are cleverly done and the acting average is high. No jarring note due to carelessness of production has been made, the scenes moving forward in an easy and convincing manner, and the lesser characters ably supporting the efforts of the leading characters. In the matter of coloring the scene equals the work of An Heroic Father with the additional value of a more probable story.

—

THE TENNESSEE GUARDS. (Pathe. Released August 25. Length 207 feet.)—A negro drill team of eight privates and an officer, apparently a small vaudeville act on the lines of the Streator Zouaves, but working without the speed shown by the latter. The marching and gun play are tiresome but do not last long enough to bore. At the end of the film a wall-scaling performance makes for a good ending.

—

BROKEN TIES. (Gaumont. Released August 25. Length 777 feet.)—A well-told story of the aftermath of a divorce trial in which the husband sets aside his wife because of her indiscretions. The courts award him the custody of the child, a boy, though the mother is to have him at times, and the climax of the first scene is the wrench when they separate in the hall of the court and the father leads the boy away. The little fellow in spite of his father's love and the presents which the parent showers upon him, is not happy without his mother. The nurse is but a poor substitute for the parent, and he rejoices when his father takes him on one of the stated visits to the mother, who meets him at her mother's home. The old lady appeals to the father to become reconciled to his wife for the boy's sake, and the heart-broken and repentant wife adds her pleas, but the man is stern and unrelenting, and in desperation the mother steals her boy and loses herself on the wrong side of the Seine, supporting herself and the lad by doing sewing for a sweat shop. She does not earn enough to keep them in comfort, but she sees to it that the boy is well fed, while her own portion is a dry crust and cold water. He is happier amid poverty than he was in his father's comfortable home, but when the latter comes with two police agents to take away the boy, having discovered her hiding place, the boy comes out from under the table, where his mother has concealed him, and his welcome makes it plain that she has made no effort to poison his mind against the father. The boy pleads that his mother come too, when told that he is to be taken home, and in the end the father relents and dismisses the police agents who are there to enforce the law. The story is unoriginal, but is one that finds favor still, and in this version there is a grip upon the sympathies that will make it a valuable film where women are patrons of the theatre. The setting is French and unusually accurate for a French film, but the story itself is universal and in this instance well told.

—

SEVRES PORCELAIN. (Gaumont. Released August 25. Length 194 feet.)—A short colored picture of the trick sort, elementary in conception and outworking. A cup, a pair of candelabra and a bowl are shown with figures in relief. These figures come to life and perform a series of dances, that done by the lady of the cup being decidedly attractive and graceful. The others are of more commonplace quality and do not call for particular mention. A certain quantity of this trick material seems to be necessary to provide contrast, but even as such, this film is not particularly noteworthy. The same amount of labor and expense could have been made to yield a more startling result.

THE SEVENTH DAY. (Biograph. Released August 26. Length 693 feet.)—Pictures seem to be running in pairs this week. Tuesday the Vitagraph and Gaumont gave stories of clothes, and now Pathe and the Biograph offer contrasting divorce stories on Wednesday and Thursday. In the "Seventh Day" the wife is a butterfly of fashion, whose indifference to her children is in part made up to them by their father's devotion. None the less they miss a mother's love, and the father, angered by her engrossment in society, induces her to bring suit for divorce on the grounds of incompatibility of temperament. Since the care of the children will augment her alimony, the mother pleads for their custody. The referee before whom the case is heard (the function properly belongs to the judge who makes the reference and grants the decree) gives the mother a week in which to win the love of her children, who would very evidently prefer to be with their father. Heedless of the gravity of the situation, the mother continues her devotion to her social duties, an unusual supply of new toys being her sole effort to win the children's love. On the last (the seventh) day the nurse sprains her ankle. This is very annoying to the mother, since the other servants cannot be spared from their regular duties, and she must herself give up a social engagement to look after them. Clearly it is a most distasteful task, but for the first time she learns what delightful little sprites the youngsters are. In her engrossment she forgets the appointment in the referee's office, and when that wise counselor sends his clerk to ascertain the cause of the absence, the equally sapient assistant brings the father to the home, where they find the mother upon her knees on the floor playing with the children, to their huge delight. The delivery of the decree of divorce no longer is hailed with the anticipated joy. The document is torn up and returned to the referee, and the two are reunited this time apparently for all time. The story is told in a series of striking tableau, the human note being strongly sounded in all the scenes, and it abounds in little touches which make for reality and convincingness. The father is a trifle too theatric in his demonstrations of affection and despair, but in the last scene he plays up well to the situation, and the minor faults of his acting are forgiven. The mother is a capital butterfly of fashion and simulates well her early disgust for the clamorous children, and in later scenes is wholly delightful because of her tenderness and sincerity. The two children contribute very strongly to the general good effect and do not suggest at all the tiresome "prodigy" type. The film adds greatly to the reputation of the Biograph producers and company.

—

OH, UNCLE? (Biograph. Released August 26. Length 292 feet.)—Another in the Wright series which is almost as popular as the things which have happened to Jones. Harry has an Uncle whose visit to a married nephew was not a pleasant one. He writes Harry that he will visit him and that he will never forgive him if he marries. Uncle is rich and a person to be catered to, and Harry and Bessie face a serious situation, which Bessie solves by giving the cook a vacation and taking her place. Uncle flirts outrageously—but certainly most excusably—with the pretty maid, and Harry has to pretend indifference. But when Uncle starts to measure Bessie for a masquerade dress, the beginning of the end is seen, and when it is discovered that tights form the main portion of the costume, Harry announces that no wife of his shall wear such a garb. Uncle turns the laugh by showing Harry a newspaper announcing his marriage and his flirtation is explained. The theme is one of the oldest in dramatic history. Farces innumerable have been built about this situation, and stories and pictures, too, have employed the same plot. There is no novelty to the story, but it makes a spirited offering, not so good as the two which preceded it, but none the less a useful, if forced, farce. The measuring scene verges on the suggestive, but it stopped almost in time, otherwise there is no offense in the lively flirtation.

—

NEARSIGHTED MARY. (Lubin. Released August 26. Length 495 feet.)—A machine-made farce interesting to those who like their knockabout work to be of the most extravagant sort. Mary is a servant who is almost blind. Sneezing, she loses her glasses, and, being unable to find them, she blunders about the kitchen and the dining room, breaking dishes and spilling soup and tea upon the family. She has broken a plaster statuette and is sent for another. She is like a bull in a china shop at the cast-maker's, but at last is headed for home a second time, having broken the first cast in a collision. This time she hires a messenger boy to lead her and succeeds in getting home with the cast, but falls at the steps and breaks it. She is paid off and told to go, the request being enforced by the unnecessary presence of a policeman. Mary is not a badly sustained character, but the film offers no novelty and is merely a succession of manufactured laughs. As such it will find a place in many houses, but it does not redound to the credit of the producers.

—

MIDNIGHT SONS. (Lubin. Released August 26. Length 385 feet.)—Apparently the purpose of this picture is to make use of the title of a current play. Four young men of fashion get noisily drunk at the club and set out in search of adventure. They visit a music hall, where they are ejected because of their flirtatious tendencies, and they presently return with a basket of laundry packages with which they pelt the performer then on the stage, breaking up the performance. They wend their boisterous way homeward, and the further progress of but one of the young men follows. He disrobes during the course of time, performing many acrobatic feats, and dreams that he sees snakes. He jumps from the window to avoid the reptiles, and there follows a funny chase in which trick work is well employed. The latter proves the salvation of the film, though this particular trick is of frequent employment. The production is slovenly and apparently the film was hurried in its preparation that some one else might not make prior use of the title.

—

A ROYAL OUTCAST. (Selig. Released August 26. Length 1,000 feet.)—A romantic story in which the producers come remarkably close to a success without achieving it. Clarence, the nephew of the King of Arcady, is heir apparent to the throne. The Duke Lorenzo seeks the life of Clarence to further his plotting for the throne. Clarence, an infant, is sent to the home of the Cardinal for safeguarding, but it is learned that the Duke has obtained an order of the King for the custody of the child, who is hidden in a chest. By means of a false bottom and a trap to the cellar the babe is removed and set adrift in a boat, like the child Moses, with a note and a purse of gold, the former stating the latter to be for the kindly intentioned person who finds the child and cares for it. Clarence is found by some peasants who make him the playfellow of their own little girl. On one of their visits to the capital these peasants see a reward offered for their royal foster child, and hurry away to their home lest Clarence be seen. Through some sixth sense or because of a family resemblance and the agitation of the foster parents, the identity of the child is discovered, and the mother comes to claim the little prince. The family is removed to the palace, where Clarence shows his royal instincts, and at last is placed upon the throne. There is plenty of opportunity to this graceful story, but the tale loses value in the tellings. There is a lot of purposeless movement, unconvincing searches, obscure passages at arms and a general lack of interest on the part of the players. The scenic settings are dauby, one exterior of the palace more nearly suggesting a quaint old town hall, being an exception, and the photographic work suffers from the same lack of care. The two children are decidedly good and they will make strong appeal to women and children, who will be less apt to be critical than the masculine spectators, whose interest could be had with greater clarity of narration and care in production.

—

THE CONSPIRATORS. (Kalem. Released August 27. Length 410 feet.)—A tragedy of illicit love rather ingeniously developed. General Mateo, dictator of a small South American republic, has married a woman considerably his junior, and her preference is given the handsome young secretary to the dictator. Entirely unsuspicious, the Dictator encourages their intimacy, and they are quick to take advantage of the situation. Some revolutionists petition the Dictator to release the leader of a revolt, and when he throws the petition from him in anger they conspire to bring about his death. Lots are drawn and the one selected exults at his opportunity. A note is delivered the Dictator giving him until noon to release the prisoner. Alarmed at the threat, the executive leaves the capital for his home, his unexpected arrival disconcerting the lovers, who do not expect him. With a woman's wit, the wife throws her arms about her husband, holding his attention while the faithless secretary steps into the carriage and is driven off. The man who has been chosen to kill the Dictator fires into the carriage, killing the man hiding there, and when the dead body is brought back to the Dictator the young wife falls across his lifeless form, betraying her secret and stunning her deluded husband with the shock of the revelation of her love. The initial caption does not enlighten the inattentive, though it clearly places the relationship of the three players, and the situation between the wife and her lover is cleverly shown in the kiss which closes the scene. Only by inference is it made known that there are evil relations existing, for one who reads the legend carelessly might be excused for supposing that the girl was the Dictator's daughter. Later the situation is made more clear, but a more definite opening caption should have been displayed. The story is quick in its movement, tense and absorbing, though there are many inaccuracies of detail. The warning letter, written on the knee of one of the conspirators, consists of three lines of writing. The letter shown on the screen runs five, and is too plainly written to have been done over cloth. A letter written in a note book would have been more convincing. The most glaring inaccuracy is the absence of any body guard to the Dictator. In real life at least three Generals and a half score of Colonels, with a private or two—if there were any privates in the army—would have followed him constantly. The incidents of the petition and murder could have been changed very slightly to permit the presence of a guard, and there is no particular reason why the dead secretary should have been dragged back to the park when a carriage and pair were standing there. The arrival of the carriage in the courtyard would have been more effective, the woman's fears leading up to the disclosure of the body by the opening of the carriage door. The players handle their parts well, though the three conspirators rather overplay the scene in the woods. The Dictator had the dignity and reserve proper to the character, and the lovers really seem to love each other. The Kalem producers appear to possess a good idea of dramatic values and to employ them effectively even though they do go wrong on minor details. The picture interests.

—

THE DYSPEPTIC AND HIS DOUBLE. (Kalem. Released August 27. Length 525 feet.)—A lively little farce not altogether impossible in real life and full of comedy of thought and action. Dobson has money and a stomach that is as unreliable as a cheap automobile. He dares not eat the tempting breakfast served on the lawn, and his efforts to follow the course of exercise prescribed by the physicians who, with singular sincerity declares exercise to be the only specific for the dyspepsia. Dobson decides that the exercise is worse than the dyspepsia, and looks loathingly at his breakfast, when a tramp appears and hungrily grabs at the food. He is Dobson's double, and the dyspeptic thinks it will be a good joke on the physician to put in his place this voracious intruder. The deal is effected, but the humor of the situation is less apparent a moment later when the fictitious Dobson orders from the property the real owner. Not unnaturally the real Dobson protests, but his protest merely gets him into further trouble, for he is arrested for vagrancy and assault, and sent to the rock pile. Thirty days of stone-breaking under compulsion works more good than a sheaf of medical prescriptions, and when Dobson is released he is cured of his complaint. Coming upon the fictitious Dobson on the lawn of his home, he proves the cure by administering a good thrashing, and this time the others believe his protestations that he is the actual Dobson, the tramp being sent off on the road again, while Dobson tells his physician that his services are needed no longer. There is a succession of real laughs in the rapidly moving story that are not hurt by some small departures. Possibly for the purpose of identification and contrast Dobson is not provided with the usual prison-made suit on his release, and in an earlier scene the daughter of the house and the butler join their laughter at the antics of Dobson and the Doctor at their exercises. In real life the girl would have ordered the butler into the house—or out of it. These are small faults in comparison with the laughing value of the film.

THE EVIL THAT MEN DO. (Vitagraph. Released August 28. Length 925 feet.)—A western story of love, betrayal, murder, false accusation, and vindication; surely a plentiful supply of motives upon which to base an interesting story. That the producer is aware of his opportunity is proven by the presentation of a picture story that grips the interest from start to finish. Mary loves a well-intentioned and somewhat vaccilating fellow, whose interest wanes with the accomplishment of Mary's undoing. The betrayal but serves to make her love the stronger, and the ardent wooing of another and more manly man brings sharply home to her the evil which has been done. She pleads with the recreant lover to make good his promises and announce their engagement, but the pleading meets with the usual taunts and by their attitude toward each other the girl's father guesses the condition of affairs and turns the girl from home, his anger being increased by the fact that he supports the suit of the better man. The latter prevents the girl from plunging into the river and is told her secret. Meeting the seducer in company with the girl, he forces a promise of marriage from him at the pistol's point, and in doing so touches some hidden spring of decency that lets inclination follow the promise under duress. Love reawakens, but before the wedding can be solemnized a hypocrite sees in the quarrel between the two men, which has been seen by others, his own opportunity for revenge. He murders the offender and essays to cast the blame upon the rival, who comes to the hut to talk matters over. A wily Chinaman is outside the cabin when the villain throws out of the window a blood-stained shirt-cuff and the bloody water in which he has washed his hands. He hurries to the impromptu sitting of the court, and his story, and the evidence of the cuff, place the blame where it properly belongs. The lover is eager to marry the girl despite of what is gone before, and the obliging justice performs the ceremony with as much brevity as he displayed a moment before in sentencing the bridegroom to death. Hurried action mars dramatic value in places, but the movement is quick, the story compelling, and the sympathy rightly placed. It is a human document that possesses certain appeal and adds another success to the Vitagraph list.

EPES W. SARGENT (Chicot).

—

NOTE: The remainder of the Friday and Saturday releases will be reviewed in the next week.

—

FILMS OF THE WEEK.

DOOMED. (Pathe. Released August 20. Length 836 feet.)—A non-descriptive title for a well-colored film exploiting a story of the supernatural. Many pretty landscapes are utilized for exteriors and the pictorial value is a strong commendation. A pair of young lovers win the consent of the girl's father to their marriage, and in the second scene the exterior of the church is shown while the marriage is being solemnized. The Devil appears coming in a puff of smoke, and transforms himself into a beggar as the bridal party leave the church. They are generous in their bestowal of alms, but their charity does not bring good fortune for Mephisto changes himself into

(Continued on page 12.)

ADVANCE BULLETINS CONDENSED

Summary of What the Manufacturers Say

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, AUG. 30, 1909.

PATHE—Ralph Benefits By Other People's Curiosity, comedy, colored, 285 ft. The New Mail Carrier, comedy, 672 ft.
BIOGRAPH—The Mills of the Gods, comedy drama, 672 ft. Pranks, farce comedy, 328 ft.
LUBIN—The Doctor's Bride, dramatic, 580 ft. The Haunted Hat, novelty, 305 ft.
SELIG—Mrs. Jones' Birthday, comedy, 540 ft. Winning a Widow, comedy, 450 ft.

TUESDAY, AUG. 31, 1909.

EDISON—Suffer Little Children—for Such Is the Kingdom of Labor, dramatic, 1,000 ft.
VITAGRAPH—The Hunchback, dramatic, 633 ft. Niagara in Winter Dress, scenic, 350 ft.
URBAN—Prof. Puddenhead's Patents, trick comedy, 404 ft. The French Battleship "Justice," topical, 557 ft.

WEDNESDAY, SEPT. 1, 1909.

PATHE—Little Street Singers, comedy drama, colored, 426 ft. Sam Not Wanted in the Family, farce comedy, 502 ft.
ESSANAY—My Wife's Gone to the Country, comedy, 950 ft.
GAUMONT—An Awakened Conscience, dramatic, 627 ft. Magic Cartoons, comedy and mystery, 340 ft.

THURSDAY, SEPT. 2, 1909.

BIOGRAPH—The Sealed Doom, dramatic, 779 ft. The Little Darling, comedy, 211 ft.
LUBIN—The Woman Hater, comedy, 850 ft.
SELIG—The Blight of Sin, 995 ft.

FRIDAY, SEPT. 3, 1909.

PATHE—A Visit to Biskra, scenic, colored, 443 ft. Show Your License, comedy, 420 ft.
KALEM—The Pay Car, dramatic, 930 ft.
EDISON—Ethel's Luncheon, comedy, 670 ft. Backward, Turn Backward, O Time, In Your Flight, dramatic, 330 ft.

SATURDAY, SEPT. 4, 1909.

PATHE—Grave Disappointment, dramatic, 361 ft. Launching the Voltaire, scenic, 253 ft. Training Bulls for the Fight, 331 ft.
VITAGRAPH—The Galley Slave, film d'luxe, dramatic, 885 ft.
URBAN—In Hot Pursuit, dramatic, 514 ft. Romantic Italy, scenic, 437 ft.

BIOGRAPH COMPANY.

"THE MILLS OF THE GODS."—A Biograph comedy drama and a love story of touching pathos. Henry Woodson, a struggling young author, is desperately in love with his landlady's daughter, who also loves him; but he is in danger of being turned out because he can't pay his board. Hulda, the Swedish maid, is also in love with Henry, and to aid him secures a publisher for his story and secretly gives him money to pay his board. The story of Hulda's devotion reaches Henry through the publisher, but his heart is given to Nellie, so Hulda finally yields to Ole, whose devotion ultimately wins her heart, and causes her to forget her disappointment.

"PRANKS."—A funny farce comedy which tells of a lovers' quarrel and its subsequent adjustment through the pranks of two boys who exchange the lovers' clothes while they are in bathing, and the appearance of a tramp which enables the young man to play the hero and protector of his sweetheart.

"THE SEALED ROOM."—The Biograph announce this subject as entitled to be classed as a "feature." It is a story of mediaeval times, when there were castles and walled rooms. It is the story of a King who has provided a luxurious room in his castle for his favorite. At the dedication ceremonies he notices that an Italian troubadour is rather attentive and decides to learn if there are any grounds for suspicion. Leading the favorite and the troubadour to believe that he has been called away, the King sets watch on the couple with the result that his fears are confirmed. Calling workmen he orders them to wall up the only entrance to the room, leaving the pair to their fate. The picture is beautifully staged and costumed.

"THE LITTLE DARLING."—Lillie Green keeps a boarding house, and her boarders are a lot of good-natured bachelors. An old school chum sends her daughter to visit Lillie and the bachelors prepare to meet the child with a baby carriage and a load of toys. The "baby" proves to be a handsome young lady of 17 years. There is a lot of fun in what follows.

EDISON MANUFACTURING COMPANY.

"SUFFER LITTLE CHILDREN—FOR SUCH IS THE KINGDOM OF LABOR."—A dramatic subject illustrating the evils of "child labor." A lovely girl marries one of two suitors in resentment against the other. Her husband turns out a drunkard. One child, a boy, is forced to work in a glass factory, and a girl is sent out to beg. The rejected suitor is still unmarried and has become rich. He recognizes the little girl, who comes begging at his door, as the child of his former sweetheart, and takes her home, where he meets and tries to persuade the mother to leave her drunken husband and go with him. She is about to do this when the child's request for a good night kiss rouses both to their sense of duty and the plan is abandoned.

In a saloon the drunken husband, about to raise his glass to drink, recalls the early scenes of his courtship and the scenes pass before him in pictures as visions. He sees his boy tottering before the great furnace of the glass factory; the hovel in which he lives, and he is awakened to a realization of his duty. He hastens home, renews his vows of love in the presence of his former rival, and the picture terminates upon a happy scene.

The Edison Company had the co-operation of the National Child Labor Committee in the production of this subejct.

"ETHEL'S LUNCHEON."—A society comedy written expressly for the Edison Company by Miss Carolyn Wells, the popular writer, and interpreted by a special cast. A pair of lovers and two madcap girls are the principals of the story. Jack Fuller has planned to entertain his fiancee, Ethel, at luncheon, but is prevented by a telegram calling him to town. He gets Bob Hall, a friend, to entertain in his stead. Bob never saw Ethel, so Peggy and Dolly plan a joke on him. When he arrives each in turn impersonate Ethel. When Ethel finally appears Bob is unable to find an explanation that will go with her. Youth and action make the comedy most delightful.

"BACKWARD, TURN BACKWARD, OH TIME IN YOUR FLIGHT."—An aged couple, the sunset of whose lives is fast approaching, are sitting side by side in pleasant reminiscence of the past. Hand in hand, even as they traversed life's path, they are sitting to-night rehearsing the many incidents of their journey. The arrival of a basket of fruit containing a number of luscious apples recalls to mind the incident most tenderly cherished in their loving hearts—their childhood meeting. A series of dissolving views rehearse their first meeting and the subsequent events, leaving the faces of the old couple sitting by the firelight aglow with the happy remembrances.

ESSANAY FILM MFG. CO.

"JUSTIFIED."—(Sept. 8.)—Mr. and Mrs. John Seymour become estranged through the dislike of the wife for her husband and her infatuation for John Hazleton, who persuades her to elope with him. The husband suspects his wife and manages to surprise her just as she is packing her trunk to leave him. Hazleton is with her and is unable to escape from the room before the husband comes in, so he is concealed in the trunk. The husband detects the deception and, taking a revolver from a convenient drawer hastily makes a target of a piece of paper and asks the wife to place it on the trunk so that he may give her a lesson in expert markmanship. Filled with horror, the woman refuses, but is forced to place the paper by her husband, who then fires at it. At this point the expressmen come for the trunk and carry it out. The husband wishes his wife "a pleasant stay at the seaside" as she runs in terror from the room. It is a subject tragic in the extreme.



GAUMONT.

(GEORGE KLEINE.)

"AN AWAKENED CONSCIENCE."—A country boy goes to Paris and achieves success as a dramatic writer. When he tells his parents on the old farm, they are delighted and at once pay a visit to their son. When they arrive at his home in Paris they are informed that he has gone to dine at an aristocratic mansion and, anxious to see him, the old folks follow. The young man is at a dinner party surrounded by his new and aristocratic friends, and when the two peasants, his parents, are announced the young man is greatly embarrassed and refuses to see them. Heartbroken with disappointment the old folks are about to leave when a late arrival to the dinner sees their distress and learns the cause. When the story is told to the assembled guests the young man realizes his false position, owns his mistake and brings his parents in to the dinner where they are heartily welcomed. The picture is rich in costuming and scenic effects.

"MAGIC CARTOONS."—A learned doctor discovers the secret of spontaneous generation by means of a microscopic germ, by which he turns the picture people into various forms at will. A thoroughly amusing and entertaining subject with lots of action.

URBAN ECLIPSE.

(GEORGE KLEINE.)

"PROF. PUDDENHEAD'S PATENTS."—A trick comedy subject showing patent No. 1 called the Aerocab and Vacuum Provider, which will be followed by other patents and discoveries of Prof. Puddenhead. In this picture the Professor exhibits his invention. As he leaves it two mischievous youngsters attempt to manage it. A series of wonderful feats follow that excite the observer to fear and trembling, wonder and convulsive laughter.

"THE FRENCH BATTLESHIP 'JUSTICE.'"—This subject illustrated the life of a French sailor on board a battleship, with all the evolutions, exercises and ceremonies incident to life in the navy of France. Full of action, fun and instruction.

"IN HOT PURSUIT."—An old and plind piano tuner, attended by his daughter, is called to the house of a wealthy family and while he is at work the dissolute son of the family attempts to make love to the daughter. The old man hears what is going on and immediately takes his daughter away leaving the work unfinished. A few evenings later the young man, with a pair of hired ruffians, waylays the old man and his daughter, captures the girl and takes her away in an automobile. In the struggle the father secured the neck-scarf worn by the young man, and through its agency he is pursued and captured and the daughter returned to her father.

"ROMANTIC ITALY."—Interesting and curious phases of life among the "later-day Romans." A more than usually attractive travel subject, perfectly photographed, presenting unique views of the cities of Perugia and Gubbio, with their ancient walls and relics of Roman fortifications. Superb pictures of the Majestic Mamore Waterfalls, The Candles procession at Gubbio; weird and thrilling scenes.

KALEM COMPANY.

"THE PAY CAR."—A realistic subject illustrating the life of a locomotive engineer and an incident in which the engineer's wife saves the pay car from being wrecked. Engineer Byrnes reports for his run, but finds his fireman drunk. They have a fight and the fireman is discharged by the superintendent, who arrives upon the scene. He departs threatening vengeance. A week later the fireman learns that Byrnes is to take out the pay-car, and plans to wreck it. Byrnes is called to duty at a time when the sickness of his child demands his presence at home, but he bids his wife an affectionate good-bye and hastens to take out the pay-car. The plotters are at work cutting the telegraph wires, but are discovered by the engineer's wife, who follows them.

The pay-car is now on its way. It stops at a station and the employees receive their envelopes, and the train goes on toward a lonely cut where danger awaits it. The wreckers are placing obstructions on the track when the engineer's wife comes up behind them and waves her red shawl as a danger signal to the approaching train. She is overpowered by the wreckers and carried away. But the engineer has seen the warning and stopped the train in time. Getting down from his engine he discovers the shawl and realizes that it is his wife who has saved him. He seizes a gun from one of the guards and starts in pursuit of the wreckers. A desperate battle follows in which the discharged fireman is killed, the gang captured and the engineer's wife rescued.

LUBIN MANUFACTURING COMPANY.

"THE DOCTOR'S BRIDE."—Dr. Fletcher, somewhat past the spring of youth, adopts as his ward a young girl who is homeless and penniless. He loves her and proposes marriage, and is accepted. While the Doctor is busy with his patients the young wife finds time to engage in flirtation. Finally one of her admirers gives her a note in which he requests her to elope with him. She reads it and laughingly hides it in her bosom, not taking it seriously. After the friends have gone the Doctor remains up to work



and the wife falls asleep on a couch in the room. While asleep she dreams that she has eloped with her lover; that misfortune overtakes her, and that she is rescued by Dr. Fletcher—a series of beautiful dream pictures. At this point the Doctor, having finished his work, wakes his wife. She relates her dream and hands him the note to read, but he shows his confidence in her by tearing it up unread.

"THE HAUNTED HAT."—While walking down the street a man sees a Haunted Hat walking along the street. Frightened, he runs away. He calls the town constable, the judge; he calls the fire depart-



ment consisting of a fireman, the grocer and other leading citizens of the town. Each one is determined to solve the mystery of the haunted hat, but the courage leaves them after they see the slowly moving hat along the streets of the borough. At last the ghost is tired and the little kitten playfully comes from under the hat. Peace reigns again in the hamlet hereafter.

"THE WOMAN HATER."—There are two partners in business. One, the senior partner, is a confirmed "woman hater." As he leaves for his vacation the typewriter is discharged, and it falls to the junior partner to engage a new one. He engages a young



woman, much to the disgust of the senior partner when he returns. Then the junior partner leaves, but while he is away the senior gets along so well with the young woman that a wedding is announced upon his return.

PATHE FRERES.

"RALPH BENEFITS BY OTHER PEOPLE'S CURIOSITY."—Ralph is an ambitious youngster who possesses extraordinary business ability and an apparently useless toy, by looking through which one sees strange and beautiful transformations. Being poor, Ralph hits upon the notion of making money by the aid of his toy. He attracts a large crowd and does a rushing business until two policemen disperse the crowd. They, too, become interested in the toy and Ralph takes home a considerable sum of money to his mother. The audience is permitted to view the mysteries of the toy.

"THE NEW MAIL CARRIER."—During the strike of Government employees in Paris soldiers were pressed into service as mail carriers. The pictures of this subject are founded upon the experiences of



a stupid private who is given mail to distribute and to perform other duties which the strikers have abandoned. His troubles provoke much amusement.

"LITTLE STREET SINGERS."—A poor woman is at her wits' end to provide food for her children, a little boy and girl. Understanding their mother's anxiety, the children set out to earn some money.



They meet an old fiddler who teaches them to sing, and the three go to the cafes in the city where they realize a large sum for their entertainment, and return home to delight their mother with their success.

"SAM NOT WANTED IN THE FAMILY."—An old gentleman goes out walking with his two pretty daughters and is saved from a serious accident by a young fellow named Sam. Out of gratitude to his rescuer, the old gentleman invites the young fellow to his home and presents him with one of his daughters. The daughter has a lover and objects to being given to another. When the lover is told of the matter he challenges Sam to a duel, the weapons of which are streams of water from sprinkling hose. Sam gets the worst of the contest and is rescued by the old gentleman, who gives him dry clothes and asks him to dinner. All sorts of tricks are played upon Sam by the young lady in an effort to drive him away, without success. They finally tie him up in the bed-clothes when he goes to sleep at night and send him floating down a stream.

"A VISIT TO BISKRA."—In this beautifull colored picture is presented some realistic scenes taken in Biskra, a French possession in Arabia. The public will enjoy the novelty of seeing and studying the manners and customs of the inhabitants of this place which is situated on an oasis in the desert.

"SHOW YOUR LICENSE."—A hunter is having great sport bagging some fine game, when an officer approaches him and demands his license. To have fun with the officer the hunter tells him he must catch him before he can see the license. The hunter keeps just far enough ahead to make the chase exciting, and is finally overtaken in a summer garden, where he produces the license without further parley.

"GRAVE DISAPPOINTMENT."—A comedy drama full of heart interest. A pretty little milliner's girl meets her fiancee and they have lunch together, when he tells her how deeply in love with her he is. A few days later she receives a note from him telling her that it is all off, and in despair the heartbroken girl attempts to commit suicide. She is prevented by the gentleman who occupies the adjoining room at the lodging house. Upon hearing the girl's story



her rescuer declared that he is desperately in love with her and prevails upon her to forget her disappointment and marry him.

"LAUNCHING THE VOLTAIRE."—Illustrating the launching of a great battle ship.

"TRAINING BULLS TO FIGHT."—Illustrating the methods adopted in Spain to prepare the bulls for the ring.

VITAGRAPH COMPANY.

"THE HUNCHBACK."—A faithful hunchback, faithful to his mistress, rescues her from a plot to ruin her, laid by a libertine who seeks her downfall. The hunchback bears his benefactress senseless to



her home and, assured of her safety, falls lifeless at her feet from a wound received in his struggle with the villain.

"NIAGARA IN WINTER DRESS."—A splendid scenic subject showing the record-breaking ice-pack which formed in the Niagara River last winter, causing great damage.

"THE GALLEY SLAVE."—This is the first of the "Films d'Luxe" series based on the incidents of Victor Hugo's immortal story, "Les Miserables," giving a most artistic reproduction of the incident of the visit of the convict, Jean Valjean, to the Bishop, repaying the latter's hospitality by the theft of the



silverware. Valjean is startled but the Bishop denies the theft, insisting that he gave the articles to the prisoner, and reminds him of two candlesticks which he forgot to take. The magnanimity of the Bishop so impresses the convict that his heart is softened and he kneels in prayer. Actors, scenic artists and photographers have united to produce a most finished and artistic subject.

SELIG POLYSCOPE COMPANY.

"MRS. JONES' BIRTHDAY."—As Mr. Jones is about to leave home in the morning he is reminded by his wife that it is her birthday. He decides to get some token of remembrance for the occasion, and sets about the task when he leaves his office at night. After much thought he buys a jardiniere and takes a car for home, and here the trouble begins. Engaging in conversation with a friend Jones forgets the present until almost home. It has gone on with the car. He goes back for another, which he places, absentmindedly, in a groceryman's wagon, which is driven away. This experience is repeated several times with variations, and Jones finally arrives home with a bundle which proves to contain an old teapot covered with rust, much to the disgust of Mrs. Jones.

But why Jones? Won't someone think of another name; and then the Biograph Company has made Jones famous, so others should not encroach.

"WINNING A WIDOW."—Tom works for his uncle, Herman Winkle, in a tailor shop. Edna tends store for her uncle, Benjamin Smart, a candy dealer. Edna and Tom are in love, but their respective uncles oppose the match. Winkle and Smart are also in love with a captivating widow, Mrs. Dasher. The young folks determine to get even, and they involve their uncles in all kinds of trouble over the widow before matters are finally straightened out. The situations are humorous to the last degree, and conclude with a blessing for Tom and Edna and the success of Winkle with the widow.

"THE BLIGHT OF SIN."—A dramatic story of Southern life in the early '70s. Jim Langdon is robbed of his money and his wife by a gambler, Joe Herndon. He leaves the gaming table stripped of his wealth, and goes home to find that his wife has eloped with the gambler, who has taken her with him on a river steamboat. Pursuit is given, the steamer overhauled and boarded by Langdon and his friend. The gambler is a coward and tries to hide from the enraged husband; in his desperation he sets the boat on fire, but Langdon, his wife and his friend escape, while the gambler jumps into the river and is drowned. The husband returns home with his wife and protects her from the scorn of her old neighbors.

RESIGNATION AND ACCEPTANCE.

The Film Index Is Authorized by Mr. Dwight Macdonald to Publish the following Correspondence, which Is Self-Explanatory.

New York, August 10, 1909.

Board of Directors, Motion Picture Patents Company, 80 Fifth Ave., New York, N. Y.:

Dear Sirs—I hereby tender my resignation as General Manager of the Motion Picture Patents Company, to take effect Sept. 1, 1909.

The calls upon me from my professional connections which necessarily have been neglected by me while with the Patents Company, make it necessary for me to devote my entire time to the practice of the law with my firm, Macdonald & Bostwick.

As the work that required my personal attention such as the organizing of the Patents Company's staff and office, has been completed, I feel that I can now resign with the least inconvenience to the company.

I shall be glad to have you call upon me whenever I can be of any further service, and I will be pleased to at all times supply any information that I have relative to the business of the company. Yours very truly,

DWIGHT MACDONALD.

August 11, 1909.

Dwight Macdonald, Esq., 15 William St., New York City:

Dear Sir—Your letter of the 10th inst., in which you tender your resignation to the Board of Directors of this company, has been received and has had careful consideration.

As experience has shown that your duties as General Manager of this company prevent your giving much attention to your law practice, and as your resignation is based upon the necessity for your giving hereafter your entire time to your professional work, we feel that under the circumstances, we can best show our appreciation of your close attention to our interests by complying with your request.

We therefore accept your resignation, as such action is within the province of the Treasurer of this company between meetings of the Board of Directors and in the absence of the President and Vice-President.

We thank you for your offer to at all times supply us with information relative to such business as you transacted for this company as General Manager.

It will always be a pleasure for us to learn of your success in your professional work and all your undertakings. Respectfully,

MOTION PICTURE PATENTS COMPANY.

J. J. Kennedy, Treasurer.

CHICAGO LETTER

(Continued from page 1.)

ever before. These are no imaginary cases, and they can be supplemented by a long list of others.

Defection of Independents.

"The 'independents' are coming over in flocks, and our daily experience assures us that the life of 'independents' in this territory will be of short duration," said the official of a leading exchange to me the other day. "Our rental business," he continued, "has increased 300 per cent. since Jan. 1, and the major portion of that has been taken from the ranks of the 'independents.' "

"Commercially, the licensed people don't know that the International exists," is the terse way another able and prosperous member of the licensed ranks put it. And, indeed, in making the rounds one feels the full force of the statement; as the busy office forces, impressive in their numbers, testify to the great volume of business carried on. The same gentleman said to me with a comedy gleam in his eye: "The sidewalks of Chicago are worn before their time by the idle employes of 'independent' exchanges, walking from office to office of the licensed forces seeking a job."

The International People.

The Chicago organ of the "independents" announced in its last issue that Murdock would make a fortnight's tour of the territory in which it is proposed to open the long promised exchanges, starting out the beginning of the week of Aug. 23. This is considered a huge news joke by the licensed people, as it is a confession of weakness as to the ability of the International's working forces.

Surely it should not require the personal investigation of the president of the concern to arrange details which call for the possession of only ordinary horse sense and business acumen. Besides, Murdock has his hands full with the recent developments in the vaudeville field of the Middle West, in which it is expected he will prove an important factor. It is a significant fact that Murdock's former first lieutenant in the W. V. A., Walter F. Keefe, has his office in the general offices of the International Projecting and Producing Co., in the Schiller building, and it looks as if the title, Walter F. Keefe & Co., might hide a secret in the tail end of its handle, although Murdock has disclaimed any connection with the new booking agency, except that of good will; while Keefe asserts that he has only the moral backing of Murdock and is satisfied with that.

It is whispered that Murdock has in view the using of several of the theatres on Keefe's string of houses for moving pictures, but nothing definite is known by outsiders.

Essanay Co.'s New Plant.

The results already obtained at the new plant of the Essanay Co., in the manufacture of films, have far exceeded their best expectations. The better facilities have contributed chiefly to this gratifying result.

M. Edwards, producing manager of the firm, announces that the first film to be released from the new factory will be as nearly perfect as skill, ingenuity and art can make it. In perfection of photography, treatment of subject, and the subject itself, he pronounces it easily 100 per cent. better than any previous effort of the firm. The title of the new film is "Justification" (1,000 feet) , and it will be released Sept. 8. It is a problem play of intense interest. "My Wife's Gone to the Country," considered by Mr. Edwards as the best comedy of this western firm, will be released Sept. 2.

First Order Recalling Films.

According to the terms of the leasing agreements between the licensed exchanges and the licensed manufacturers and importers, the first order for the recall of films will be effected between Sept. 1 and Sept. 10. Interviews with the officials or proprietors of a number of Chicago licensed exchanges were sought by the writer, and the following expressions of opinions were secured and are given verbatim:

R. C. Seery, of the Calumet Film Exchange, in the Masonic Temple, was caught just as he was taking a header (in the elevator) from the sixteenth floor to catch a noon train. During the descent he managed to say, "I will be glad to get rid of the old stuff and get it off my hands. I have not, however, received any notification of the order as yet."

I. Van Ronkel, of the American Film Exchange, was next seen. "I am very much pleased with the order, as we believe it will relieve the market of much of the junk, and this will naturally tend to improve the service at the picture houses," he said. "The exhibitors will have the newest and cleanest subjects in the market," he concluded.

F. C. Aiken, President of the Theatre Film Service Company, 85 Dearborn St., was seen next. "I consider it a splendid thing for the licensed exhibitor and the licensed exchange," he began. "It will increase the standard of service to the exhibitor, and therefore increase his business. It will also gradually take out of the market the junk which has long retarded the improvement of the film rental service."

Mr. Hutchinson, of the H. and H. Film Service, in thet Monadnock Bldg., expressed himself as follows:

"I am of the opinion that it will be a decided benefit to the film business. I would even go so far as to favor a shorter period of lease from the licensed manufacturers, under certain conditions. It is certainly to the disadvantage of every moving picture theatre manager to use time worn and out-of-date films."

The Standard Film Exchange in the Unity Bldg. was next visited, where Joseph Hopp, one of the proprietors and the president of the concern, received the writer courteously, and entered into the matter more fully than any of the others.

"Superficially, one would think that the plan of recalling films would work a material injury," began Mr. Hopp. "Those of us who exercise our minds so as to delve beneath the surface, can readily see that arguments might be advanced both pro and con. Strict conformity with the rule of recall establishes the fact that the stock of films in the possession of every licensed exchange will have reached its height, so far as the number of reels is concerned, on the first day of recall.

"Being an optimist, I always try to view the bright side of things, and can see the many benefits that will ultimately accrue from the recall of films from licensed exchanges. One of the most desirable results will be that eventually it will eliminate from the market the worn out and old time films, which junk has furnished the supply for sub-rental purposes. It will emphasize the necessity of putting the sub-renter out of business, so far as licensed films are concerned. Besides, the exhibitor who is being supplied from that source at about $12 a week for service, will be forced to do business direct with licensed exchanges, if he wants to use licensed films.

"It will also wake up any licensed exchange that may have been slumbering to the fact that the demand for new films is on the increase, and that as he will have to make his purchases according to that demand, he must get increased rentals in order to make his business show a profit on the right side of the ledger. In other words, there must be an advance in the price charged by him for film renting, in order to place him in a position to increase his purchases of films in a sound, commercial way. There are many other points that could be touched on in favor of film recall, but I have given the most salient."

How Film Express Rates Were Reduced

It will be remembered that on July 1st last official express classification No. 19 was issued and posted by the express companies of the United States, to take effect August 1st, in which the following paragraph appeared, which materially affected the cost of transportation of moving picture films:

> "9. Moving Picture Films.—Accept only when in heavy metal cases (excepting tin) enclosed in wooden boxes (mdse.).
>
> They must bear a label printed on red paper not less than three inches square, reading as follows:
>
> **Moving Picture Films.**
>
> Must not be loaded or stored near a radiator, stove or other source of heat."

As soon as the attention of the Chicago licensees of the Motion Picture Patents' Company was called to this official classification, they saw its unjustness and unfairness, and immediately proceeded to nullify the effect of the order.

Able counsel was immediately retained and, on July 19, the express companies each received an official notice of protest from ten of the leading manufacturers and exchanges of Chicago. This protest was in substance as follows:

That the change which the express companies were seeking to have enforced was arbitrary and without just provocation or necessity; that for ten years moving picture films had been shipped under the old classification and no loss was entailed by reason of the manner of their shipment; that the business had developed wonderfully in that time; that there were approximately 7,000 theatres to which these shipments were made (not including theatres in the same town with exchanges); that the average cost of each shipment was one dollar; that the change in the packing would increase the cost of the shipment from fifty to seventy per cent. and that such increase would increase the expense of the shippers throughout the United States to the extent of about $10,000 a week; that they had endeavored to get boxes as required, but were unable to do so; that the new film manufactured was fireproof; that contracts had been made, the carrying out of which would be prevented if the new rate was insisted upon, and that it would be fatal to the business without any immediate necessity for the change. The notice further agreed with the idea of adopting the label.

This notice was personally served on each express company, and they were at the same time informed that unless it had the desired effect, the matter would be taken into the courts, and that immediate action must be taken to change the rate. No action was taken by the express companies for several days, and on July 24, 1909, there was forwarded to the Interstate Commerce Commission a petition which was signed by five of the complainant companies, which petition was placed on record on July 26 and copies served on the several defendants.

Shortly after the filing of the petition, the Interstate Commerce Commission, about 75 per cent. of the leading film manufacturers and dealers, and the express companies, had a conference, the result being that an application was made by the express companies to the Interstate Commerce Commission

to amend the classification as to moving picture films so as to read as follows:

Accept only when in metal cases enclosed in wooden boxes or fibre board boxes or pails. (Mdse.)

In the meantime the petition having been filed, the United States Express Company filed an answer. Immediately thereafter, the complainants withdrew their petition before the Interstate Commerce Commission, as the change made by the express companies was in accordance with their wishes.

In addition to the petition filed with the Interstate Commerce Commission, it was understood that a bill in equity had been prepared and affidavits prepared, with which it was sought to enjoin the enforcement of the proposed radical change in the rates, if the express companies had not seen fit to make the change as they did.

Attorney John A. Verhoeven, of Cooney & Verhoeven, who has been doing considerable work in Motion Pictures Patents Company matters in Chicago and vicinity, carried the express film rates controversy to a successful issue.

Chicago Brevities.

Laemmle is going to do it. It is now pretty well accepted as a fact that he will build a film factory in Chicago, the output to be used by the "independents."

That veteran hustler, Engene Cline, seems to be in partial seclusion nowadays. Under the window sign in his office at Randolph and Dearborn streets, one catches sight of a multitudinous array of phonographs, despite the fact that the aforesaid sign advertises moving picture machines, none of which are in sight. Friend Cline always had a fine ear for music.

The numerous friends of W. H. Swanson, far and near, will be glad to read that he is "up and around" again, though still weak physically. It is expected that a little relaxation from his office duties and more time spent in the open air will shortly bring him back to his old time form.

Honors for William Wright.

Late information from Chicago says that William Wright, western representative of the Kalem Company, has been chosen as manager of the affairs of the associated renters of the middle west, with an office in Chicago. The exact details concerning this matter have not yet reached us, but it is believed that Mr. Wright's appointment marks the consummation of a long campaign seeking a closer affiliation of the licensed rental interests of the West.

PENNSYLVANIA LAW HELD UP.

The Pittsburg Calcium Light & Film Co. advise us that an injunction has been secured against Factory Inspector John C. Delaney, of Pennsylvania, restricting him from enforcing the recent act of legislature regulating motion picture theatres, which was passed last May.

The action was taken in the name of the A. L. Roumfort Co., at whose instance a motion for a preliminary injunction was made before Judge Shull, sitting in the Dauphin County court at Harrisburg, Pa.

VITAGRAPH NOTES.

Some of the daily papers last week carried an item to the effect that Annette Kellermann would be prevented from posing for the Vitagraph Company of America by legal action or managerial pressure. The best answer to this is found in the fact that workmen at the Vitagraph studio are at present engaged in the construction of a new tank twelve feet deep into which Miss Kellermann will be able to make her most difficult dives. The regular tank is but five feet in depth and does not permit her to make some of her best dives. The new tank will enable her to exhaust her repertoire of fancy diving.

The manuscript of the first of the series of biblical subjects written by the Rev. Madison C. Peters for the Vitagraph Company of America has been received by the producing department and will be put into immediate rehearsal. The scenic staff has been increased to permit the proper handling of the heavy and unusual scenery required, and the property room also has put on an additional force.

The latest addition to the Vitagraph fleet is a hundred-foot gasolene yacht owned by J. Stuart Blackton, who already possesses a fifty-foot speed boat. Albert E. Smith is the owner of a sixty-foot power yacht, and there are several small launches, the direct property of the company. With fourteen automobiles for land travel they appear to be well provided with ransportation facilities, but at times even these capacities are taxed. On Wednesday five field companies and two at the studio were all busy at the same time.

The Vitagraph Company will have a power yacht in he flotilla that is to escort the Half Moon and Clermont up the Hudson during the Hudson-Fulton celebration, and the varied pageants of the week of the celebration will be photographically recorded by the cameras of the field staff.

"Fantine," the second of the films de luxe of incidents from Victor Hugo's "Les Miserables" made by the Vitagraph Company of American will be released Saturday, Sept. 25. This is said to be even more noteworthy than the first of these subjects, "The Galley Slave," which comes out next Saturday.

RECALLING OLD FILM.

Exchanges Notified to Return All Subjects Leased During Month of February, 1909.

The Motion Picture Patents Company has notified all exchanges that the terms of the license under which they are operating, relative to the return of old film, will become in force Sept. 1, 1909, on which date they will be required to return to each of the licensed manufacturers and importers a quantity of film equal to that which they received during the month of February, 1909; provided that none of the film so returned shall be more than 12 months old. For the convenience of exchanges they are given until Sept. 10 in which to make their returns, but all bills of lading or shipping receipts must be in not later than that date.

Exception is made to September returns in the cases of exchanges not in business before Sept. 1, 1908. These will not be required to make returns to manufacturers or importers for September.

Exchanges that have lost film by fire or otherwise since Feb. 1, 1909, and have supplied proof of such loss within fourteen days after the loss, may deduct the quantity so lost from the amount to be returned. Manufacturers and importers are required to furnish each exchange with a statement showing the amount of film leased during each month.

Shipments are to be made by freight and the charges are to be paid by the licensed manufacturers and importers.

Further exception has been made to the terms of the license agreement, which permits, for the present, the return of films of any make and age, so long as the amount equals that leased during the month of February, 1909. The purpose of this exception is to give the exchange at least 12 months' use of the most desirable films which have been leased under the present license agreement. This arrangement, it is understood, will probably prevail until Feb. 1, 1910, after which the terms of the agreement will be in full force.

Monthly calls for the return of films will be issued by the Patents Company from now on.

Exchanges, without exception, welcome the recall order, as it will enable them to unload the accumulation of films which are really becoming a burden to them. It is also believed that the plan will eventually raise the standard of service.

Selig's Thursday Release.

The Selig Polyscope Co. announce for the Thursday release a thrilling melodramatic subject entitled "The Blight of Sin." The length is 995 feet, and from the description it appears to be full of intensely dramatic situations, done in the elaborate Selig style. There are scenes along the levee of a Southern river, with the characteristic river steamboat, which is set on fire by the villain. This subject ought to be a feature at any theatre.

PICTURES IN SURGERY.

The invasion of the moving picture camera has given the educational world a great impetus. It is now proposed to furnish films of rare and difficult surgical operations and the treatment of different diseases to the county medical associations throughout the country. For some time Dr. L. Blake Baldwin, the city physician, has been experimenting, in collaboration with a local company, at their laboratories, and films have been made, which in their continuity of exposure show the growth of germs in such a manner that a physician in some crossroads town may now study them as carefully in his home village as he could if he had the time and money to spend weeks of study in some foreign city.

Dr. L. Blake Baldwin's first work along this line was in the study of locomotor ataxia and paralysis agitans, by means of moving picture films showing the muscular actions peculiar to them, as well as hemiplegia and Huntington's chorea. Each day, during the treatments, a patient was made to go through the same exercises and moving pictures were taken of the progress of the disease or of the cure, as the case might be, and shortly the films will be ready to send broadcast, for the benefit of the medical fraternity as well as for the education of the public. Films are now being produced by the Selig Polyscope Company showing the causes, the symptoms and the cure for the white plague, and doubtless, some night when you part with 5 cents to visit a moving picture show, instead of seeing a train hold-up or comedy, you will learn how to avoid consumption or how to cure it and will go home with more real information on the subject than you could otherwise have gained.

In connection with the taking of regular moving pictures, William Selig has harnessed a powerful microscope to the moving picture camera, and in collaboration with Dr. Victor D. Lespinasse has been making films showing the movement of the typhoid bacilli, the Asiatic cholera vibrio and the inoculation and growth of germs in culture media. By means of a device on the camera, regulated by clockwork, the moving picture camera makes only one picture each hour, showing the growth of the culture, and by this means a film can be shown on the screen in five or ten minutes that may have taken months to photograph.

It is not practicable, in study, for more than a few people at a time to observe carefully growths such as these, while hundreds of physicians can not see the film at the same time but see the details much more plainly. A microscope will show the movement of typhoid bacilli magnified to about 870 diameters on the moving picture film, and each of these little pictures, about an inch square, will be enlarged to about fifteen feet on the screen where it is viewed.

In surgery the moving pictures will present to physicians everywhere the rare and difficult operations which but very few could otherwise witness, and with the new advances which are being made in film color photography they may soon be able to show in color replica, craniotomy for brain tumor, the growth and cure of cancer of the aesophagus or the extremely rare pneumotomy (an operation on the lungs by means of a Sauerbruch chamber.)—Chicago Record-Herald.

"IMMERSED IN JOY."

There is an optimistic editor on the staff of The Washington, D. C., Star who is forever singing the praises of the motion picture. Ever and anon he bursts into paeans of praise of the little pictures such as are calculated to cause the picture man to believe that he is the one great human benefactor. Listen to this:

> We have the moving picture to banish all our cares, and as we sit enthralled before the illuminated canvas we are literally immersed in joy.
>
> Heralded by a blaze of incandescent lights, which makes the street lamp resemble a distant twinkling star, and with its portal decorated with a gorgeous creation of the painter's art, the moving picture show leaps gaudily and filauntingly into our midst. It is easily the most conspicuous and attractive feature in our nocturnal landscape. Nor can we overlook the beautiful blonde lady who sits at the seat of customs and drops our hard-earned nickels into the swelling treasury of the show. She, too, deserves honorable mention. As for the pictures themselves, let the poet pour forth his rhapsodies in their praise and twang his melodious lyre. Even then he would only be gilding refined gold and painting the lily. Where else shall we find all the vicissitudes of our commonplace existence so delightfully portrayed? Humor and tragedy go hand in hand and instruction and entertainment mingle in sweet accord. As long as time shall last the tender story of "The Baby's Shoe" will appeal to our parental hearts, while "Eloping with Auntie" still lingers in the inmost recesses of our fifth rib as the very apex of excruciating fun. With bated breath and with every heart-beat surcharged with emotion we observe the thrilling experiences of "The Castaways," while "Saved by His Sweetheart" appeals to every sentiment in our loving souls. When it comes to watching the gondolas pursue their watery way along the grand canal and the sturdy sons of the sea harpooning the festive whale in the South Pacific we feel, indeed, that a nickel is a small price to pay for participation in such novel experience.
>
> Thus does a seat at the picture show open up to us the wonders of the deep and the adventures of earth and heaven. There is, of course, an occasional tax upon our credulity. We know, down in our inmost souls, that the handsome gentleman who, clad in a continental suit, dashes madly on horseback across the canvas, cannot be the real hero of "Paul Revere's Ride," and we must accept as truth the statement of the veracious magazines that "President Roosevelt Lion Hunting in Africa" was really photographed in a Chicago gallery. These, however, are merely flies in the ointment. They cannot dull the keen edge of our enjoyment, and we take all the pictures as they come, whether true or false, with childlike simplicity and faith. We laugh when they are funny; we weep when they are sad, and we experience a righteous sense of satisfaction when they add to our store of knowledge. When we look back over the arid desert of our lives before the moving pictures came we wonder how we bore so uncomplainingly the burden of our daily toil.

MR. BRADLET REPLIES TO OTTO MILLER.

Mr. John M. Bradlet, who was referred to by Otto Miller, secretary of the Moving Picture Exhibitors' Association of Pennsylvania, as having made untrue statements regarding proceedings of that organization at meetings held in Philadelphia, has written to THE FILM INDEX stating his side of the controversy. Through lack of space we are unable to publish Mr. Bradlet's reply this week, but it will appear in the issue following.

MARION GOES TO SEATTLE.

Frank J. Marion, of the Kalem Company, who has been on a fishing trip at the Thousand Islands for the past month, pulled stakes last Monday and started for Seattle and other points of interest in the Northwest. He will visit the Yellowstone Park and the Alaska-Yukon Exposition returning sometime in September.

FOR SALE.

Elegant Electric Sign "DREAMLAND." Size about 2 feet 6 inches by 20 feet. This is a fine electric horizontal sign. Cost, $125. Will sell for $50. Address William Robertson, Jr., Lincoln, Neb.

Among the Exhibitors.

The Marvel Amusement Co. will build a picture theatre at 2784 West 25th street, Cleveland, Ohio. It is to cost $10,000.

H. W. Button, of Belmont, N. Y., has installed six mutoscope picture machines in the lobby of his picture theatre, the Peerless. He will catch the pennies as well as the nickels.

The Gem Theatre of Monongahela, Pa., which has been closed during the summer months, opened for the season Aug. 20th under the management of McKenna & Middeker, of Charleroi, Pa.

R. J. Bruce will build a picture theatre at the corner of Dundas street and Mavety avenue, Toronto, Ont.

Arthur Smith, proprietor of The World In Motion at Pittsfield, Mass., has installed a new machine in his house.

Andy Gugel will open a new picture theatre on Front street, near Lavosier, New Orleans, La.

Samuel Clafter, of New York, has leased the picture theatre known as the Unique at New Brunswick, N. J. The new manager will put the house in first-class condition for the season.

A. M. Sheppard, of Findlay, Ohio, has purchased a picture theatre in Toledo, O.

Carr & Smith, managers of the Bijou Theatre at Curwensville, Pa., have leased the Academy of Music in that place for their shows.

Mr. Plasket has opened a picture theatre in the Grapes building, Saybrook, Ind.

S. Harding and L. Altman, proprietors of the New Princess Theatre, Omaha, Neb., will open their house about Aug. 30. They have spent about $10,000 on improvements, adding 500 seats to the capacity of the house. One of the features of the house will be the system for heating and ventilating.

W. A. Peterson is operating the Colonial picture theatre at Bloomington, Ill.

Frank R. Merrill has purchased the picture theatre in Farmington, N. H., formerly conducted in the Shackelford block, and moved it to the Small block.

John F. O'Brien has taken the management of the Palace picture theatre at Harrisburg, Va. As a business builder he has offered a diamond ring as a prize to be given to the most popular girl in that city.

D. W. Ladel & Co. will build a picture theatre to cost $10,000 at 1205-7-9 North 52d street, Philadelphia.

The Mystic Theatre of Lewiston, Me., has opened for the season.

Dr. G. C. Ober will build a one-story picture theatre at 505 Seventh street, S. W., Washington, D. C. The estimated cost is $2,800.

The Co-operative Amusement Co., of Buffalo, N. Y., will build a picture theatre in that city to cost $46,000 and have a capacity of 1,500.

The Electric, a new picture theatre at Danbury, Conn., was opened last week and is playing to good business.

The Broadway picture theatre on East Main street, Waterbury, Conn., reopened for the season Monday, Aug. 23, under the management of the Imperial Moving Picture Co.

The Scenic picture theatre at Waltham, Mass., opened for the season Aug. 30. The house has been greatly improved by the addition of an ornamental lobby and elaborate interior decorations. About $3,000 has been expended on improvements.

ANNETTE KELLERMAN'S ODD AUDIENCE.

Annette Kellermann, the shapely Australian diver and physical culturist, crowds the New York vaudeville theatres where she has been playing the greater part of the past season, but she played before her most oddly assorted audience last week when she posed for an elaborate series of pictures at the Vitagraph Company's plant in Brooklyn. Part of the equipment of the Vitagraph studio is a concrete tank fifty by twenty feet, with a depth of five feet, and it was in this tank that Miss Kellermann did some of her fancy dives, the others being done off the old wreck at Steeplechase Park, Coney Island. The Vitagraph studios are in a rapidly growing section of Brooklyn along the line of the Brighton Beach railroad, and the small boy seems to know by instinct when there is "something doing" in the tank. Some forty or fifty persons gathered about the tank to watch the pretty swimmer, and the windows of the studio and the factory windows were filled with eager faces, while a dozen boys, more daring than their fellows, perched on the fence, and every tree that gives upon the factory yard held from three to five youngsters, and a couple of mounted policemen occupied good seats in their saddles, being able to look over the top of the wall. To this permanent audience was added a transient one, for every passing train, loaded with pleasure seekers bound for Coney Island, slowed up as it approached the Elm avenue station and the passengers enojyed a fleeting glimpse of one of the most perfectly formed women in the world.

TAYLORVILLE'S NEW GRAND.

F. A. Rahmeyer, who purchased the picture theatre at Taylorville, Ill., formerly operated by Dr. W. H. Hauser, has completely remodeled the house and opened it Aug. 23, as The Grand. The new management will combine a few high-class vaudeville acts with the picture program, which will be changed twice each week. The pictures will change daily. The new house has been made more commodious and convenient.

BINNS' INJUNCTION REFUSED.

Justice Lehman, of the Supreme Court, sitting in New York City, handed down a decision in the case of Binns against the Vitagraph Company of America, denying the plaintiff's plea for an injunction to prevent the distribution of a motion picture called "Saved by Wireless," alleged to be a reproduction of the incidents connected with the recent collision at sea between the steamships Republic and Florida, in which the former was sunk. Jack Binns, the wireless operator who gained fame as the first to make use of the "C. Q. D." distress signal which summoned aid to the sinking Republic and saved the lives of its passengers, objected to the manner in which the Vitagraph Company had made use of his name and fame in its picture illustrating the event, and injunction proceedings were commenced with an action for damages in view.

In denying the relief prayed for Justice Lehman observes that there is a serious question whether the defendant has used the plaintiff's name for purposes of trade, or whether the defendant's business is of such an educational character that it does not come within the scope of the statute. The Court also remarks the fact "that the demand for films or pictures of current events abates very soon after the event, and that there is now very little demand for the film containing plaintiff's alleged portrait and his name, and practically all the injury which plaintiff suffers from the use of his portrait and name is past, while the defendant would suffer serious damage by an injunction which would cause doubt to be cast upon its right to license the use of many of its other films portraying current events."

DANBURY'S NEW ELECTRIC.

The Electric Theatre, the new moving picture house on White street, Danbury, Conn., opened its doors to the public on Saturday night, Aug. 14, for the first time. The attendance at the initial performance was almost a record-breaker even for a first night, more than one thousand tickets being taken at the door during the two and one-half hours that the theatre was open. The pictures shown compared well in every way with those seen at other houses, and the illustrated songs by George Merrick, one of Danbury's most popular tenors, were heartily received.

The new theatre has a seating capacity of two hundred and is as nearly fireproof as it is possible to construct such a building, according to the statement of the owner. The ceiling and side walls are of metal, and the lantern house is of steel, asbestos lined. There are two rear exits which lead into the open space in the rear of the Hotel Savoy. Frederick O. Dauchy is the piano player and George H. Bahnert the drummer. The Electric Theatre will be open every night and matinee performances will be given on Saturdays. Following the close of the season of vaudeville at Lake Kenosia the theatre will be open both afternoons and nights every week day.

CHANGES IN MANAGERS AT BANGOR.

H. F. Atkinson of Biddeford has accepted a position as manager of The Nickel Theatre in Bangor, Me., to take the place of Stephen G. Bogrett, who has been transferred by the Keith management to the Gaiety Theatre, which he will have full charge of in the future. Mr. Atkinson, who is a nephew of Samuel K. Hodgdon, booking agent for the United Booking Co., of New York, which books for the leading vaudeville houses in the country, has had considerable experience in the managerial part of the theatrical business, having been manager and advance agent for high class shows and for the past two years at the head of the Keith moving picture theatre in Biddeford. Mr. Atkinson, like his uncle, Mr. Hodgdon, who is well known in Bangor, takes naturally to theatre managing and patrons of The Nickel here may well expect a continuance of the high standard which has maintained from the beginning. Mr. Atkinson will assume his duties Monday, Aug. 23, and Manager Bogrett will move to the Gaiety, where the suite of offices has been finely furnished for his use.

PICTURES FOR THE FARMERS.

The United States Department of Agriculture is in the moving picture business.

Not that it operates, or contemplates operating, a string of five-cent theatres, nor "syndicate" films whereupon are depicted everything from slap-stick comedies to sobby sentimentalities, nor hopes to give the great American farmer the uplift in the drama via the motion picture route, not by any means. The department is simply entering the field because far-sighted Uncle "Jim" Wilson, Secretary of Agriculture, believes he can by its aid bring home to the farmers of the country the necessity for modern methods in agriculture.

It has always been hard to make the farmers of the country understand from mere description how to handle their crops in this new era of agriculture. The average man on the farm doesn't take kindly to advice he hears or reads,—he wants visual proof of the soundness of things. He sticks to the old ways until he actually sees the advantage of the new.

It is for this reason that the department is now adopting the motion picture machine to educate the farmer. Films will be made at the various experiment stations throughout the country, showing the new order of things in the way of preparing the land, planting, cultivating, harvesting and handling of the crops, how to make roads, how to breed cattle, horses, sheep, and farm animals, and the thousand and one tasks that occupy farmers. By exhibiting these films at popular meetings of farmers all over the country, the department hopes to give them actual, visual, convincing proof that the old order changeth, giving place to new, and that the new agriculture means better crops, better farms, better roads, and better animals.

A co-operative arrangement is now in formation, whereby the department will send its moving picture-taking machine to the various experiment stations throughout the country and there photograph the operations on these model farms. The films will be developed at Washington, and duplicates will be furnished to such of the farmer's organizations as desire them, for exhibit at agricultural meetings, the experimental farms, state institutes, and other semi-governmental agencies owning the machines which reproduce the films.

In this way the department of agriculture will soon be a sort of clearing house of films on agricultural subjects, a sort of moving picture syndicate, which will produce and distribute films for exhibition among farmers all over the country. Then, too, the farmers' institutes in the several states will become subsidiary distributing points for reels.

It is a brand new idea in the campaign which the department has been waging for years to educate the farmer. Not only that, but it is a brand new idea for any government department to own picture machine or loan films. The navy department, it is true, has for some time been making use of motion pictures to portray life aboard ship, in their campaign for recruits to the naval service. The assumption was that the pictures,—which were taken by a concern principally known for its production of "popular" reels,—would excite the interest of young men as a truthful portrayal of a life on the bounding ocean wave. The pictures were shown in connection with a lecture given by a recruiting officer. That they have been eminently successful is beyond doubt. Still, the navy department wasn't actually in the business of making pictures. The department of agriculture is.—Fitchburg (Mass. Daily News.

WILLIAM STEINER.

Vice-President of the Film Service Association.

Thirteen years ago the motion picture business in America was in its infancy. About the only places pictures were shown were in a few of the more enterprising vaudeville theatres, and it was more difficult to get a reel of film 500 feet long than it now is to get 20 reels twice that length. Proctor's Theatres were among the first to put pictures on their programs and the work was in the hands of William Steiner, who is to-day one of the youngest of the pioneers in the business.

Mr. Steiner was also a producer in those days. The Crescent Film Company—Paley & Steiner—made many of the notable films of that time. About nine years ago the Imperial Moving Picture Co. was organized to give exhibitions and in this company Mr. Steiner was one of the principals. Later when conditions changed and the renting of films to exhibitors became an important business, he organized the present Imperial Film Exchange, of which he is the president and manager. In this business Mr. Steiner has been very successful, largely through his genial personality and his careful attention to the details of the company's business.

At the Atlantic City meeting of the Film Service Association held last July, Mr. Steiner was elected to the office of vice-president to fill the vacancy caused by the resignation of Carl Laemmle.

Mr. Steiner reports the business of the Imperial Film Exchange as steadily increasing and declares that the present excellent conditions are due to the efforts of the licensed interests combined under the influences of the Motion Picture Patents Company.

The principal office of the Imperial Film Exchange is at 44 West 28th Street, New York, with branches at Troy, N. Y., and Washington, D. C.

INCORPORATIONS.

The Excelsior Slide Company of New York—to manufacture and operate lanterns, lantern slides, stereopticons, etc. Capital, $2,000; incorporators, Max Freedman, A. M. Wattenberg and A. S. Levy.

American Photomograph Co. Manhattan Mfg. Moving Picture Films and Machines; capital, $40,000. Incorporators: J. H. Kliegl, New York City; F. Schwanhausser, Jersey City; A. T. Moore, New York City. J. H. Kliegl is a member of the firm of Kliegl Brothers, makers of electrical effects, and A. T. Moore was formerly sales manager for the Edison Mfg. Co.

New England Kodograph Co., organized at Kittery, for the purpose of manufacturing and dealing in moving picture machines, with $50,000 capital stock, of which nothing is paid in. Officers: President, Horace Mitchell of Kittery; treasurer, S. J. Morrison of Portsmouth, N. H.

BIG PICTURE THEATRE FOR BUFFALO.

The Co-operative Amusement Company, of which Dr. J. G. Jones is president, is taking figures for the erection of a moving picture theatre at No. 523 William street, Buffalo, N. Y. The plans have all been completed and construction will be actually started within a short time. The theatre will accommodate 1,500 persons and will be erected at a cost of $46,000. The building will be one-story high and will be 55 feet by 125 feet.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, August 31

THE HUNCHBACK

A thrilling dramatic story of the dog-like devotion of a hunchback to his benefactress who rescues him from the stocks and his evil ways and brings out the innate nobility of his nature. She almost becomes the victim of a libertine's plot for her downfall but is rescued by the faithful hunchback, who bears her home, though in the rescue he has received his death thrust from the sword of the rake's accomplices. He carries his senseless burden until assured of her safety then falls lifeless at her feet.

Length 633 Feet

NIAGARA IN WINTER DRESS

A splendid scenic subject taken last winter and showing the commencement of the ice pack that was one of the most disastrous in the history of the river. No detail has been overlooked by the skilled operator who has produced a noteworthy series of panoramic views that are almost as realistic as a personal visit to the scene. The falls, the gorge and the rapids are shown in interesting series.

Length 350 Feet

Saturday, September 4

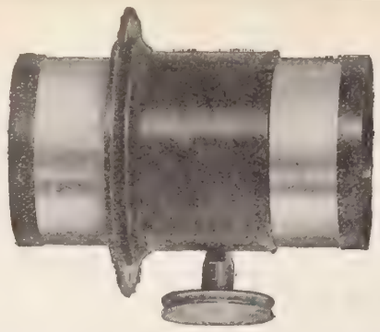
THE GALLEY SLAVE

The first of the "Films de Luxe" of incidents from Victor Hugo's "Les Miserables." A most pretentious and artistic reproduction of the visit of the convict Jean Valjean to the Bishop whose courteous hospitality he repays with the theft of his silver ware. Valjean is apprehended by the police on suspicion and taken before the Bishop who denies the theft, declaring that he gave the convict the silver and reminding him of two massive silver candlesticks which he overlooked. The magnanimity of the Bishop so impresses the convict that his heart is softened and he kneels in unfamiliar prayer. This is a production practically perfect from every point of view. Producer actors, scenic artists, operators and finishers, have united to produce a film notable in every aspect. The narrative is graphic and clearly told in a series of charming landscapes and convincing interiors. The interest is caught from the moment that the starving man steals a loaf of bread for his suffering family and held until the final tableau. One of a series of five incidents, the story is complete in itself.

Length 885 Feet

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile



IT is only fair to the exhibitor to acquaint him with the fact that a great many Projection Lenses are offered which are inferior to the Projection Lenses made by this company, who are the largest makers of lenses in the world.

¶ The wide awake exhibitor will insist upon having his machine equipped with the

Bausch & Lomb Projection Lens

They are the recognized Standard. They will give results impossible to obtain with the inferior substitutes which are often used because of the greater profit that they give the dealer.

¶ Send for Projection Lens Booklet.

¶ PRISM is our little lens expositor. Send for copy D, free on request.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

YOU CAN INCREASE YOUR BUSINESS
IF YOU ARE OPEN TO CONVICTION

The Manager who is alive to conditions and will cater to the wants of his patronage has success at his finger ends. There is but one conclusion—

INSTALL OUR PREMIER SERVICE

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

$2.00 That's the price of a year's subscription for THE FILM INDEX—A good investment

FILMS OF THE WEEK

(Continued from page 5.)

a hunter and arrives at the bride's home, where the event is to end in a merrymaking. He presents the bridesmaids with bouquets and offers one to the bride, who accepts it only to let it fall to the ground when she believes herself to be unobserved. But this does not harmonize with the devil's plans against her happiness, and his hypnotic influence is exerted to compel her to rescue and preserve the despised bouquet. The husband starts with a party of friends on a hunting trip, and with his departure Mephisto arrives, still in the guise of the hunter. There is a scene, none too clear, with the wife, and next we see him approach the hunting party, who have paused at a mountain inn for a drink and a game of cards. Mephisto lures his victim from the party and takes him into the tavern, where he dismisses the innkeeper and is served by one of his own evil spirits with a satanic brew which causes the husband to forget his vows of fidelity. The devil summons a ballet, and when they retreat from the scene the premiere remains with the husband while the devil goes in search of the wife. She will not believe that her husband is not faithful, but he leads her to the inn, where she is given ocular evidence, and she leaves with her tempter, the husband, brought to his senses by the occurrence, rushing after them. He encounters them on the edge of a cliff and fires upon Mephisto, but the bullet is deflected and strikes the wife, who presumably falls from the cliff, for in succeeding pictures the husband is seen making his way down the face of the cliff, finding his wife's body at the bottom. There is some hazy demonstration and the pair are led away by some spirits who might be those of good or evil. The Pathe people are most successful when they enter hades in a frivolous spirit. In this picture the climax is even less convincing than usual, for the developments are uncertain and unimpressive. The early incidents are clearly told, though the bride is awkward and unattractive, while the Mephisto utterly lacks subtlety and finesse, playing stolidly and with no attempt to suggest his unearthly origin. The husband plays intelligently, giving the betrayal scene proper vigor, but in the latter part of the reel he fails to exhibit convincing remorse and anxiety. The acting average is much below the Pathe standard, for most of their players are natural pantomimists. The trick effects are well worked, though by no means novel, consisting of appearances and disappearances in clouds of smoke and a simple removal of a back flat to bring on the ballet. The coloring is excellent, and it would appear that the coloring is depended upon to carry the subject. With more capable players and a more careful production, the story could have been made impressive.

—

THE WEB OF FATE. (Edison. Released August 20. Length 385 feet.)—The web is a spider's web spun across a door behind which a Royalist refugee is in hiding. The home of his sweetheart is occupied by the troops of the Republic, but the lover comes when the soldiers are all drunk and is concealed in an unusued chamber. A more wideawake body of troops comes in pursuit and the house is searched. With trembling limbs the girl at last leads the way to this chamber in response to the commands of the officer in charge of the search party, but he pauses at the door at the sight of a spider's web and declares that no one has passed that portal. He does not take the trouble to make certain, and takes himself and his troopers off that the lover may reappear and form the final tableau, a kissing scene across which is spread a spider's web, possibly to indicate the length of the caress. The picture gets by without being notable in any respect. The girl is played intelligently by a woman with a mobile face and an idea of dramatic action, but her mother and sister merely stand around and look sorry whenever she comes back to the room in which they remain. The soldiers are of the usual stage variety, with excessive thirsts and no intimate acquaintance with their feet. When the lover steals through the group of sleeping soldiers some effort at the dramatic is made by having him pause several times to strike an attitude with the girl, instead of skipping into the room and giving her a chance to get away. A lack of realism and probability rob the story of real interest, and it is not possible to get absorbed in the development of the tenuous plot.

—

THE WAY OF THE CROSS (Vitagraph). (Released Aug. 21, 990 ft.)—A well told story of the days in Rome when the cross was the symbol of martyrdom and the Christians were hunted out of the catacombs like wild beasts. It is shortly after Nero has set fire to the Eternal City and he seeks to conciliate the populace. Valerius, a young patrician, tires of the false gaiety of the Roman court. Drinking, dicing and the wiles of women do not appeal to him and he wanders from the festival chamber to encounter in the streets a little body of Christians who are pursued by the mob. Probably the incident would have passed scarcely noticed but for the presence in the little procession of Leah a girl of good family, who, with her father and brother has embraced the new faith. She tells him the story of Christ and implores him to adopt the religion but Valerius, though interested, is not converted. The mob which has followed the little band become more hostile and Valerius hurls to the ground one of the ruffians who lays violent hands upon Leah and offers her safe conduct to her home. The little episode is witnessed by Gallia, of whose somewhat matured charms Valerius is wearied, and she sends her band-maiden after the engrossed pair to learn where Leah resides. Armed with this information, when Valerius appears at a royal banquet and will have no more to do with her, she induces Nero to send for the girl of this strange sect that they may see the charms which have won Valerius from their side. Leah appears, trembling with terror, and the drunken revelers torment her until Valerius comes to her aid and leads her from the apartment. In a more secluded part of the palace he endeavors to win her favor, but she is steadfast to her faith and the disdain with which she receives his advances causes him, for the first time, to feel respectful admiration for a woman. He sees her safely to her home, unconscious that he has been overheard by Nero and Gallia, but his new attitude toward Leah fills Gallia with jealous rage and she persuades the Emperor to decree the death of all Christians. Valerius warns Leah of the danger and with her father and brother she seeks safety in the catacombs. Paulus, venturing in search of food, is seen by Gallia, who remembers him as one of the Christians and she points him out to the soldiers. He is put upon the rack and tortured until he consents to reveal the whereabouts of his fellows. They are seized and condemned to death after Valerius appeals in vain to Leah to abandon her faith. In the arena the little band of Christians are led in parade and Valerius rushes from the royal box to join Leah in the cells. For a last time he appeals to her to renounce her faith but she is steadfast and when for a second time the Christians are driven into the amphitheatre, Valerius takes his place beside the girl and passing the den of ravening lions, who are to be the executioners of the little band of the faithful, he prepares to share Leah's martyrdom; to pass the Way of the Cross into eternity. The period of this story affords ample opportunity for the use of lavish settings and elaborate costuming and these opportunities have not been neglected. The scenes in the Imperial Palace are handsomely painted and two of them are unusually effective. The home of Leah is apparently taken from a painting and the scene in the arena succeeds in conveying the impression of crowded benches without resorting to painted spectators. The introduction

Gaumont and Urban-Eclipse Films

Release, Tuesday, August 31st, '09

URBAN-ECLIPSE SUBJECTS

"Prof. Puddenhead's Patents"	Trick	404 ft.
"The French Battleship Justice"	Industrial	557 ft.

Release, Wednesday, Sept. 1st, '09

GAUMONT SUBJECTS

"An Awakened Conscience"	Drama	627 ft.
"Magic Cartoons"	Magic	340 ft.

Release, Saturday, Sept. 4th, '09

URBAN-ECLIPSE SUBJECTS

"In Hot Pursuit"	Drama	514 ft.
"Romantic Italy"	Travelogue	457 ft.

Advance descriptions mailed regularly to all applicants

George Kleine

52 State Street
CHICAGO, Ill.

19 East 21st Street
NEW YORK

The Hit of the Country

Selig's Films

Don't miss these two on one reel

Mrs. Jones Birthday

Released Aug. 30, 1909
Code Word, "Day"
Length, 540 feet

Winning a Widow

Released Aug. 30, 1909
Code word, "Widow"
Length, 450 feet

Another Thrilling Subject

The Blight of Sin

Released Sept. 2, 1909
Code word, "Sin"
Length, 995

THE SELIG POLYSCOPE CO.
(INC.)
45, 47, 49 Randolph Street
Chicago, Ill., U. S. A.

KALEM FILMS

Issue of Sept. 10th, 1909

HIRAM'S BRIDE



LENGTH 950 FEET

A bucolic drama along entirely new and novel lines, woven around the marriage of a stalwart young farmer to a poor working girl from the city, against the wishes of his spinster sister. Full of beautiful, realistic scenes of farm life. The barn lot scene, with its flocks of ducks and chickens and its herd of cows, being one of the most effective ever shown.

Full Descriptive Lecture to All Applicants

KALEM COMPANY, Inc.
Eastman Kodak Building
235-239 W. 23d St. New York City

of a den of lions adds to the realism, though these might have been given greater prominence to better advantage, and a vision is very well worked. In one or two of the scenes, notably at the point where Nero receives the petitions of his subjects, the lighting is at fault, for the Emperor is scarcely visible and the capture in the cave is hurried and unreal, but the street mob is well handled and the average of acting is excellent. The story itself easily catches and retains the interest of the spectator.

THE KING'S PROTEGE. (Urban. Released August 21. Length, 647 feet.) A series of incidents rather than a compelling tale. Louis XI., of France, is haunted in his dreams by the ghosts of the nobility whose death he is responsible for. In the opening scene we see him haunted by the apparition of one of the nobles he has sent to the hangman and he wakes terrified and conscience stricken. He sends for his godchild, whose personality seems to have the quality of allaying his fears, and she is summoned from an interesting interview with the Captain of the Guard, who has won her maiden fancy. She succeeds in restoring the monarch to an easier frame of mind and suggests a walk which is interrupted by the appearance of a courier with the announcement that a conspirator against the King has been apprehended. Louis orders his death, but an instant later the memory of the vast army of victims haunts him and he retires to his oratory. He visits the prisoner in his dungeon but is deaf to all appeals for mercy, though the visions appear again. His guard is given orders to be alert but the godchild comes to tempt him from his duty and when the King calls for his captain it is found that he has deserted his post. Others are sent after him and when he is found far from his station of duty the King orders his execution despite the protests of the godchild that the fault is hers. For once her influence over her royal benefactor is lost and the King sinks into troubled slumber from which he is aroused by another invasion of victims. Nigh unto death he sends for the girl and her lover and joins their hands in betrothal before the last grains of the sands of his evil life run out. It is probable that the effects were designed and the story then written around them for the apparitions in the oratory are fine examples of double exposures, being made with more than ordinary care. As a trick film it is remarkable, but there is little narrative value and the succession of ghosts becomes monotonous through repetition. The story does not begin until half the film has been run and then it is too unreal to find marked favor. The three scenes in the oratory are good, but far too much alike and the outdoor scenes are clumsily stage managed. The acting is stilted and unnatural, not a member of the cast appearing to take any real interest in the proceedings. The best player is the one who does the King and who follows stage tradition in the playing of this monarch, but he falls short of true dramatic work when intensity is most needed. With a natural story to which one or two apparitions were accessory the subject could have been made notable. As it is too much reliance has been placed upon the effects and too little on the acting and narrative.

—

UP THE MOUNTAIN FROM HONG KONG. (Urban. Released July 21. Length, 287 feet.)—A short scenic filler for the preceding, showing the descent of Victoria Peak on the island of Hong Kong. There is a funicular railway with a steep descent and at one point a good view of the town is had. This view is too brief and could have been bettered by moving the camera from side to side. Further down the mountain the scenery lacks variety and some of these portions might have been cut, though apparently it was the operator's idea to show the road from start to summit. The view maintanis a good pictorial average and gives a glimpse of an interesting land.

—

ROVER TURNS SANTA CLAUS. (Pathe. Released August 21. Length, 417 feet.)—Somewhat unseasonable, the picture will prove more valuable some four months from now. Two tiny kiddies are sent out to fish plunder from the ash cans but they meet with small success and their father does no better. It is the Eve of Nöel, but when the youngsters start to place their shoes before the fireplace, as all well regulated French children are taught to do, that the Christmas Saint may place therein the gifts of the season, the tearful mother tells them that it is useless to hope for a visit and they tumble disappointedly into bed. Rover disapproves the proceedings and places the shoes before the fire then trots off to a toy shop where he seizes a jumping jack and runs home with it. Two more trips result in a drum and a doll and with this Rover is content. In the morning the children are delighted with their gifts and the parents beam their approval upon Rover whom they suspect to have been the benefactor. This is a film evidently prepared for the children and should win their approval, but for use in America a title should have been prepared to explain that shoes are used instead of Christmas stockings in France. It frequently happens in imported film that a story based upon some habit peculiar to the country, fails of its effect here because it is not understood. As another example may be mentioned The Foxy Farmer in his passage of the octroi; something not known in this country. A word or two of title would have made it clear that the little chap was not trying to dry out his tattered shoes and the story would have gained point. Though this scene is laid in December there is no snow on the ground nor does the breath congeal in the open air. A false note is struck when the boy goes to bed, a set of excellent springs nearly throwing him off his feet. In such abject poverty a pallet of straw and not a bed should have been used and even in a brief picture the boy should have made more of a pretense of eating his supper, scanty as that meal may have been. The use of this trick dog in Pathe pictures is too frequently made. He has appeared in three pictures in the last ten days, and though his work is clever it becomes stale.

WEEK OF AUGUST 30—SEPT. 4.

Alvance advices announce the release of these subjects for the week of Aug. 30:

Lubin—The Doctor's Bride, dramatic, length 580 feet. The Haunted Hat, trick comedy, length 305 feet. Released Aug. 30.

Selig—Mrs. Jones' Birthday, comedy, length 540 feet. Winning a Widow, comedy, length 450 feet. Released Aug. 30.

Edison—Suffer Little Children, for Such Is the Kingdom of Labor, dramatic, length, 1,000 feet. Released Aug. 31. Ethel's Luncheon, a society comedy, length 670 feet. Backward, Turn Backward O Time in Your Flight, drama, length 330 feet. Released Sept. 3.

Essanay—My Wife's Gone to the Country, comedy, length 950 feet. Released Sept. 1.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereoptricon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

"Our Business"

FILM RENTING

Of Superior Quality

PENNSYLVANIA FILM CO.

Lewis Building, PITTSBURGH, PA.

PATHÉ FRÈRES FILMS

FEATURE SUBJECTS:

The New Mail Carrier

A GOOD COMEDY

Aug. 30, 1909 **LENGTH 672 FEET**

The Little Street Singers

A DRAMA OF HUMAN INTEREST

COLORED

Sept. 1, 1909 **LENGTH 426 FEET**

Week of Aug. 30, 1909	LENGTH
Ralph Benefits by People's Curiosity. (Colored)	285
Sam Not Wanted in the Family	502
A Visit to Biskra. (Colored)	443
Show Your License	420
A Grave Disappointment	361
Launching the "Voltaire"	253
Training Bulls for the Fight	331

Week of Aug. 23, 1909	LENGTH
Dances of Various Countries	482
The Hat Juggler. (Colored)	377
The Eternal Romance. (Colored)	771
Manufacturing of Bamboo Hats. (Colored)	443
A Billposter's Trials	426
The Professor's Dilemma	423
The Hypnotic Wife	482

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

BIOGRAPH FILMS

Trade Mark

Trade Mark

RELEASED, AUGUST 30th, 1909



THE MILLS OF THE GODS

THE MILLS OF THE GODS

A pretty comedy drama, in which a struggling young magazine writer is boosted to fame and fortune by an artless Swedish maid-servant of his boarding place. The poor girl deeply loves the author, quite unknown to him, and is moved by his extreme desperation at having his endeavors rejected by the editors. She interests herself to the extent of going and pleading to the editor to at least read his story—which she has surreptitiously taken from his room. The result is that the editor is so impressed that the writer is put on their regular staff of contributors, but the sight of his joys is the poor girl's only reward, for his heart is given to another.

Length 672 Feet

PRANKS

A very funny farce comedy showing how two lovers were reunited after a bitter quarrel, by a mischievous boy exchanging their wearing apparel while they are bathing in the surf.

Length 328 Feet



THE SEALED ROOM

Released, Sept. 2d, 1909

THE SEALED ROOM

One of the most artistic film subjects ever produced, telling a story of mediæval times in which the King surprises his favored one in an intrigue with an Italian Troubadour. Unknown to them, he walls up the only entrance to the room they are in, and there leaves them to their inevitable fate. The costuming, acting and staging of this production, it is safe to say, has never been surpassed, while the story is one of intense interest. The subject may, indeed, be termed a feature film.

Length 779 Feet

THE LITTLE DARLING

This might be termed a comedy of errors, as it tells of a party of old folks who prepare to receive a visit from what they believe to be an infant, only to find that the little darling is a pretty young lady of seventeen.

Length 211 feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street **New York City**

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Sept. 2	The Sealed Doom	Drama	779
Sept. 2	The Little Darling	Comedy	211
Aug. 30	The Mills of the Gods	Comedy Dram.	672
Aug. 30	Pranks	Farce Com.	328
Aug. 26	The Seventh Day	Comedy	693
Aug. 26	Oh! Uncle	Comedy	292
Aug. 23	The Indian Runner's Romance	Drama	994
Aug. 19	His Wife's Visitor	Comedy	526
Aug. 19	Mrs. Jones' Lover	Comedy	467
Aug. 16	With Her Card	Drama	1,000

EDISON CO.

Sept. 3	Ethel's Luncheon	Comedy	670
Sept. 3	Backward, Turn Backward, O Time, In Your Flight	Dramatic	330
Aug. 31	Suffer Little Children—for Such Is the Kingdom of Labor	Dramatic	1,000
Aug. 27	A Dash to Death	Tragedy	815
Aug. 27	The Patience of Miss Job	Comedy	185
Aug. 24	A Child of the Forest	Drama	970
Aug. 20	Wright Bros. Aeroplane	Scenic	600
Aug. 20	The Web of Fate	Drama	385
Aug. 17	A Simple House Dinner	Comedy	220
Aug. 17	Far From the Maddening Crowd	Comedy	780
Aug. 13	The Price of a Soul	Drama	560
Aug. 13	Furnished Rooms to Let	Comedy	425

ESSANAY CO.

Sept. 1	My Wife's Gone to the Country	Comedy	950
Aug. 25	On Another Man's Pass	Comedy	950
Aug. 18	Wonders of Nature	Scenic	1,000
Aug. 11	A Maid of the Mountains	Drama	950

GAUMONT.

Sept. 1	An Awakened Conscience	Drama	627
Sept. 1	Magic Cartoons	Comedy and Mystery	340
Aug. 28	A Generous Emperor	Drama	304
Aug. 28	The Horse and the Haystack	Comedy	297
Aug. 28	Great Event at Podunk	Comedy	357
Aug. 25	Broken Ties	Drama	777
Aug. 25	Sevres Porcelain	Mystery	194
Aug. 24	Too Gentlemanly	Comedy	510
Aug. 24	The Frock Coat	Drama	500
Aug. 17	The Cobbler and the Millionaire	Drama	427
Aug. 17	The Little Drummer Boy of 1792	Drama	497
Aug. 14	Why She Didn't Marry	Comedy	234
Aug. 14	Peddling Shoes	Comedy	287
Aug. 14	The Foxy Farmer	Comedy	397
Aug. 11	Laurels	Historical	447
Aug. 11	A Long Reach	Trick Com.	500
Aug. 10	The Cyclist's Horn	Trick Com.	347
Aug. 10	Retaliation	Drama	214
Aug. 10	Dust in His Eye	Comedy	400

KALEM CO.

Sept. 3	The Pay Car	Dramatic	930
Aug. 27	The Conspirators	Drama	410
Aug. 27	The Dyspeptic and His Double	Comedy	575
Aug. 20	The Queen of the Quarry	Drama	860
Aug. 20	The Dog Circus Rehearsal	Novelty	
Aug. 13	Out of Work	Melodrama	810

LUBIN MFG. CO.

Sept. 2	The Woman Hater	Comedy	850
Aug. 30	The Doctor's Bride	Dramatic	580
Aug. 30	The Haunted Hat	Novelty	305
Aug. 26	Midnight Sons	Comedy	385
Aug. 26	Nearsighted Mary	Comedy	495
Aug. 23	Before the Dawn	Drama	620
Aug. 23	Wifey Away, Hubby Will Play	Comedy	320
Aug. 19	Measure for Measure	Drama	965
Aug. 16	How Brown Got Married	Comedy	680
Aug. 16	The Hungry Actor	Comedy	235
Aug. 12	The Unexpected Guest	Drama	890
Aug. 9	The Drunkard's Child	Drama	605
Aug. 9	The Newest Woman	Comedy	215

PATHE FRERES.

Sept. 1	Little Street Singers	Com. Drama	426
Sept. 1	Sam Not Wanted in the Family	Comedy	502
Sept. 3	A Visit to Biskra	Scenic	443
Sept. 3	Show Your License	Comedy	420
Sept. 4	Grave Disappointment	Drama	361
Sept. 4	Launching the Voltaire	Scenic	255
Sept. 4	Training Bulls for the Fight	Scenic	331
Aug. 30	Ralph Benefits by Others' Curiosity	Com.	285
Aug. 30	The New Mail Carrier	Comedy	672
Aug. 28	The Professor's Dilemma	Comedy	423
Aug. 28	The Hypnotic Wife	Comedy	482
Aug. 27	Manufacturing Bamboo Hats	Education	443
Aug. 27	Billposter's Trials	Comedy	426
Aug. 25	The Eternal Romance	Drama	771
Aug. 25	Tennessee Guards	Military	207
Aug. 23	Dances of Various Nations	Educational	482
Aug. 23	The Hat Juggler	Vaudeville	377
Aug. 21	Rover Turns Santa Claus	Comedy	417
Aug. 21	Getting Even With Everybody	Comedy	544
Aug. 20	Doomed	Drama	836
Aug. 18	Elastic Transformations	Trick	295
Aug. 18	Two Lovers and a Coquette	Comedy	567
Aug. 16	A Heroic Father	Drama	672
Aug. 16	Cold Plunge in Moscow		246
Aug. 14	The Wild Ass' Skin	Drama	981
Aug. 13	Cigar-butt Pickers in Paris		361
Aug. 13	A Trip to Jupiter	Novelty	623
Aug. 11	Pompey's Dream	Comedy	525
Aug. 11	The Sacrifice	Drama	397
Aug. 9	Satan's Smithy	Magic	472
Aug. 9	Charity Rewarded	Drama	476

SELIG POLYSCOPE CO.

Aug. 30	Mrs. Jones' Birthday	Comedy	540
Aug. 30	Winning a Widow	Comedy	450
Aug. 26	A Royal Outcast	Drama	1,000
Aug. 19	The Yellow Jacket Mine	Melodrama	1,000

URBAN ECLIPSE.

Sept. 4	In Hot Pursuit	Drama	514
Sept. 4	Romantic Italy	Scenic	437
Aug. 31	Prof. Puddenhead's Patents	Trick Com.	404
Aug. 31	The French Battleship Justice	Topical	557
Aug. 21	The King's Protege	Drama	647
Aug. 21	Up the Mountain from Hong Kong	Scen.	287
Aug. 18	The Strikers	Melodrama	567
Aug. 18	Building Barrels	Industrial	1,400

VITAGRAPH CO.

Sept. 4	The Galley Slave (film d'luxe)	Drama	885
Aug. 31	The Hunchback	Drama	636
Aug. 31	Niagara in Winter Dress	Scenic	260
Aug. 28	The Evil That Men Do	Drama	925
Aug. 24	Judge Not That Ye Be Not Judged	Drama	447
Aug. 24	Borrowed Clothes	Comedy	538
Aug. 21	The Way of the Cross	Drama	990
Aug. 17	Liberty for an Hour	Drama	365
Aug. 17	The Judge's Whiskers	Comedy	591
Aug. 14	The Gift of Youth	Magic	535
Aug. 14	The Obdurate Father	Drama	109
Aug. 10	Princess Nicotine	Novelty	297
Aug. 10	For Her Sweetheart's Sake	Drama	570

The Edison Kinetoscope

Thomas W. Lawson's prescription for getting rich certainly applies to the moving picture business:

"Get a little money from a lot of people."

The Edison Kinetoscope is by far the most reliable and satisfactory machine you can buy. The pictures are steady and clear, the machine is easily and economically operated, is the most durable made and will more than save the difference in cost between it and a cheap machine by absence of repairs. The Edison is the money maker for you. Write today for booklet of full particulars and a copy of the "Edison Kinetogram."

EDISON MANUFACTURING CO., LAKESIDE AVENUE ORANGE, N. J.

EDISON FILMS

Releases of September 7 and 10

Released September 7

A DANGEROUS PAIR

Comedy. A newly married couple, after the customary "send off," are made victims of a practical joke, successful beyond anticipation. Arriving at their hotel, each receives a note warning that the other is subject to fits and describing symptoms, which in the case of each correspond to the relief suggested for the other. Full of laughs.

No. 6511 **Code, VERSABILES** **Approx. Length, 520 feet**

Released September 7

THE TEMPTATION

Dramatic. A trusted employe, overcome by cupidity, disguises himself and attempts to rob his own home of a large sum of his firm's money. After overcoming his wife, he is frustrated by the intervention of a tramp whom she had sheltered from the blizzard. Intensely dramatic throughout and superbly enacted.

No. 6512 **Code, VERSABUNDA** **Approx. Length, 475 feet**

Released September 10

THE MAKING OF HONEY

An educational film showing the improvements in the honey making industry, in comparison to the old fashioned and less profitable methods of our fathers. The construction of the modern hive, artificial swarming, etc., are shown. Interesting and instructive.

No. 6513 **Code, VERSADORES** **Approx. Length, 195 feet**

Released September 10

THE AMATEUR WILLIAM TELL

Comedy. A youthful admirer of the Swiss patriot starts on a rampage with a bow and arrow. His victims are many, his aim is good and the result is an indescribably funny picture. The dream that follows his punishment is vividly shown, as is also its effect upon his rest.

No. 6514 **Code, VERSAGUNG** **Approx. Length, 805 feet**

Releases of September 14 and 17

Released September 14

LITTLE SISTER

Dramatic

No. 6515 **Code, VERSALETES**

Approx. Length, 1000 feet

Released September 17

HOW THE LANDLORD COLLECTED HIS RENTS Comedy

No. 6516 **Code, VERSALILLA**

Approx. Length, 460 feet

Released September 17

"'TIS NOW THE VERY WITCHING TIME OF NIGHT" Comedy

No. 6517 **Code, VERSALITA** **Approx. Length, 500 feet**

EDISON MANUFACTURING CO.

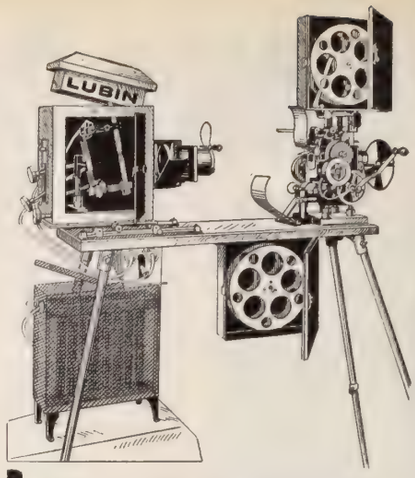
Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES



LUBIN'S 1910 MARVEL, equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGUE

Released Monday, August 30

The Doctor's Bride

While on an errand of charity, the doctor takes a young girl from the death bed of her father. He acts as her guardian, but soon falls in love with her and marries her. That she loves him dearly is shown by her resisting a great temptation.

Length, 575 feet

The Haunted Hat

The whole borough is in a state of excitement on account of a haunted hat, which is carried along the highways and byways by a playful little kitten.

Length, 300 feet

Released Thursday, September 2

The Woman Hater

The senior partner of the firm is a deep dyed woman hater. Just before he takes his vacation he dismisses the stenographer. During his absence the junior partner engages a lady stenographer. When the senior partner returns, the junior partner leaves for his vacation, putting it up to the senior partner to make the best of the situation. This he does, and on the return of the junior, the senior presents to him the new stenographer as his future wife.

Length, 810 feet

LUBIN MANUFACTURING COMPANY

926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

Mr. Exhibitor

If you want to see your house "Packed" every night for a week, ask your nearest Exchange Man to supply you with the **Greatest American Feature Film** the **Motion Picture World** has ever produced—"The Only Authorized and Authentic Motion Pictures of the Great United States Military Tournament, held at Camp Taft, the week of July 5th to 10th, Toledo, Ohio. Over 3000 feet of film, reproducing with wonderful clearness: The Modern Field Artillery in action; Lively, Thrilling Drills by the Infantry; Wall Scaling and Skirmish Work; Wonderful Saddle and Bareback Riding by the Cavalry; Modern, Quick Firing Cannon in Action; Engineer Troops Building Bridges and Destroying them with Dynamite; Signal Corps in Scientific and Instructive Field Work; Hospital Corps showing how the Wounded are cared for, and the hundreds of other "Stunts" that will excite your audience to the highest pitch of enthusiasm.

Lively now—Be the first in your territory to exhibit these remarkable pictures—Now is the time to "stock up" on a little "Easy Coin of the Realm."

If your Exchange will not furnish you, let us know the seating capacity of your heatre, and we will send you further particulars.

MOTION PICTURE DEPT.

UNITED STATES MILITARY TOURNAMENT Toledo, Ohio

NEXT Sand A FILM ISSUE

ORDER QUICK OUR

Big Dramatic Subject

Justified

(Length Approx. 970 Feet)

This subject will create a sensation in every theater where it is exhibited.

Read the description in other columns.

READY

Wednesday, Sept. 8th

ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ills.

$2.00 PER YEAR SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No. 37 NEW YORK, SEPTEMBER 11, 1909 WHOLE No. 177

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

MORE INFRINGEMENT SUITS COMMENCED

Two Actions Started Against "Independent" Motion Picture Makers—Infringement of the Edison Camera Patents Alleged—Pathe Camera Said to be Used.

As intimated in The Film Index last week, the "independent" film manufacturers who have been carrying on their operations with cameras infringing upon the Edison camera patents held by the Motion Picture Patents Company, have been sued. One action has been commenced against Isaac W. Ullman, Sidney M. Ullman, Duff C. Law and William Paley; also the Film Import and Trading Company, of New York, in the United States Circuit Court for the Southern District of New York.

In this case, the bill charges infringement of the Edison camera patent by the use of a camera, which, it is understood, is a Pathe camera and practically identical with the Warwick camera. It was the Warwick camera, it will be remembered, that was declared to be an infringement of the Edison camera patent, after a long and bitterly contested litigation by the Circuit Court of Appeals, sitting in New York something over two years ago.

It was then held by the court that any camera in which the film was caused to move intermittently by a positive sprocket motion, or motion other than friction, were infringements of the Edison patents. This phase of the original suit was gone into most thoroughly during the trials of the case, for the reason that intermittent sprocket motion, which stopped the film for a fraction of a second at the time of exposure, constituted the most vital feature in the motion picture camera. It is the one essential to the taking of good pictures. Consequently, all cameras which embody that feature in their construction are held to be infringements upon the Edison camera.

A second action has been commenced against the New York Motion Picture Company in the United States District Court for the Eastern District of New York. In this action, as in the other, it is understood that the infringement charge is based upon the use of a Pathe camera.

Under these circumstances, it would seem that the defendants in each of these cases were in a somewhat awkward position. Pathe cameras are not sold in America by Pathe Freres, which company recognizes the rights of the Edison Company and respects them. There is nothing, however, to prevent persons from buying cameras of any make in Europe and having them shipped to America; but anyone doing so assumes all the risk of litigation and possible damages which are certain to follow.

The commencement of these actions will be welcome news to licensed interests generally. Those who have invested in manufacturing plants under the license of the Motion Picture Patents Company, and exhibitors who have subscribed to that company's license agreement, will now realize that some measure of protection is to be given them.

On the other hand, these suits will not bring great rejoicing to the so-called "independents." For the past six months they have carried on a campaign of bluff, and have almost made themselves believe that the Motion Picture Patents Company would not make an effort to protect the valuable patents it possessed against infringement. The silence of the Patents Company on the subject gave some color to their claims, with the result that nearly a score of companies have been formed for the purpose of manufacturing motion pictures.

There is much truth in the old saw, "Give a calf enough rope and it will hang itself." The Patents Company permitted the pirates to believe that they could go as far as they liked with their unlawful operations. Of course, it was useless to get after them until they had something tangible upon which to assess damages. In this, it must be conceded that the Patents Company has acted wisely in delaying action until the present time.



UNIQUE THEATRE.

Attractive Front of Elbert & Getchem's House at Des Moines, Iowa.—Photo by William Wright, of the Kalem Company.

BUSINESS GOOD AT DANBURY.

All the motion pictures houses in Danbury, Conn., are having a run of good business, and their popularity is shown by the increasing attendance each week. Last week at the Electric theatre, on White street, the new Biograph films pleased all who visited the new theatre and George Merrick made a decided hit with his illustrated songs.

At the Vaudeville the new lantern is giving universal satisfaction and the fireproof films are shown with the same perfection attained with the old process films. Feature pictures by the Biograph company are shown at this theatre nightly, and James Bowman is still making a favorable impression with his songs.

The business at the Taylor Opera House on Saturday was good. Four thousand feet of films were shown and Harry Low sang the illustrated songs. This house will be open for the exhibition of moving pictures on Saturday afternoon and evening next.

The Elite is doing well with Elsie May and her songs to support a good picture program.

CHICAGO'S "BIG 8" PICTURE THEATRES

Jones, Linick & Schaefer Co.'s String on State Street Always Busy—Picture Show in Church Hall.

JAMES S. MC QUADE.

The last issue of the Film Index, with its newly and artistically wrought title letters and changed front, caused many a pair of eyes in Chicago to open and close, and then open again, in bewilderment. The old landmarks were gone, and it required some time before new bearings were taken and confidence restored.

"Gee! That can't be the 'Index,'" said an exhibitor to his companion in one of the popular licensed exchanges. Then he turned to the last page and scanned the advertisements; next turned the leaf over, and examined those on the preceding pages. "It's it, after all; but it's changed," he then exclaimed. He had found his bearings. While this individual made no comment, flattering or otherwise, on the change itself, his oversight was more than compensated by the numerous expressions of approval and appreciation heard by the writer everywhere on his rounds.

Cool Weather Hastens Reopening of Theatres.

About twenty vaudeville and moving picture theatres reopened last week, and the cool weather raised the attendance to a height that gladdened the hearts and pockets of the managers. Most of the other closed theatres are preparing to take advantage of the favorable conditions, and it is expected that the week of September 6 will witness a general rush for patronage.

The "Big 8" theatres on State Street, between Monroe and Congress, the favored string of moneymakers owned by the Jones, Linick & Schaefer Co., have been doing a gala business all summer; but even their accustomed activity has been heightened by the bracing breeze from Medicine Hat.

Orpheum, King of Moneymakers.

The site of the Orpheum, on the west side of State, opposite the Palmer House, lies in the heart of Chicago's business center. Many thousands of transients pass it daily, seeing the sights and viewing the colossal structures that line one of the mightiest business streets in the world. The theatre looks small, very small and insignificant in comparison, but it stands on leased ground that would bring a large fortune to the owner at any time it be could be persuaded to sell it.

It was built by the Napoleon of popular amusement enterprises in the West, Aaron J. Jones, or rather, the plan was thought out and consummated by him, and the Jones, Linick & Schaefer Co. built it. The structure, which was originally designed as a home for high-class vaudeville, was completed in September, 1907, at a cost of over $150,000. It was operated on these lines for seven weeks, when the competition of the great vaudeville theatres with better stage facilities and larger seating capacity, forced a change of policy.

It has been run since then as a strictly exclusive moving picture house, and [illegible]

(Continued on page 9.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.

FOREIGN SUBSCRIPTIONS—$2.50 per annum.

All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS

ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅝ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

SEPTEMBER 11, 1909

WHO KNOWS HOW?

A correspondent writes to ask if there has been published any thing that tells how to run a picture theatre successfully.

Undoubtedly there has been published many theories and experiences on the subject of the successful management of picture theatres. Whether any of the theories and experiences fit the requirements of our correspondent or not is another question.

The best equipment of any man who hopes to achieve success with a picture theatre is a good knowledge of human nature and some experience in the amusement business. This must be backed with sufficient capital to provide a good equipment.

There was a time when a butcher or a baker could transform his shop into a picture theatre and make more money than he did before selling meat or bread. But that time has about passed. To-day the public requires something better, and, in many cities, the authorities will not stand for the little "store show."

Seekers of fortune in picture theatres must now, in many cities, provide buildings well protected against danger from fire; there must be sufficient exits in front and in the rear, to enable the people to get out easily and quickly should the occasion require a hasty escape. Special booths must be provided for the projecting machine and the electric wiring for the house lights and for the machine must be done after certain specfications. These requirements and restrictions make it more difficult to win success than was the case two years ago.

One of the first things to be considered is location. It will not pay to start a picture theatre in a town that is already overburdened with picture shows, unless the promoter is able to give the people in that town something that is so much better than they have ever had before, and, by sheer merit of his attraction, compel them to patronize his enterprise. There are opportunities of this kind awaiting men of experience with capital.

There is quite a difference in the standing of a picture show in a small town and one in a large city. In the first it assumes the position of the chief form of amusement and is patronized by the people generally. In the latter it thrives best as a "neighborhood" show, patronized by the people who live within a dozen city blocks. In the first instance the widest publicity possible is necessary to bring the best returns; in the latter the manager must get his results from a prescribed area. In either case the best advertisement is the class of pictures shown. It is remarkable how much interest the public takes in motion pictures. Those who see a good picture will tell all their friends about it. This creates a desire in others to attend the picture show.

There are details of management of a picture theatre that contribute largely to success. Polite attendants give a house a good reputation and attract women and children. The women because they are pleased with the attention, and the children because the mothers are willing to let them go where they will be properly cared for.

One thing managers should not permit is loafing about the entrance of his theatre. It is a common practice of young men and girls to meet at the stand around the front of the picture theatre. This is not good for the reputation of the house, and should not be permitted. Parents will not permit their children to go to a theatre where they may meet other young people with loafing proclivities.

There are many features about the interior of a picture theatre that may be made attractive to patrons. A clean, well-ventilated house is always appreciated. One that is reasonably light while the pictures are being shown is better than that where Stygian darkness is the rule. Experience has proved that the latter condition is not at all necessary to obtain a clear image on the screen.

Competition for patronage has compelled managers of picture theatres to resort to a thousand different devices to attract the public to their theatres. Here is where a good knowledge of the amusement business will come to the aid of the theatre manager. It would be impossible to give in detail all the means that have been devised and successfully employed to encourage patronage; that knowledge is acquired only after long experience. Even then the schemes that have been successful in other cases will not pull for the picture show.

After all, the best pictures, such as are provided by the leading American manufacturers and importers, and by that we mean "licensed" pictures, will contribute more to the success of a picture theatre than all the other devices imaginable.

HOLD-UP IN NEW FORM.

Last winter when the New York State legislature was in session at Albany a bill was introduced which had for its purpose the prohibition of the use of motion picture film made of celluloid or which was not non-inflammable. Quick action on the part of the Motion Picture Patents Company and the New York Board of Censorship killed the bill, for it was proved conclusively to the legislators that the passage of such an act would work great property loss to the motion picture interests of the state, while it was scarcely necessary for the protection of the public in view of the numerous precautionary measures then in force to prevent the ignition of film while being used in picture theatres.

Now the same matter comes up in the form of an order to be promulgated by the Mayor of New York City which contemplates prohibiting the use of any film that is not non-combustible, or has not been made nearly so by an alleged fire-proofing process.

This order has been prepared by the Bureau of Combustibles of New York City and is awaiting the Mayor's signature.

No one connected with the Bureau of Combustibles admits knowing anything about the alleged fire-proofing process beyond the fact that some months ago some one submitted to the department a sample of film which had been coated with a sort of varnish, which, when applied to a strip of motion picture film, rendered it less likely to burn.

No one in the picture business in New York has heard of the alleged fire-proofing process or has seen specimens of film so treated. Whether or not film so treated can be successfully used for the purpose it was intended to serve does not appear, for the Bureau of Combustibles have conducted their experiments without reference to that end of the question. Nevertheless, they have recommended that the order forbidding the use of celluloid film not so treated be signed by the Mayor.

Regarding the necessity of such an order there is much question. At present all licensed manufacturers are making pictures on the Eastman non-inflammable film, and have been doing so for the past three or four months. There is still in use some old stock made on celluloid film, but even this will be retired within the next few months, so that there will be little use for the so-called fire-proofing process.

AN OPPORTUNITY TO ADVERTISE.

Every picture theatre manager has felt the necessity of advertising, and it has been no easy problem to solve. There are always the daily papers, which are expensive for a picture theatre, but may be used to advantage in small towns. Circulars and letters of invitation are better for the "Neighborhood Theatre," because they can be placed where everyone will count; but they do not seem sufficient. What has been needed is something more attractive, and it looks as though that something had been found.

For some time the licensed picture manufacturers have been trying to get posters to be used in front of the theatres that would tell a true story about the pictures that were being shown on the inside. Some of them tried making them, but it was expensive. Recently arrangements were made with the A. B. C. Company, of Cleveland, Ohio, a firm of lithographers, to make posters for all pictures released by the licensed manufacturers. It was no small undertaking for any lithograph company, for the reason that there is no regular and definite demand for posters. But this firm was game and accepted the commission. Many managers are now using their posters, which are beyond question the best that have ever been made for motion pictures. Understand, these posters are not "fakes," made up from dead stock previously printed for some melodramatic company, but real picture posters, made from the actual scenes in the pictures they advertise. If you have any doubt about this statement, ask your exchange to show you a sample. That will convince you.

Of course, you will use these pictures to post on the boards in front of your house. You can't help doing that. But have you thought of other ways to use them?

You have seen lithographers advertising the attractions at the dramatic theatres hung in the store windows? The theatre manager gives a pair of seats to the owner of the store to let that lithograph hang for a week. What's the matter with the picture theatre manager giving up a few tickets to the storekeeper for the privilege of hanging one of his fine picture posters in his window? Can you think of a better advertisement than a half dozen or more of these beautifully colored posters hung in the windows of the stores near your theatre? At the prices now asked by the A. B. C. Company, ten posters will cost you $1.25. It will not cost you $2 worth of tickets to obtain the privilege of putting them in the windows.

If you can't get windows, there are places upon which you can post them, and the privilege will not cost many tickets. This will enable you to reach the people in your neighborhood effectively. The posters are what is known as one-sheets—28 by 42 inches in size and printed on good poster paper. Your local printer will print strips giving the name of your theatre which you can paste across the bottom of your posters. Hung in windows or posted about the neighborhood of your house, these will give you the best advertisement that you can possibly obtain by any means, and the actual cost will not be great. Try it.

The A. B. C. Company's ad. will be found on the back page. Read it and get in touch with them.

PICTURE THEATRES IN MEMPHIS.

Index Correspondent Believes They Have Reached the Highest Standard in America.

It is doubtful if there can be found another city on the American Continent where motion picture theatres have reached the high standard that they have in the city of Memphis, Tenn. I speak of them as a whole, and am referring to no particular one. A visit to the motion picture theatres of this Southern city will convince any one that the very best people are regular patrons, and there is a reason.

The first thing that strikes one as they enter a theatre in this city is the total absence of any thing gaudy or cheap. On the contrary one is impressed with the air of refinement that surrounds each of these palaces of education, entertainment and amusement. The attaches of all the picture theatres in Memphis are dressed in neat uniforms and are all polite and courteous. No boisterous conduct is tolerated and an intoxicated person is refused admission. The theatres are well ventilated and cooled by electric fans and exhausts. These conditions, combined with a first run service of the best films manufactured, judicious advertising and proper management have placed the Memphis picture theatres on a par with her largest and best mercantile houses.

Their patrons are the representative professional and business men and their families. Mothers often bring their little ones to the shows while they are on a shopping tour, confident that they will be well taken care of and knowing that no picture will be shown that is in any way questionable. If all managers were like those in Memphis censorship boards would not be needed.

This condition of things has not always existed in Memphis. There was a time only a little more than a year ago, when the picture business was just about as low in the opinion of the public as it could possibly be. The reformation was begun by Mr. F. Montgomery, a gentleman of many years experience in the amusement business, which taught him what the higher class of audiences would appreciate. About the first of August, 1908, he came to Memphis and purchased the "Theatorium," on North Main street. It was a "joint" in those days and all predicted failure to the man who bought the place. But Montgomery let them talk and said nothing. He got the place for a song and when he took possession he began to spend money. The old "Theatorium" was rechristened the "Majestic," and the old gang who used to make it their headquarters soon found that they were no longer welcome. Almost immediately the better class of people began to attend the Majestic.

Mr. Montgomery made it a point to see that his patrons were made to feel at home and, so successful was he that about the first of the present year he opened the Majestic No. 2, which has enjoyed a healthy business ever since he opened it, even through the hotest part of the summer business has been good at both theatres. Now Mr. Montgomery is preparing to open Majestic No. 3, which will be ready for business in about two weeks.

Aside from the Majestic theatres there is but one other exclusive motion picture theatre in Memphis, the Columbia. The same methods are employed there as at the Majestics. It will be seen that Memphis is not overrun with a lot of cheap, ill-smelling, poorly ventilated, mismanaged "dumps," but has a few beautiful little resorts of which her citizens are justly proud.

Homer W. Sibley.

FILMS OF THE WEEK

REAL REVIEWS by CHICOT

THE NOTABLE FILM OF THE WEEK.

Vitagraph Company's Film de Luxe of an Incident from "Les Miserables" Marks a Notable Advance.

Encouraging, indeed, is the Vitagraph's release for September 4, based upon one of the most dramatic incidents of Victor Hugo's "Les Miserables," one of the classics of literature of the world.

The present film, the first of a series of five from the same source of inspiration, is titled "The Galley Slave," and treats of the sentence of Valjean to the galleys and the immediate events following his release.

Under the title of "The Bishop's Candlesticks," the same incident served James K. Hackett, during his short vaudeville engagement last season, and as "The Price of a Soul," was a recent Edison release. But the "Galley Slave" outclasses the earlier release, for it is presented with an attention to detail that places it on par with the best products of the Pathe Freres in which the best companies of the Paris theatres are drawn upon for players.

The scene opens in the miserable hovel where Jean Valjean sees his loved ones starving. Crazed to desperation by their necessities, he breaks the window of a bakery and steals a loaf of bread, hurrying home with the precious food.

Upon his heels come the servants of the law, who carry Jean off to prison, and presently we see him being shackled to his fellows, preparatory to the trip to the seacoast, where he is to slave in the galleys. The period of his imprisonment is passed over, and he is next seen in the office of the governor of the prison, where he is at last to receive the freedom which his several attempts to escape has long delayed. Unshaven, with matted hair and haggard face, he receives the few coins that the law allows him, and is thrust into the world from which he has been so long removed.

It does not need the passport on which is written the record of his servitude to mark him as one apart. The evil of his life, the degradation of his imprisonment is apparent at a glance and as he progresses through the country honest people turn him from their doors. They will have naught to do with the jail bird, even though he is willing to pay for food and lodgings, and at last he comes to the home of the Bishop, where he finds not alone shelter, but a welcome. For the first time in nearly twenty years he is at table and he is led to a simple but cleanly bedroom, the guest chamber of the black sheep for whom the Bishop's heart ever yearns.

He repays kindness with robbery, and slips from the house with the Bishop's silverware in the sack which is his only baggage. His appearance excites suspicion, which is confirmed by his efforts to elude capture. He is seized and brought before the Bishop who, with ready sympathy, realizes that if Jean is dragged back to the galleys so quickly the damnation of his soul will be complete. The man is worth more than the metal, and he takes from the shelf his prized candlesticks. "These I gave but you forgot," he answers, and with his blessing the police beat an abashed retreat.

Comparison is odious, but the Edison producers may draw many lessons from the Vitagraph film. Here the man who has served a nineteen-year sentence in the galleys is no longer young, nor is he clean shaven and careful of his person. The Bishop is more a bishop in appearance and less a village priest, wearing the proper clerical clothing of his station and living in keeping with his rank. In the small things, attention has resulted in the creation of atmosphere, and the scenes are convincing.

In the Bishop's home, three rooms are shown, adjacent to each other, and as the action passes the camera is shifted so that Jean's intrusion on the Bishop is a continuous action, and again he is followed into the central or living room. The out-door scenes are well chosen for the travels of the old convict, and one scenic exterior is almost as real as the actual country. The movement of the action is rapid and almost self-explanatory, only one or two of the captions being actually required to explain the situation, and it is evident that a careful study of the book was made by the writer of the manuscript. In matters photographic, the results are equally good, for the definition, steadiness and placement of viewpoints are all made to add to the general effect. It is a marked advance in result, and the appearance of the remaining subjects of this series will be watched for with interest.

FILMS OF THE WEEK.

MANUFACTURING BAMBOO HATS (Pathe. Released August 27. Length, 443 feet).—One of the Pathe industrial series, made in India and showing the process of manufacture of the East Indian equivalent of our Panamas. From the cutting of the bamboo through the various stages to the packing for shipment the process is followed closely, and an interesting film results. One of the scenes shows a most attractive landscape, with a deep, swiftly flowing river and tropical forest growth beyond; another pictorial scene being the bleaching fields where the hats are whitened. A comedy touch is given the last view, where the hats are snugly packed for shipment by a negro who jumps up and down upon the pile of hats, apparently twice the capacity of the package. The film is short enough to end before interest wanes.

A BILL POSTER'S TRIALS (Pathe. Released August 27. Length, 426 feet).—A trick film, showing the adventures of a drunken bill poster. He seeks to post a window and is thrown from the ladder when the occupant of the apartment throws open the shutters. In revenge, he catches the offender's head between the two blinds and daubs it with paste. More exciting are his experiences with the bills he posts on a fence. An announcement of a boxing bout shows two pugilists who step out of the paper to pummel him, a carpet beater who follows suit, a cook empties the contents of her stewpan upon his head, and, lastly, a gardener turns the hose upon him. Three boys, who have been plaguing him, now start a chase, which ends in a collision with the police, who hale the bill poster off to prison. Vivified posters lack novelty of idea, but here a new twist is given an old subject, and the trick effects are well worked. The film has a real comedy value, quickly gets into action and maintains that lively tempo until the end.

A DASH TO DEATH (Edison. Released August 27. Length, 815 feet).—The Edison sensational picture, in which an automobile is destroyed to give reality to the big scene. This scene is so evidently genuine that it is certain to cause talk. An American girl is married to an Italian nobleman, in spite of the fact that she reciprocates the love of a young American. The Duke takes her to Naples, where the union proves another argument against international marriages. The man is brutish and without refinement, compelling his wife to receive his mistress, even when she knows of the relation between the two. The wife cables her father, and her old sweetheart is asked to go to Italy and bring her home. He arrives upon the scene just as the husband strikes his wife in the face, because she has had the temerity to complain of his latest affinity. Maddened by the sight, there is a lively and realistic fight between the two men, which ends in the unsuccessful attempt of the Duke to stab his antagonist. Realizing the other's mastery of the situation, the Duke essays to escape in an automobile, but the American gives pursuit in a borrowed car, and, in his terror, the fleeing nobleman loses control of his machine as he is rounding a curve in a road that runs beside a precipice. The car breaks through the slight barrier and plunges over the cliff. The American breaks the news to the wife, and as the scene closes it is evident that another and happier marriage is in prospect. The scenes are better handled than usual, and the wedding party gives the impression of a real function and not a meagre reproduction. The brutality of the Duke is overemphasized, but the big scene is well worked up to, and this proves a well-worked sensation. The camera is but a few feet from the cliff when the car shoots past, and the speed is such that the dummy is not recognized as inanimate. A second camera is placed half way down to show the fall, and it is here that the most vivid realism is gained as the heavy car clears the top of the cliff and goes bounding down the almost perpendicular face of the declivity. A later view shows the remains of the car smouldering on the rocks below, but the mere burning of the wreck seems tame after the tensity of the preceding picture. The fight in the Duke's apartments is well staged, and the general dramatic average is high. One false note is the letter from the Duke's mistress, in which she addresses him as "My dear Duke," and signs herself "Your loving Countess." First names should have been used, a coronet could have indicated the rank, and the letter should have been framed more gracefully. It reads like a note from a grafting chorus girl with a third-rate musical comedy company, and not like the product of a woman of birth and good breeding.

THE PATIENCE OF MISS JOB (Edison. Released August 27. Length, 185 feet).—A short comedy subject, in which the bad boy of a Sunday school manages to make things interesting for the superintendent and his teacher at the picnic. He is into all sorts of mischief, from which he is dragged by the superintendent, who looks as though he longed to give the trouble-maker a deserved spanking, but each time the pretty teacher comes to the youngster's rescue and begs him off. Of course, he's the one who rocks the boat, which gives a pretty water view, and some good out-door pictures show a lot of children who are "real kids," and apparently unaware of the proximity of the camera. Their absolute naturalness is the most notable feature of the film, and the company's claim that this will appeal to women and children is well sustained. Most stock companies number one or two useful children on the payroll, but here there are a score or more without a trace of self-consciousness. The climax lacks point, but it is not easy to lead up to any real climax, and none really is needed.

THE PROFESSOR'S DILEMMA (Pathe. Released August 28. Length, 423 feet).—An odd duplication of the Vitagraph's release for Tuesday of the same week. In this instance it is a pianist to receive an invitation to a musicale, and appeals to an artist in the same building. The patron wishes to pose in Roman dress, but otherwise the idea is along precisely the same lines until the conclusion, when the poser, still in Roman dress, invades the parlor where the pianist is playing, and recognizes his missing clothes. It is interesting as a contrast between French and American methods. That one idea was suggested by the other is practically impossible; yet two producers were impressed by the same central suggestion. Each has adapted the idea to his own methods, with characteristic effect. The Vitagraph adheres closely to the probabilities, but the Frenchman turns his model out on the street in costume, has him fence with the police and perform other impossible feats. They are about equally funny, according to the laughter of the audience; but the Vitagraph is the more convincing of the two, though probably in France the Pathe production is regarded as the more consistent. The Pathe film is played with spirit, and moves a trifle more rapidly, but the action and situations are extravagant and forced. It makes a good laughing film, however, and is well received.

THE HYPNOTIC WIFE (Pathe. Released August 28. Length, 482 feet).—A capital comedy topic, which does not follow beaten paths. A young French husband is henpecked. He writes home to his father, and the latter flies to his son's relief. With papa to back him up, hubby becomes almost bold, and for a time the wife is nonplussed, but a visit to a hpynotist sets her on the path to revenge, for she takes a lesson, and, returning home, mesmerizes her father-in-law. At her mental suggestion he parades the streets in his underwear, covered by a short bathrobe, little more than a jacket. A policeman credits her statement that the man is insane, and he is hustled off to an asylum, where he is wakened from his trance. His wrath when he discovers the trick is mistaken for an insane paroxysm, and the last picture shows him under the cooling influence of a shower bath. This is largely a reversal of the mother-in-law idea, but any variant from that threadbare topic is welcome, and here some ideas are shown. The final scene is capital comedy, and most of the others are well planned. The scene in the hypnotist's study is hurried and careless, but only here does the producer fail of his effect. The timid husband strongly suggests John C. Rice in some of his vaudeville sketches, and all of the leading players perform their parts well.

A GENEROUS EMPEROR (Gaumont. Released August 28. Length, 304 feet).—Of greater interest in France than in America. One of the guards of Napoleon's apartments in the palace falls asleep after writing his mother a letter to accompany his salary. Napoleon is touched with the man's filial affection, and not only gives him a stack of coins, but promotes him to be the Captain of the Guard, and sends a message to the mother complimenting her upon her son. The incident has a foundation in fact, it is said, but it lacks interest in this country, where Napoleon is less of a hero than Jim Jeffries—and this Napoleon is a sadly unconvincing person.

THE HORSE AND THE HAYSTACK (Gaumont. Released August 28. Length, 297 feet).—This is a funny film in France, where one of the stock standbys of the humorist is the stolid English family of tourists. Here the type is not known, being represented only by the "silly-ass" Englishman. Here the film must depend for its entertainment on our old friend, the hungry horse and the tempting load of hay, complicated by some good trick work at the close. The family moves in stolid procession toward a wagonette, and are driven off to the seashore, where they leave the vehicle to take a swim. The driver goes to sleep, and presumably the horse eats several bales of hay on a wagon just ahead. Returning, the family climb into the wagonette, and the horse starts off at a terrific pace. He tears along the road, plays tag with himself in a cross-country run, and continues his mad career unaccompanied, while the family climbs out and helps the driver drag the carriage back to the stables. The runaway is ingenious, making use of several trick ideas in combination which redeems the antiquity of the central idea.

A GREAT EVENT AT PODUNK (Gaumont. Released August 28. Length, 357 feet). Another very French subject to which an American title [illegible]

takenly given. It would have been better to have left the scene located in France, since the customs, dress and even the store signs betray the nationality. There is to be a dedication of a statue to the Maintenance of Order. There is to be a parade with a band, and the Maire will make the dedicatory speech. Three of the townspeople go abroad to view the preparations. One of the women steps upon the contact post of the trolley track and becomes rigidly electrified. The second attempts to pull her away and becomes similarly affected, as does the man who accompanies them, a police officer, who tells them to move on, becomes a part of the group. A fence is built about the supposed statue by the workmen, and the dedication is nearly complete when a young workman, who has observed the plight of the quartet, telephones the power house; the current is shut off and the supposed statue, released into its component parts, chased the crowd away. In America, where the trolley wire or the slot are almost the only types known, this system, in which the current is supplied a rail beneath the car by contact posts some twenty feet apart is unfamiliar and in many parts of the country the reason for the peculiar action of the quartet will not be understood. It is almost impossible to explain it in a caption. The entire atmosphere of the picture is so entirely that of France that much of the satirical humor is entirely lost, though enough obvious comedy remains to render the film mildly amusing. Both the Pathe and the Klein companies should bear always in mind the fact that motion pictures appeal to a broad public a very large proportion of which is unfamiliar with foreign customs and methods of thought. Many of the films would be greatly improved by additional explanatory captions and more careful translations of letters.

—

"THE MILLS OF THE GODS." (Biograph. Released August 30. Length, 672 feet.)—This is another instance of a title that has no connection with the story. As the vaudeville comedians says: "It listens well," but that is its sole excuse. The film itself is a very human little story of a servant girl's love for a struggling young author. Although he diplomatically falls in love with his boarding mistress' daughter, he is urged to pay his rent or vacate and the return of his latest manuscript makes it appear as though he would be forced to accept the latter alternative. He is packing his few belongings when the little servant perceives the truth and with the manuscript starts off for a publisher. She pleads with the editor to take the story and send in payment her own small savings, but, like most editors, he is hard-hearted, and he knows that the acceptance of one script will be followed by a deluge. The little maid is so disappointed that she leaves the manuscript behind her and the story gains the editor's interest. He writes an acceptance and requests more stories. Meantime the girl has anonymously left the money on the author's table and he goes to thank his sweetheat for the bills. She denies knowledge and the writer traces it to the girl. Here is where the producer rose to a situation. Instead of marrying the servant the author merely thanks her and she accepts a man of her own station in life and saves herself a bitter misery, while the author marries the girl he wants and who wants him. This sudden twist from the obvious is almost akin to genius, and makes a far better ending. The incidents do not tax belief, though the scenes in the editor's office are unreal. No editor ever sat in the outside office where the authors can get at him without trouble. There never was an editor like that. Otherwise the run of incident is probable and interesting and the characters well sustained.

—

"PRANKS." (Biograph. Released August 30. Length, 328 feet.)—Rather below the biograph standard, but more the less interesting and at times humorous. Two young lovers have a disagreement that causes a rupture and agree to part forever. Both go to the river to bathe and when the man seeks a reconciliation her bathing house door is slammed in his face. He seeks his own bath house and bathes lonesomely while a couple of small boys switch the clothing in the two houses. Instead of effecting an exchange, the two don unfamiliar garments and make their way home. The girl is intercepted by a tramp and the man comes to her aid. Her gratitude leads her to forget the quarrel and the tramp creeps away and leaves them in the transport of their reconciliation. The latter portion of the film shows some charming spots through which the embarrased girl and the man make their way and there is a dainty scene at the end. The exchange of dress makes for laughter but the story does not ring true.

—

"RALPH BENEFITS BY PEOPLE'S CURIOSITY." (Pathe. Released August 30. Length, 285 feet.)—Ralph is a gamin of the Paris streets. Another lad drops a kaleidoscope. Ralph becomes much interested in the ever-changing formations and his engrossment attracts the attention of others. The boy shrewdly demands two sous as the price of a look, even when a couple of policemen arrive upon the scene, to ascertain the cause of the ever-increasing crowd. Ralph never would get away with that demand with an American policeman but in Paris he swells the sum that he takes home to his mother. It is a rather amusing story, but seems to have been originated to serve as an introduction for a color effect in which the interior of the toy is seen. This is well done and is better than the less original trick effects usually devised. In this instance the story exceeds in value the effect it introduces.

—

"THE NEW MAIL CARRIER." (Pathe. Released August 30. Length, 672 feet.)—A film remniscent of the strike of the postal employees in France not long ago. The soldiers are called in to replace the strikers and one raw recruit is assigned a branch station. He is sent to sell stamps, but in his ignorance of his duties he makes a woeful blunder. When there is a call for stamped envelopes he places the coin in one pan of the scales and gives envelopes weight for weight. The superintendent takes him away from that duty to sort mail, but the soldier merely dumps letters into the various compartments and confounds the confusion already existing so he is sent out to make a delivery. He quickly gets rid of the heavy bags of second class mail by dumping them in doorways and stands on the street corner giving away the letters. He is praised for his quickness when he returns to his station, but, to his disgust, he finds that another load is ready. These two of his chums persuade him to dump in a sewer and he is arrested and thrown into jail. He rather welcomes arrest and the chance to take a nap, but in his dreams the letters continue to rain upon him until he wakens to find it only a nightmare. The picture is broad burlesque, but effective as such through the good pantomimic work of the players.

—

"THE DOCTOR'S BRIDE." (Lubin. Released August 30. Length, 580 feet.)—A physician adopts the child of one of his patients whose life he has been unable to save. A year later he proposes marriage to his ward and is accepted, though there is a marked disparity in their ages. For a couple of years their married life is happy, but the young wife is inclined to be flirtatious and at a party at her own home accepts a note from one of her admirers in which he asks her to meet him "at the back gate at seven o'clock." Her husband sits up to study after the guests have gone and the wife throws herself upon the sofa. She dreams that she elopes with the flirtatious person who soon tires of her. His drunkenness brings them to poverty and she leaves him (when he strikes her in one of his periods of intoxication), being found by the roadside by the physician. As the dream ends her husband wakens her and she relates her visits, offering him the note, which he tears up unread and the closing scene makes it apparent that the lesson has been taken to heart by the girl. The scene in the death chamber, which opens the film, is crudely played but succeeding pictures are better done until the dream. Then the girl elopes in her ball dress and an open taxicab. The two scenes which follow ring false, but better work is done toward the close. The note is a puzzle. The party at which it is passed is clearly an evening affair and she is asked to be at the back gate at seven. Presumably that means the next morning, though an alley meeting at that hour is far from suggesting the romantic. The drunken husband is a most brutish and unnatural sort of person, the determination to leave and the execution of that idea are too hurriedly carried out and not even a woman weary to the point of exhaustion, would pick out the middle of the road as a nice, safe place in which to go to sleep. The production is careless but the story is not without its moral and its interest.

—

"THE HAUNTED HAT." (Lubin. Released August 30. Length, 305 feet.)—Rather a good comedy idea. A hat is seen moving along the roadway and the policeman is called. He fears the supernatural and gets the sheriff. The little group is added to as others see the hat making its way along the road, and the village fireman is called to aid the representatives of law and order. At last a tiny kitten crawls from under the headgear and is seen to have been the mysterious spirit which gave it motion. The idea is good but not worked out with care. In one picture the hat appears on the scene and the people run for help. The hat is in the same place when they return with reinforcements, but as soon as they return the movement commences again. There is a lot of purposeless running and some of the make ups have been used in other recent pictures, as for example, the Hungry Actor, released August 16. The central idea deserves better handling.

—

"THE HUNCHBACK." (Vitagraph. Released August 31. Length, 633 feet).—The title and the opening picture suggest "The Hunchback of Notre Dame," but the subsequent developments are entirely different. The hunchback is the sexton of the village church, a dissolute, brutalized and misshapen apology for a man. His sottish ways make him the butt of the village jokers and when he staggers upon the common and calls for more of the drink that brings short forgetfulness of his dreary life, but the rustic clowns take advantage of his sodden helplessness to play their tricks upon him. But they go a trifle too far and the passion of the man is roused. There is a confused fight and soon one of the tormentors is stretched upon the ground. In default of a fine he is placed in the stocks where he can only impotently curse his tormentors. A woman of rank whose charity has brought her the title of the Village Angel, perceives his plight and obtains his release. She takes him into her service and in the next scene a wonderful change has come over the man. His better self has been re-created and he worships the woman who has wrought the change. She attracts the attention of a lecherous and dissolute young nobleman, who is unable to win her favor by his usual devices and makes a base appeal to her charity, declaring himself to be ill and in need of assistance. The girl goes with the bearer of the letter, a creature of the libertine's, and this man locks her into a room with his master. The latter is about to overcome the girl when the hunchback arrives, having traced her by means of the decoy letter. He climbs into the room and struggles with the villain, but just as he overcomes him the servant rushes in and engages him with the sword. He wounds the hunchback before he receives his own death blow, but the faithful fellow bears his mistress back to her own garden before his stout heart gives way to the fatal thrust and he falls dead at her feet, true to his trust to the end. Simplicity of story and directness of action aid the dramatic value of the narrative in holding the interest which is quickly grasped and maintained in increasing in degree to the end. There is surprisingly small appeal to false sentiment in the relation of the story which is at once human and holding. The parts as well taken and the settings, most of them charming landscapes, add to the general good effect.

—

"NIAGARA IN WINTER DRESS." (Vitagraph. Released August 31. Length, 350 feet).—A scenic subject showing the commencement of the famous ice pack of last winter. Every point of interest appears to have been covered from the ice mountains, formed by the mist of the falls to the shanties on the ice where liquid refreshment may be obtained. Scenes both above and below the falls are shown, and the photographic work is excellent. In some houses a part of the effect is lost through an effort of the drummer to represent the roar of Niagara with half a pint of peas in a tin pan. There are some things in nature beyond the reach of the drummer's traps. This is one of them.

—

"SUFFER LITTLE CHILDREN—FOR SUCH IS THE KINGDOM OF LABOR." (Edison. Released August 31. Length, 1,000 feet.)—The perversion of two scriptural sentences to make an appealing title for a Labor Day subject, released ahead of time presumably that the exhibitors may order additional reels in time should they desire. It makes a good Labor Day release, for it gives capital a couple of short arm jolts though the honest workman does not shine luminously until near the close of the picture. A girl of well-to-do parents is occupying her time in the absence of the favored suitor with a rather warm flirtation. The arrival of a letter from the absent one shows her the real call of her heart and she throws away the rose the other man has just given her and kisses the letter in which the writer declares his intention of asking her to become his wife. The chosen man arrives but is first greeted by a younger sister of the girl. In all innocence he consents to turn palmist and read her lines of fate but their position is misconstrued by the elder, who, in a fit of pique, accepts the other and announces her engagement. Fifteen years later she is the mother of two children and the wife of a drunkard. The boy, a frail little fellow, is working as assistant to a glass blower, being driven to his early labor by the sottish father. When the killing work prostrates him, the little girl is sent out to beg despite the mother's appeals. She chances upon the rejected suitor, who might properly be supposed to have a better reason for being driven to drink, but who is prosperous and of proper habit of life. He traces in the child's face a resemblance to his lost love and his questioning confirms his fancy. He goes with her to the squallid home where he almost persuades the woman to elope with him. The coming of the child, to say her prayers at her mother's knee, reminds her of the fate of those she leaves behind and she refuses the insistent appeals of the tempter and the husband, who meantime has been brought to a realization of his evil ways through a series of visions, comes in with the determination to assume the cares of the head of his household and the repentant capitalist promises to help him lead a better life. There is a really convincing scene in a glass works in which emaciated boys act as aides to the blowers, but the agony is laid on thick during the action, though this may be picture license. The Edison people are experimenting with spot light effects not always with happy results for at times the powerful light blurs the expression. Toned films, in particular, show this fault, but some good results are attained and the scenes in the hovel where the unhappy family live are well handled. The extravagance of action is probably excusable in view of the chief use of the film and the story has the very real merit of being directly and simply told. It's a good title for the bill boards for Labor Day, and the film will "make good" for the announcement. It is made with the aid of the Committee on Child Labor.

—

"THE PROFESSOR PUDDINHEAD PATENTS." (Urban. Released August 31. Length, 404 feet.)—This is the first of a series of patents by the same inventor. This is the aero-cab and vacume provider, the latter a distinctly reprehensible contrivance for acquiring the property of others, and consisting of a flexible tube which snatches up objects by suction. The cab is a regulation car provided with a more or less convincing aeroplane attachment. This is being shown to a boy and girl who take advantage of the Professor's temporary return to the house to make off in the car. They are shown high in air and by the aid of the provider they acquire a bountiful lunch. A chicken is caught up out of a barnyard and roasted,

feathers, entrails and all, over the motor, while in other scenes the remainder of the meal is procured, each scene showing the earth and aerial end of the device and the amazement of the victims of the provider. At last the mechanism fails and the car comes to earth where it catches fire. The mischief makers are carried home to punishment and the professor plans another invention. The cloud scenes would have been better had a cloud panorama been provided in place of the solid white backing used and the picture is too small to be entirely distinct, but on the other hand the film possesses a marked comedy value. Doubtless other inventions will be more carefully developed as to production.

—

"THE FRENCH BATTLESHIP JUSTICE." (Urban. Released August 31. Length, 557 feet.)—A series of well-made and interesting films, showing the routine aboard a battleship and ending with the reception of the admiral of the fleet or some officer of high rank. The ceremonial of reception is interesting and one of the officers oddly suggests Admiral Dewey in appearance. The routine pictures are varied and of more than average interest, including wrestling, gymnastics an odd sort of "rooster fight" in which the men bob about on one foot and with their folded arms seek to overturn their opponents. A better picture than is anticipated from the title.

—

LITTLE STREET SINGERS (Pathe. Released September 1. Length, 426 feet).—A widow, unable to provide for her two children, accepts their suggestion that they seek to earn their own living. They start for Paris, and on the way encounter an old fiddler, who teaches them some songs. These they sing in the cafes to his violin accompaniment, and by their childish appearance and sweet voices reap a golden harvest. Presently they return home to the sorrowing mother with plenty of money. Their benefactor, the violinist, is much embarrassed by the thanks he receives from the mother, and declares the sight of their happiness to be sufficient recompense for his own efforts. This is all very improbable, even in a land not suffering from a Gerry society, but it is a picture with a strong appeal to feminine and juvenile audiences, though for the benefit of the latter it should be added in a caption that small American children must not try the experiment and run away from home. Otherwise, the ease with which these attractive kiddies acquire much real money may set a bad example. The picture is tinted and is of marked pictorial value, while the acting is good, as is usual in the Pathe products.

—

SAM NOT WANTED IN THE FAMILY (Pathe. Released September 1. Length, 502 feet).—Sam is a decidedly loud sort of person, not at all a fit mate for the family which does not desire him. He wears noisy clothes, and has an officious way that leads him into taking the credit for saving the life of an old gentleman who falls in front of a trolley car. The car is stopped a dozen feet away, but the old man does not notice this, and sees only Sam apparently wrestling with the dashboard in a desperate effort to keep the bloodthirsty trolley from its prey. The excitable French temperament does the rest. Nothing must do but that Sam accompany the others to their home, where the grateful old man bestows on the complacent Sam the hand of his daughter. The girl has a sweetheart, an officer, and the latter is ordered out of the house when he objects to the new order of things. He challenges Sam, and the latter, as the challenged, has the choice of weapons. He selects garden hose at five paces, but gets much the worst of it, and is saved from partial drowning only by the opportune appearance of his benefactor, who provides Sam with a suit of his own clothes, though he is a full foot taller than the younger man. In this guise, Sam stays to dinner, but when a breeze causes him to sneeze and upset his soup over the others, the request for a hat is answered by the girl, who places a number of crawfish inside before clapping it on his head. The presence of these miniature lobsters brings the dinner to an abrupt end, and Sam is glad to go to bed. In the night, the servants, under the direction of their mistress, place the bed in a running stream, and Sam wakens to find himself afloat and probably cured of his dreams of marriage with the girl. The film is extravagant in idea, but entertaining and well worked out. In one scene—a rear view of Sam and the crawfish—he is shown in a pajama jacket, which he does not really don until later in the progress of events, and almost immediately is seen in the coat again. Probably the close view was added to make length, and the producer did not take the trouble to get the costume exact. The view of the stream is very pretty, and the interiors are well done, with the exception of the bedroom.

—

MY WIFE'S GONE TO THE COUNTRY (Essanay. Released September 1. Length, 950 feet).—Rather too much space to devote to the subject, which introduces many extraneous bits to get the required length. Wife goes to the country, just as she has done in some hundred other pictures, but this time hubby forgets to give her the pocketbook she has handed him. He rushes home to change into gladder togs, and drops in at the Essanay cafe—which has figured almost weekly in the pictures—for a drink with the boys. They will not go to the show with him, so he breaks up a poker party and makes it a box party with two of the card players. They send a note to a sister team, and the latter meet the party after the show. There is an auto trip to the home, where they start to have a tea party, which is interrupted by the sudden appearance of the wife. She discovers the presence of the others in hiding and turns them out of the house, after which she pounds hubby's head on the table until the film runs out. It might be possible to get up one of these pictures in which the wife comes home to discover her husband's transgressions and be surprised to find him leading the simple life, but it has not yet been done. One clever feature of this film is the walk home of the wife after having been put off the train when unable to produce a ticket or cash. People who ride in Pullman cars and who live in the sort of flat hers appears to be—from the outside—do not carry quite as many large boxes in lieu of a trunk, but this is fairly excusable; but a tea party with a couple of chorus girls and not a drop to drink, must be a sad affair, and the husband would have been too busy to cook supper for the party. It would be interesting to have a time table of the events. From the general run of things, it would appear that the scene was laid in the land of the midnight sun, for no effects are gained through toning or lighting. It's a bad slump from last week.

—

AN AWAKENED CONSCIENCE (Gaumont. Released September 1. Length, 627 feet).—The son of French peasants sets out for the capital, where he gains fame as a dramatist. The success of his play is reported to his parents, who decide to visit him and congratulate him upon his success. At his chambers they are told that he is dining out, and they obtain the address from the valet that they may follow him. The flunkeys are much surprised to see the two old people appear in the gorgeous hall, but the butler carries the name to the young man, who refuses to go and see them, fearful that his new-found friends will ridicule him because of the rustic appearance of his parents. They are turned from the door, but pause at the entrance to conquer their disappointment at having to wait to see their boy. A late arrival hears their story and tells it to the assembled guests. The young author, shamed and with his filial affection quickened, rushes off to greet his parents just as they are moving on, and so cleverly has the woman told her story that the old people are made the guests of honor. The story is one possessing appeal, and is simply and effectively told. The ball scene is a fine bit of stage management, but an error is made in trying to show an entire theatre when the author makes his triumph. A box, a corner of the stage and a few rows of the parquette would have been better. The by-play in the ensemble scenes is of the usual high type, and the only false note is the arrival of one of the women guests afoot. She should have entered the picture as though coming from her carriage at the curb instead of making her entrance parallel with the wall. What vaudeville people call the "mother gag" is always an effective appeal. This is the same idea with father added and done with artistic touch.

—

MAGIC CARTOONS (Gaumont. Released September 1. Length, 340 feet).—Animated cartoons are not new, but this gives a somewhat different kink to the old idea. According to the bulletin, a scientist discovers the germ of spontaneous generation. In the film he seems to be putting strings into a flower pot and taking them out again. A white surface is shown on which appears a rayed gem,which assumes many odd shapes before finally evolving into a pretty girl. A concierge comes next with a policeman, a sheriff's officer, an angler and a bug collector. The moving cartoons change form into various objects suggestive of the final evolution, as fish for the fisherman pictures. The trick work is well planned and effectively performed.

—

THE SEALED ROOM (Biograph. Released September 2. Length, 779 feet).—Intensely tragic in its climax, the subject leads to the final view with a well-told story. A monarch prepares a new boudoir for his favorite, walling in a nook of the castle that a bower of Venus may be created. She is delighted with the idea, but makes it patent that it is because the room will serve as a retreat for herself and a troubadour attached to the court. Something of the same notion seems to impress the king from stray glances and embarrassed actions he observes, and at the completion of the chamber he plans to be called away. Apparently he is much annoyed at the interruption, but promises to return in an hour and rushes off, taking with him his courtiers. The girl leads the musician into the bower, and setting an hour glass to guard the golden moments, gives herself over to the delight of a love of the heart and not merely of the lips alone. The king comes back, to find his suspicions correct and gives orders that the only entrance to the room be walled. The thick curtains keep the sound from the lovers, and not until their hour is gone do they awake to a realization of their plight, and slowly they exhaust the oxygen of the confined space and pay the price of their perfidy toward their ruler. The king is prone to overemphasize his malignant spirit, and he lacks dignity of carriage and action, but his mobile face clearly depicts the emotions he suffers, and the favorite is done by the clever stock actress, whose every word may be read. The troubadour plays a good second, and sustains the acting average. The love scenes between the two in the bower are delicately played, yet with abandon of passion that marks it one of the best of the recent accomplishments of the Biograph players. The scenic setting is adequate, if one excepts the walling in of an arch with square blocks, and the extra people are kept well in hand. In other companies this would be a notable result, but here it is the Biograph average.

—

THE LITTLE DARLING (Biograph. Released September 2. Length, 211 feet).—The story is trite and sadly done to death—that of the expected arrival of a baby, which turns out to be a young lady. In this case, Mrs. Green runs a boarding house, filled with a jovial lot of bachelors. The arrival of the child is to be made notable, and they strip a toy shop, while the star boarder and the second choice go to the station to meet the infant. They have a baby carriage for her transportation home, and their efforts to kick the horrible thing out of the way when they see who the expected guest is points much of the comedy. The rest comes with her introduction to the others, each of whom has a toy to present, and who now wishes it further away than back in the shop. It's brisk comedy, if not strictly original.

—

THE WOMAN HATER (Lubin. Released September 2. Length, 850 feet).—Much good film—at so much a foot—has been spoiled to make this scant idea serve as an entire release. Jameson and Forbes suffer from an incompetent boy as typewriter because Jameson is a woman hater and will not have them around. His glaring inaccuracy is bad enough, but when he drops a cigarette in the waste basket and there is a blaze he is fired offhand. Jameson starts on his vacation and Forbes hires a girl to replace the man. He is rather impressed by her at the end of Jameson's vacation, and regrets that he must go on his. Jameson is tremendously pleased with the girl's accuracy and personality, and Forbes returns from his vacation to find the two engaged. There is about four hundred feet of good picture here, and four hundred and fifty feet of misguided effort. The entire story plays in a single office scene, and is strung out to no good end. As usual, the production is careless. The fire in the waste basket is a flash of powder, which lasts less than a second and is put out—after it has died away—with a spoonful of water. Forbes writes two lines of want ad. and four are shown on the screen, and the girl takes notes in no known system of shorthand, using the same fluent action that is supposed to pass for the writing of longhand. Even the office is not well laid out, though this is the only scene, and one of the clerks sits at a parlor table instead of at a desk. Since but one scene was required, that was worth doing well. As a short film, the subject would do. Spun out, it loses interest.

THE BLIGHT OF SIN (Selig. Released September 2. Length, 995 feet).—Rather an ambitious effort, with some river scenes, presumably along the Mississippi. As is not uncommon in the South, Jim Langdon marries a girl too young to appreciate the responsibilities of motherhood, and the arrival of a little daughter seems to accentuate her distaste for the confinement and monotony of her existence. Joe Herndon, a gambler of a type familiar enough in the river towns of years ago, offers her the relaxation of a flirtation which soon becomes more serious, until she is willing to elope. With a refinement of finesse, he plans to win from Langdon the money that is to pay for the flight, and in a saloon he strips him of his last dollar and strolls off to keep his appointment with the wife, while some of the hangers-on restrain Langdon from killing the man who has ruined him. The little girl, left alone, becomes afraid and goes in search of her father, taking with her the note her mother left behind. Langdon and a friend race for the steamer landing, but arrive too late to board the boat. She is headed against the current, and they pursue on horseback along the levee, making a point above the boat and putting out to her in a rowboat. The gambler becomes brutal toward the woman in his terror and deserts her, seeking only his own safety. When hard pressed, he creates a diversion by firing the cargo and leaps overboard, but is not able to make shore. The others escape in boats, and Jim forgives his wife. The story drags a trifle in the telling, but is interesting, if the sentiment is forced at times. The fire scene is not very well done, but other scenes are effective, and several capital river views are shown. The acting average is not high, but the general effect makes for acceptance.

—

"THE PAY CAR." (Kalem. Released September 3. Length, 930 feet.) Another pretentious Kalem release on a par with Queen of the Quarry but with a more absorbing story. Byrnes has a wife and a sick child as well as a job running an engine. His fireman is drunk, and there is a row which results in the man's dismissal. Some time later the discharged man is wending his unsteady way along the tracks when a man from the yards goes by with an order for Byrnes, who is to take the pay car out. The fireman is set upon by some hobos who get a bottle of liquor as their spoils, but he proposes to them that they help him wreck the pay car, assuring them that he knows the time of its trip and a curve in the road where the obstacles may be placed to advantage. Byrnes' wife has visited the doctor and is on her way home when she sees the men cutting the wires beside the track. She follows them to where they are placing ties across the rails and with her red shawl she seeks to flag the train. The tramps carry her with them in their flight, but are captured by the crew of the pay car led by the engineer who

(Continued on page 12.)

ADVANCE BULLETINS CONDENSED

Summary of What the Manufacturers Say

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, SEPT. 6, 1909.

BIOGRAPH—1776, or the Hessian Renegades; war drama; 965 feet.
PATHE—Versailles; scenic; 462 feet. They Robbed the Chief of Police; comedy; 456 feet.
LUBIN—The Call of the Heart; comedy; 670 feet. Our Country In Arms; war drama; 255 feet.
SELIG—The Stampede; Western drama; 680 feet. Spring Has Came; comedy; 295 feet.

TUESDAY, SEPT. 7, 1909.

EDISON—The Temptation; drama; 470 feet. A Dangerous Pair; comedy; 520 feet.
GAUMONT (KLEINE)—First Airships Crossing the English Channel; scenic; 510 feet. The Mason's Paradise; comedy; 414 feet.
VITAGRAPH—The Fisherman; drama; 430 feet. He Tried On Handcuffs; comedy; 564 feet.

WEDNESDAY, SEPT. 8, 1909.

ESSANAY—Justified; drama; 970 feet.
GAUMONT (KLEINE)—The Stolen Gems; drama; 464 feet. Glimpses of Paris; scenic; 417 feet.
PATHE—The Little Soldier; comedy; 354 feet. Sweden, the Gota Canal; scenic; 456 feet.

THURSDAY, SEPT. 9, 1909.

BIOGRAPH—Comata, the Sioux; drama; 963 feet.
LUBIN—A True Patriot; drama; 735 feet. Glimpses of Yellowstone Park; scenic; 180 feet.
SELIG—The Engagement Ring; drama; 995 feet.

FRIDAY, SEPT. 10, 1909.

KALEM—Hiram's Bride; rural drama; 950 feet
PATHE—Tom Thumb; legendary; 1,016 feet.
EDISON—The Amateur William Tell; comedy; 810 feet. The Making of Honey; industrial; 190 feet.

SATURDAY, SEPT. 11, 1909.

VITAGRAPH—An Alpine Echo; drama; 990 feet.
GAUMONT (KLEINE)—Mozart's Last Requiem; drama; 940 feet.
PATHE—Chasing a Sea Lion; scenic; 371 feet. Sports In Java; scenic; 298 feet. How To Tame A Mother-In-Law; comedy; 351 feet.

BIOGRAPH COMPANY.

"1776, OR THE HESSIAN RENEGADE."—A story founded on an incident in the Revolutionary War, embracing a series of thrilling scenes never before excelled. It shows a young American despatch bearer being pursued by a band of Hessian guerillas, who seek shelter in his father's house. The Hessians, after subjecting the old man to gross indignities, find and kill the boy. For this the father vows vengeance and, stealing from the house, gathers together the people of the village. They arm themselves with clubs, surprise the Hessians and kill most of them. The old man singles out the captain of the band who killed his son, and wreaks his vengeance upon him. Beautiful scenery and powerful acting combine with unequalled photography to make this a real feature

"COMATA, THE SIOUX."---This is another of the Biograph's beautiful Indian pictures, though along lines totally different from preceding subjects. Comata, a Sioux brave, is deeply in love with the daughter of his chief. She has given her heart to Bud Watkins, a white cowboy, with whom she runs away to marry. Comata predicts sorrow for the girl, which predictions come true two years later, when Bud, tiring of his Indian wife, tries to run away with a white girl, who did not know he was married. Comata prevents this by exposing Bud and producing the child of the squaw as evidence. The heartbroken squaw trails back to her mountain home while Comata metes Indian justice out to Bud. This picture is rich in scenic effects.

EDISON MFG. CO.

"A DANGEROUS PAIR."—A farce comedy that is sure to appeal to the married folks, especially the newly-weds. Jack and Caroline, have got past the showers of rice and old shoes and are safely, as they think, on their honeymoon. Later they each receive a letter advising each to look out for the other who is subject to fits. Caroline's says that when Jack trys to hold hands it is a sign that he is going to have 'em, and the best way to prevent is to sing. Jack is told that Caroline's symptoms are singing, and that he must rub her hands to quiet her. Under these circumstances you can well imagine that things happen,





and that they are somewhat intensified by the bellboy who is anxious to serve his guests and always happens in when things are most interesting. Fortunately Caroline happens to see Jack's letter and the trouble is explained.

"THE TEMPTATION."—An intensely dramatic subject depicting the play of human emotions. Stephen Philbert is a trusted employee of a large concern and has been entrusted with the money to pay the factory hands on the following day. He yields to a temptation to possess this large sum and, leaving his wife with a rifle, from which he has removed the cartridges, to guard it he goes out and disguises himself as a burglar with the intention of stealing the money. Upon his return home he finds his wife on guard and





a tramp, who has sought shelter in his home, lying asleep before the fire. Stephen attempts to get the bag with the payrool and the wife guards it with all her strength. The noise of the struggle wakes the tramp, who rushes to the woman's assistance, and between them they overpower the burglar. When the woman removes the mask from his face she recognizes her husband. She sends the tramp from the room, and husband and wife solve the problem. The fullest dramatic value of this subject is brought out by the superb acting of a superior cast.

"THE AMATEUR WILLIAM TELL."—A fantastic comedy which pictures the result of too much reading of the story of William Tell upon the youthful brain of the hero of this subject. Young William, impressed by the exploits of the ancient Tell, makes a bow and some arrows and sallies forth to conquest. His first victim is a stout gentleman sitting on a bootblack's stand, whose hat he pins to the wall; next he punctures a can of green paint and nearly drowns the painter. An Italian statuette peddler falls before his mighty bow, and the string of a bunch of toy balloons is severed by his unerring aim. He finishes by trying to shoot an apple from his sleeping parent's head, but fails in the attempt, falling into a well in making his escape from parental wrath. He is fished out, properly strapped and sent to bed. There he dreams that he is caught by his victims and sentenced to be tied to a wall and shot by them with immense bows and arrows. He awakens at the critical moment with a shriek that brings the family to his bedside. Whether Willie was a wiser and better boy thereafter the pictures do not tell, but there is lots of fun for the children in his exploits.

"THE MAKING OF HONEY."—An industrial and educational subject illustrating by motion pictures just how honey is made by bees working in a modern





bee-hive. The queen bee and her forty thousand workers are distinctly shown with all the processes of gathering and storing the honey.

ESSANAY FILM MANUFACTURING CO.

"A CASE OF TOMATOES."—Boyish pranks in pictures are ever popular. This is one of them, full of action and fun. Two mischievous boys appropriate a case of juicy tomatoes which has fallen from a grocery wagon. After eating their fill they proceed to make merry with what is left. Shied with unerring aim one hits the silk sky-piece of a passing gentleman and sends it sailing. Another hurled into a



passing hansom splatters over the front of the immaculate white vest of the occupant. Other similar adventures follow until the boys finally meet up with a policeman, who gathers them in and marches them off to the station house, followed by a long line of irate victims. At the station the boys have their faces thoroughly scrubbed with tomatoes and promise to be good.

"THREE REASONS FOR HASTE."—A homesick drummer selling goods on the road, receives a telegram from home while showing goods to some customers that throws him into the wildest excitement. Grabbing his bag he rushes to the hotel leaving his customers in amazement at his unusual conduct. At the hotel the clerk, fearing that he has suddenly become dippy, attempts to stop him, but the telegram

explains it all and he is allowed to proceed. Tearing up to the railway station the excited drummer is stopped by the loss of his ticket; again the magic message passes him with congratulations. Salesmen friends aboard the train, seeing the telegram, drag him to the buffet car where he is obliged to buy the refreshments. Reaching his home station he leaps into a taxicab, but the driver refuses to budge until he has seen the message, after which the speed limit is seriously fractured. Arrived at home the cause is discovered; it's triplets—three reasons for haste.

GAUMONT.

(GEORGE KLEINE.)

"FIRST AIRSHIPS CROSSING THE ENGLISH CHANNEL."—An interesting scenic subject showing the attemps of Latham to fly the channel, which resulted in his falling into the sea; then the successful attempt of Bleriot who made the trip and landed safely on British soil near Dover. This is one of the greatest achievements of the Gaumont company. It is a splendid bit of photography as well as a record of one of the greatest events of modern times.

"THE MASON'S PARADISE."—Requiring the services of a mason to repair a falling wall the property owner secures a skilled bricklayer to do the work. Going to the clubhouse of the masons' union he finds the masons engaged in games and is obliged to await their pleasure. When he comes to make the bargain he learns that he has to pay in advance, furnish room and board and to treat the mason with the utmost kindness and respect. Agreeing to all terms the rich house owner obtains a mason who first insists on being taken to work in an automobile, who requires maids and servants to serve him with refreshments and to bring him an easy chair when he is tired. When all this has been done he refuses to work the first day. He is entertained royally by the family in the evening, the entire family uniting in efforts to please him. The picture closes with the house owner and his family at work on the following day under the direction of the mason.

"THE STOLEN GEMS."—A hand colored dramatic subject depicting a strong story of love, intrigue, robbery and the eventual triumph of justice. It is the story of an episode of the early part of the seventeenth century laid in the court of a beautiful queen. A courtier is in love with one of the queen's ladies in waiting. He gives alms to an old beggar woman who has been repulsed by the others. Afterward, when the benevolent courtier has been accused of stealing the queen's necklace and thrown into prison, the old woman finds the jewels in the woods and their return is accomplished just as the supposed thief is about to be branded. The real thief is discovered in the accuser of the innocent courtier and is promptly branded instead. The rich coloring and rare scenic effects, coupled with the intensely dramatic story makes this subject one of rare interest.

"GLIMPSES OF PARIS."—This subject gives a vivid conception of the pleasures of the "smart-set" of Paris, showing the beautiful drives and riding paths of the famous Bois de Boulogne; the lakes and groves with the people enjoying a day in the park.

"MOZART'S LAST REQUIEM."—An educational drama of especial interest, and a masterpiece of photography and acting. In the opening scene we are taken to the music room in the master's home, where he and his favorite student, Sussmayer, are at work with their music. Constance, Mozart's faithful wife, and little son, are also introduced in this scene. While his mind is filled with thoughts of his approaching death, Mozart is called upon to compose a requiem and agrees to deliver the music at the required time. Haunted with the thought that this will be his last work the master becomes melancholy and his physician recommends rest and the abandonment of music for the time. But the return of the messenger with the money for the requiem spurs him to renewed effort and he starts upon the work, the playing of Sussmeyer giving him his inspiration. With great effort he finishes the task, when his friends come to inquire for his health, he gathers them about him and requests them to sing the different parts of the song. He joins with them and, as the last chord dies away the soul of the great master departs also.

KALEM COMPANY.

"HIRAM'S BRIDE."—A country love story with all the scenes around about the old farm; the chickens and the ducks, the cows and the old horses, the orchard and the spring; all real views of a real farm just as many will remember it. The picture opens with a view of the old homestead where Hiram and Miranda brother and sister, were born and raised, and are now living since the death of their parents. Miranda is anxious to have Hiram marry her friend Fanny, for whom he has no particular desire. But Fanny is the daughter of a well to do farmer whose adjoining acres would be a valuable acquisition. All the arts of woman Miranda employs to bring Hiram and Fanny together, but Hiram steadily refuses to gratify her wishes. Finally he sees a "personal" in a newspaper of a "lonely working girl who would like to correspond with a man who can offer her an honorable name and a comfortable home." This is Hiram's chance to escape from his sister's nagging about Fanny. The result is that he eventually marries Beth, the working girl. But Miranda is unrelenting. She refuses to accept Beth and manages to cause her to doubt the faith of her husband. Heartbroken, Beth attempts to go back to the city, but Hiram overtakes her at the station and brings her back. As they return they meet Miranda leaving the old home with her belongings. She passes them by without recognition, leaving Beth mistress of her husband and the old home.

LUBIN MANUFACTURING COMPANY.

"THE CALL OF THE HEART."—A young widow is engaged to an old friend of the family. Having a daughter 16 years old, she asks her intended to keep the engagement secret until later. On the occasion of a visit he is heartily greeted by his fiancee, and even more so by the daughter who recognizes her



old friend. A month later the daughter has fallen in love with her mother's intended, who is too honorable to desert the mother to whom he is engaged. By chance the widow overhears the parting words of the lovers, and, wishing only the happiness of her child, breaks the engagement.

"OUR COUNTRY IN ARMS."—The picture open with children playing soldiers. Boys and girls are in line and one of the little soldiers bravely defends the flag. We next see the cadets at the military school in drills. Boys and girls have grown up. The play has become serious. The soldiers are marching away. The next generation is the Grand Army. Grandfa-



ther, the Grand Army man is visited by his son who is in the regular army, by his son and Naval Cadet and by his grand grandchildren's children who also have done military uniforms. The picture finishes with the North and the South joining hands, Columbia laying a laurel wreath on both of them. Between them the American shield with the word peace.

"A TRUE PATRIOT."—In the battle between English and Americans the English are hard pressed. The English Emperor wants a message carried to his regiment and promises a country lad fifty pounds to



do it. The lad asks for time to consider the offer, and then tells the American general of the affair. He is advised to accept the message and the money and to bring the message to the Americans. This he does. A country fool has heard the offer to the lad and tells the boy's father that he is a traitor to his country. The father becomes enraged when his son returns and strikes him with an axe. Just then the American general arrives to thank the boy for the great service he has rendered to his country and the father is stricken with remorse for wronging his son.

"GLIMPSES OF YELLOWSTONE PARK."—This is a very interesting film of rare natural beauty. It begins with a panoramic view of the "Mammoth Hot Springs," passing to 'The Devil's Fire Hole." We have a panoramic view of the "Yellowstone Falls" (305 feet high) and of "The Canyon" (1,200 feet deep). Next we get "A close view of the falls," pass on to the "Giant Geyser Crater," a most beautiful sight. Senator Miles of Montana "Feeding the Elk" and "A Herd of Buffalos" close this short but beautiful picture.

VITAGRAPH COMPANY OF AMERICA.

"THE FISHERMAN."—A tragic tale rich in tense dramatic situations and presenting a series of exceptionally beautiful marine views. An old fisherman and his son set out on a fishing trip in spite of an approaching storm. A squal upsets the tiny craft and the boy is washed beyond his father's reach, disappearing in the thick mist of rain. The old man clings to the keel of the overturned boat until rescued by his brave wife, who faces the dangers of the sea



alone, imperiled by a foreboding of disaster. They return to their humble cottage, lamenting the loss of their child, when two fishermen are seen approaching bearing the body of the boy. There is still a spark of life in the inanimate body and hard work snatches him from the gates of death.

"HE TRIED ON HANDCUFFS."—An hour before the ceremony the expectant bridgroom is reminded that he had forgotten the license. He rushes off to City Hall to obtain the important document, and while waiting for the form to be filled in curiously examines a pair of handcuffs the sheriff has laid upon the desk. He accidentally snaps these upon his



wrist, but cannot wait the sheriff's return to obtain his release and starts for the church, being arrested as an escaping prisoner just as he reaches the church door, after a series of exciting experiences. At the police station explanations are made the sheriff arrives with the key to the cuffs and the ceremony is performed without further delay. A lively and laughable comedy subject and a sure winner.

"AN ALPINE ECHO."—Antoine lives with his grandfather in the Swiss Alps. An avalanche destroys the home of a neighbor and kills the parents of little Lena who is adopted by the old wood carver. She and Antoine grow up together and their [illegible] opens into love. Antoine acts as guide in the tourist season and becomes enamored of a pretty American flirt, who encourages him in his madness. He follows her to America but she does not even recall the man until reminded of the incident and she enjoys her

from her house. Antoine procures a situation with a wood carver, following his old trade, and one day he hears the song of the Alps that was played by the handsome music box that was his grandfather's greatest treasure. The melody conjures up visions of the far off home, and when he finds that it is the same music box, sold to his employer by Lena, who has come to America in search of him and who has been



reduced to selling the cherished possession, they are once more united and the benevolent employer presents them the beloved music box as a wedding gift. A dainty romance told amid picturesque scenes by a thoroughly competent cast. The picture of the avalanche is a decided novelty in motion photography.

PATHE FRERES.

"VERSAILLES."—Exceptionally fine scenic subject showing the historic palaces of King Louis XIV. with their beautiful parks which are maintained as the



great show places of Paris. The picture shows the parks and palaces as they appeared in the time of Louis XIV. and as they appear to-day.

"THEY ROBBED THE CHIEF OF POLICE."—A comedy subject showing pompous police official taking his wife to visit friends. While away two burglars loot his home and are about to leave with their wagon full of loot, when the chief returns. Instead of running away the robbers force the chief to assist them, and, having no weapon with which to defend himself,



the chief complies, dragging the wagon along the street. Coming to a couple of policemen the chief calls for assistance, but not being recognized by the officers, he is arrested instead while the burglars escape. At the station the chief and his wife are thrown in cells and the reserves are called out to find the other culprits. Eventually the chief is recognized and is liberated with many apologies.

"THE LITTLE SOLDIER."—A comedy drama telling the beautiful love story of a boy and girl who became attached to each other in childhood. When the young man grows up he seeks to marry his sweetheart, but the father, who is a general, feels that there is a social barrier between the two lovers and forbids the marriage. The sufferings of the young people finally touch the old general's heart and he grants his consent. The subject is replete with pathetic scenes.

"SWEDEN—GOTA CANAL."—This subject brings to our doors the magnificent scenery around the city of Stockholm, Sweden, showing the Gota canal by which boats are carried around the rapids in the river. A boat is shown going through the locks of the canal. The river scenery is particularly interesting, and a clear view of the ancient Vadsteva Castle is given.

"TOM THUMB."—Here is a feature picture for the kiddies. All of them have heard the fairy story of Tom Thumb all will be delighted to see him in the pictures. The picture opens with the father and mother, who are too poor to support their large family of boys, so they take them out and lose them in the woods. Tom keeps their courage up and finally leads them to the house of a giant who happens to be very cruel. The giant's wife first hides them in the woodbox, but the old fellow discovers them and sends them off to bed. In the same room are the seven little daughters of the giant. That night Tom hears the giant planning to kill and eat him and his brothers, so he takes off their night caps and changes them for crowns on the heads of the giant's daughters. When the old giant comes into the room to kill the boys he makes a mistake and kills



his daughters instead. But he doesn't know this at the time and goes to bed. Then Tom gets his brothers up and they escape. In the morning the giant starts after them, but gets tired and falls asleep under a tree. Tom sees him and steals his "seven league boots," so that, when he wakes up he is unable to follow the boys any farther. Tom then leads his brothers back to the home of the giant, whose wife gives him a magic wand, and they return home where Tom uses the wand to turn everything from poverty to riches and the family is installed in a magnificent palace.

"CHASING A SEA LION IN THE ARTICS."—A real Arctic picture showing the chase and capture of a sea lion. The first picture is taken from the deck of a large vessel as it steams through the ice fields and between great icebergs. A sea lion is sighted and the sailors go after it. A shot kills the animal, which is hauled aboard ship and skinned, the carcass being thrown over to the fishes.

"SPORTS IN JAVA."—A scenic and educational subject showing the forms of sport in vogue among the natives of the Island of Java. The first picture shows a fight between two large bucks; then the natives engage in friendly combat; a test of marksmanship with the bow and arrow follows, and a fight between two quail concludes the picture, which is both interesting and instructive.

"HOW TO TAME A MOTHER-IN-LAW."—The poor mother-in-law gets it, even in the motion pictures; but in this case she gets a bit the best of the controversy. This mother-in-law is jealous of the attentions paid her daughter by the husband, beats the son-in-law. He trys hypnotism without success. Then



he goes to the Suffragette Court where he is advised to try flattery. He starts in by presenting his moth-in-law with a beautiful bunch of flowers, which has the effect of turning her wrath, and from that time on there is nothing too good for the son-in-law.

SELIG POLYSCOPE CO.

"THE STAMPEDE."—A Western picture with scenes laid on an Oklahoma cattle ranch. The foreman is in love with the owner's daughter—it's Jack and Mabel. Jack has a rival in an unscrupulous ranch owner in the neighborhood, who is insanely jealous of Jack's success with Mabel, stampedes the herd while Jack is dreaming of his sweetheart. Aroused by the thunder of the wildly rushing cattle, Jack discovers that his horse has stampeded, too, and that he has a poor chance to escape from being trampled to death. But Mabel has been a witness to the whole affair and rescues Jack. The other cowboys succeed in turning the herd. The jealous rival narrowly escapes hanging, but gets all that's coming to him. It is a thrilling picture done in the best Selig style.

"THE ENGAGEMENT RING."—A comedy drama, laid in a small town in Iowa. Si Dawson, the keeper of the general store, has two daughters and is anxious to have them marry at home. As usual, the girls have other notions. Esther, the older, mixes up with a drummer when her father is anxious that she should take the village schoolmaster, Tommy Carson. Jim Ralston, the drummer, makes violent love to Esther, and wins her consent to an elopement. He plans to take her to Chicago and get married after arrival; but Esther won't have it that way, and plans to go to a nearby town for the ceremony. Ralston is about to give the plan up when he runs across an old pal, and together they frame up a plan to ruin the girl. In the meantime, Esther tells Tommy that she is going to elope and get married at Wayne Junction to the drummer. Tommy tells her father, who goes for the scheriff, while Tommy hurries to the hotel and arrives in time to discover the plot and save the girl. As Tommy is bringing Esther home in a carriage, the drummer and his pal overtake them in an automobile, assault Tommy and throw him into the river. Esther is an expert swimmer, and dives off the bridge to the water, fifty feet below, saves Tommy, whom she now loves. The sheriff arrives in time to arrest the drummer and his pal. There seems to be lots of action here—enough to make a most sensational picture.

CHICAGO INDEPENDENTS ORGANIZE.

A number of the "independent" film exchanges of Chicago, in conjunction with others from Pittsburg, Detroit, Toledo and Indianapolis, have united to form an organization to be known as "The United Film Manufacturing Co." Mr. Luke H. Mithen, a Chicago lawyer, is the promoter and counsel for the new organization. The first meeting was held at the offices of W. H. Swanson & Co. on Aug. 26, and the work of getting the several interests together has been carried on very quietly. A general meeting to perfect the organization has been called at the Sherman House, Chicago, for Sept. 11, when the organization will be formally launched.

The object of the organization is to provide a market for "independent" American pictures and to encourage the manufacture of projecting machines. The subscriptions to the stock of the new company are said to aggregate $30,000.

It does not appear that J. J. Murdock's concern is interested in the formation of the new company.

AMONG THE EXHIBITORS.

Mrs. Cordelia Veins, of New Bedford, Mass., is building a $35,000 picture theatre at 133 Grafton Street, Worcester, Mass.

Plans have been drawn for a new picture theatre on Speedwell Avenue, Moristown, N. J.

Charles A. Calehuff, of Philadelphia, is building a magnificent picture theatre at 501 and 505 Moyamensing Avenue. It will have a frontage of 163 feet on the avenue and 180 feet on Jackson street. The structure will be of brick and stone, in elaborate design of the French Renaissance, and will seat 1,000 people. There will be a complete stage equipment.

Fred Hall has purchased the interest of E. Ludewig in the picture theatre at Aitkin, Minn. Mr. Ludewig will open a picture theatre at Little Falls, Minn.

John Koenig, of Milwaukee, has obtained permit for a theatre at 704 Walnut Street, to cost $3,500. The construction will be of brick and stone. This is said to be the first exclusive picture theatre building in Milwaukee.

The Nickel Theatre, at Lisbon Falls, Me., has taken its old name—Music Hall—by which it is best known, and has added vaudeville to the picture programme.

Manager Stone has made extensive improvements in his picture theatre on Cabot Street, Chicopee, Mass.; 183 new seats will be installed.

Henry Morgenthau is remodeling the picture theatre on Wilkins Place, north of Freeman Street, Bronx, New York. The improvements will cost $5,000.

F. L. Newman has opened the Royal Picture Theatre, 514 Edmonds Street, St. Joseph, Mo.

W. F. Brown and Nicholas Goulding, Jr., have leased Dreamland, the picture theatre at Beverley, Mass. It will seat 700.

The Clarke-Carroll Moving Picture Company of Woonsocket, R. I., opened its picture theatre August 26 with a big reception. The house was crowded and many were turned away.

CHICAGO LETTER

(Continued from page 1.)

ered in an ever-increasing business. From 9 A. M. to 11 P. M., every day in the week, its doors are open, and one seldom misses the familiar sight of a line in waiting at the ticket booth. Two shifts of employees—comprising forty people and including an orchestra of eight pieces (two of whom are about the best "effect" musicians in the business), two house firemen, handsomely uniformed and polite ushers, etc. —move with the frictionless ease of a well-regulated timepiece under the watchful and observant eye of Manager Samuel J. Levin and an assistant.

There are about fourteen shows daily, the audience being largely transient, although the house has a fine local following. High-water mark attendance was reached on Labor Day, 1908, when the number reached 10,000 for the day. Manager Levin thinks that this record will be broken on Labor Day this year. The profits of this theatre have been enormous. An outside authority on this question confidentially informed the writer that the net profits for the last fiscal year ran over $100,000.

The remaining seven theatres on State Street, owned by Jones, Linick & Schaefer, are also big money-earners. It has been estimated that from 30,000 to 35,000 people daily visit the "Big 8" when the season is in its height. It goes without saying that all these and the other theatres controlled by the company refused to use licensed film exclusively.

Costly New Homes for Moving Pictures.

As has been stated previously, no man in the West looms up so big as Aaron J. Jones in the popular amusement field. He has exploited nearly every nook of it, from great summer parks and popular-priced theatres down to penny-in-the-slot machines, and he has made money out of all of them. He is treasurer of White City at the present time, and owns several valuable concessions there.

Knowing that Mr. Jones has his finger on the pulse of the building movement for new moving picture houses in Chicago more delicately than any other man, the writer interviewed him.

"We have fifteen houses in Chicago at present, eight on State Street and the remainder in carefully selected localities throughout the city," he began. "Of the latter, two are of the very latest modern construction—the Wilson Avenue Theatre, on Wilson and Evanston avenues, and the Comedy Theatre, on North Avenue and Sedgewick. The Wilson was completed a few weeks ago, at a cost of $85,000, and seats 1,000 people. It has been playing to capacity since its opening, although it is located in a section where the people are of the better class and accustomed to $1.00 and $1.50 prices. Our entertainment there consists of moving pictures and high-class vaudeville (booked by the Morris Agency), at 10 and 20 cents. The Comedy Theatre is still under construction. It will cost, when completed, $100,000, and will seat 1,300 people. The nature of the entertainment will be similar to that of the Wilson. It will be opened October 15. Both these theatres are fireproof, with appointments as comfortable and facilities as good as in any of the first-class houses.

"I cannot speak about what others are going to do this fall, in the way of building new theatres, as I am not in touch sufficiently to express an opinion. It is safe to say, however, that the tendency is towards more expensive and a better type of moving picture houses throughout the Middle West. I can, however, say for ourselves that we expect to build six more new houses this year, at an aggregate cost of about $500,000. And then we shall not stop there, but we shall continue building strictly modern theatres just as fast as the locations may recommend themselves to us. The new house which I speak of will have a capacity ranging from 1,000 to 1,500.

"For a moving picture house just now, there must be a seating capacity of at least 600 or more; that is, in order that there may be life and a future for it. A theatre with smaller capacity cannot put on a big enough show to compete with the larger houses.

"An important point overlooked by many of the exhibitors is the necessity for having the best film obtainable. The question too often uppermost with many exhibitors is, 'How much shall I pay for my film?' In other words, how cheap they can get it, instead of how good they can get it. How can they hope to compete with an inferior article?

"I still, and shall always, maintain that had exhibitors, now out of the business, used first-class film, they would still be in the fighting line today."

Church Hall Turned Into Moving Picture Theatre.

Within half an hour's ride on a street car from the business center of Chicago one is transplanted from the new to the old world—from State street to Poland. Taking the Milwaukee avenue car in the "Loop," and transferring at Division street, one is landed in the heart of Poland's Chicago, where the names on business houses are all of the Polish type, and most of the language that one hears is the same in which the gallant Kosciusko sought to inspire his compatriots in a lost cause.

It was not curiosity that prompted my visit to this section, but to ascertain the facts about the using of St. Stanislaus Hall, connected with the Polish Roman Catholic Church of St. Stanislaus, at Noble and Ingraham streets, as a moving picture theatre.

An appointment had been previously made by 'phone with the Rev. F. R. Saborosz, assistant rector of St. Stanislaus Church, and that gentleman received me most courteously and with a hearty welcome in excellent English.

A bright-eyed, keen, athletic man is Father Saborosz, of about 35 years, with the look of the student and scholar, and without the stoop. Thoroughly Americanized, Father Saborosz discussed the moving picture business with easy familiarity; and what impressed me most was the fact that he took the proposition of the legitimacy and standing of that business as axiomatic and never once referred to that aspect of the subject.

"When did you first use St. Stanislaus Hall as a moving picture theatre?" I inquired.

"That was in last February. You see, it could not be strictly classed among the moving picture houses, as the hall is occupied several days in the week by clubs, societies and private parties. Nor was it turned into a moving picture theatre by any great changes in the interior. You see it was built with a fine stage, auditorium and balcony in the first place. The only changes necessary were the building of an operating booth for the machine in the balcony and the wiring required."

We then visited the hall, which proved to be an imposing structure, with fine interior and a seating capacity of 1,000.

"I gave only moving pictures at the start," continued Father Saborosz, "but, after a time, I added vaudeville, charging 10 and 20 cents admission. In the beginning we started out well, but the attendance falling off a little, I added the vaudeville, and that made my expenses heavier and it did not pay. I ran only three days a week with two performances on Wednesdays and Saturdays. The Wednesday matinee was exclusively for children. We care for the education of 4,000 of them in that building over there," he said, pointing to the adjoining massive structure.

"We closed about July 1, but I don't think we can reopen until the first Sunday in October; and then I shall be able to give the entertainment on Sundays only, two performances, as the hall is spoken for in advance by numerous societies and banquets, etc. I shall use moving pictures only, with illustrated songs, probably.

"We always use moving pictures at the society meetings, etc., in the hall, combining them with any other entertainment that may be given."

"What was your object in starting your moving picture theatre?" was asked.

"Well, my object was twofold; it was for educational purposes and for the purpose of drawing our people from questionable to clean surroundings. We wanted to teach our people to love and keep near the vicinity of their church and homes. We had no money-making object in view; the uplifting of our people was the aim."

"What kind of pictures did I use?" Oh, I found that serious, comedy and pathetic subjects were the best. I used three reels at a performance and generally so arranged them. I used Pathe Freres chiefly, as they best suited our people, but I also used American and other foreign makes."

Films in Educational Field.

An interesting catalogue, devoted exclusively to moving pictures of an educational character, will shortly be published by George Kleine, the well known importer of Gaumont and Urban-Eclipse films.

The catalogue will be especially rich in travelogues and scientific and industrial subjects, etc., all of unique and exceptional educational value. Some of these pictures are designed for use in kindergarten establishments; others will appeal to military academies, educational institutions of nearly every kind, scientific societies, medical colleges and associations, private lecturers, agricultural colleges, railroad companies, and merchants and business men generally.

The travelogues are so rich in detail of physical information that they will prove important aids in the advertising of lands about to be opened up by railroad companies; while the scientific subjects will afford invaluable instruction in clinics—with the world's greatest practitioners at the operating table —and a variety of other technical subjects.

The industrial arts are so fully represented that every merchant and business man who requires an accurate knowledge of modern progress and development to keep pace with his competitors, will learn from the pictures impressive and indispensable data.

The compilation of the work is now well under way and its issue will be referred to in these columns. As there promises to be a large demand, from present indications, individuals and institutions interested in the subject should file their names and addresses with George Kleine, 52 State street, Chicago, so that they may receive copies as soon as issued from the press.

This catalogue will be a valuable and permanent reference work on films of an educational character, as it will form a compendium of all the best available subjects that can be obtained from existing negatives in America and Europe.

It must not be classed with the ordinary catalogue. W. L. Brind, B. A., of Corpus Christi College, Cambridge, Eng., is the compiler and editor.

Vaudeville or No Vaudeville.

At a meeting held on North State street, recently, the vaudeville performers employed in moving picture houses resolved that on and after Monday, Sept. 6, the price for single and double acts, respectively, will be $25 and $50 per week.

Theatre managers are consulting as to the best plan to adopt under the circumstances. What the general action will be is not known, but several managers have already decided to omit vaudeville in their future exhibitions. The success attending the Orpheum, the great downtown theatre where moving pictures are used exclusively, is pointed to by managers as convincing evidence that vaudeville is not essential to a satisfactory box office statement.

A Merger by the Standard Film Exchange.

The Standard Amusement Co., incorporated under the laws of South Dakota for the purpose of owning and controlling theatres for moving picture exhibitions, will shortly be liquidated and its assets merged with those of the Standard Film Exchange of Chicago. Two-thirds of the stock of the former company was owned, from the outset, by the stockholders of the latter company, the remaining one-third being held by C. D. Adams, of Sioux Falls, S. Dak. Mr. Adams was bought out a short time ago by the Standard Film Exchange, so that the stockholders of the Chicago concern now own all the stock of the Amusement Company. The South Dakota office will be discontinued and the main office of both concerns will be in Chicago. Joseph Hopp was president of both companies.

The Standard Amusement Co. owned or controlled seven theatres, to which three more will be added this week—one in Illinois, Iowa and South Dakota, respectively. Mr. Adams is now owner of the Olympia Theatre in Sioux Falls.

Licensed Exchanges Form Credit Association.

The licensed exchanges of Chicago and nearby states recently formed a "credit association" for mutual protection against sub-renters and dead beat exhibitors, who stealthily creep into the film business from time to time. William Wright, western representative of the Kalem Co., has been appointed to take charge of the managerial end of the association, while still retaining his connection with the Kalem Co.

Mr. Wright says that the fall prospects for film business are splendid in Iowa, Indiana and Illinois and that the St. Louis outlook is phenomenally bright.

The licensed exchanges are highly pleased with the effective manner in which Mr. Wright is systematizing the details of the "credit association." He has the entire matter well in control and is rapidly bringing the rental business to a sound basis.

Massive New Production by Selig.

Over 3,000 people, residents in the neighborhoods of the Selig Polyscope Co.'s mammoth plant, were delighted spectators last week of a massive new production which has just been completed. The subject is withheld until another time, but it is understood that the Selig people have surpassed themselves by their latest effort.

CHICAGO BREVITIES.

G. M. Anderson, producing manager of the Essanay Co., accompanied by his large company of experts, left for Wyoming Sept. 5, to prepare a series of subjects of Western ranch life. He will be gone for three or four months.

Curt Carlson, of Paxton, Ill., visited the Standard Film Exchange last week to arrange for his film service for the fall and winter season. He spoke cheerfully of business conditions in his section.

Mr. Berman, manager of the offices of the Pittsburg Calcium Light & Film Co., in Des Moines, Iowa, and Omaha, Neb., visited the trade in Chicago last week. He stopped over on his way from the home office in Pittsburg to Des Moines, Iowa.

The Essanay people have received as many as 200 letters of commendation from exhibitors all over the country on the drawing powers of their beautiful scenic production, "Wonders of Nature." Some of these communications pronounce it a masterpiece in the faithful depiction of America's neatest western scenery.

J. R. Frueller, of the Western Film Exchange, Milwaukee, and his partner, H. E. Aitken, of the Western Film Exchange, St. Louis, were in the city Monday, Aug. 29. Mr. Frueller reports the best summer business seen in Milwaukee for the last three years, and has decided confidence in a phenomenal fall and winter trade. Mr. Aitken, if anything, went his partner one better in speaking of St. Louis business.

BRIGHT PROSPECTS FOR CURTAINYLINE.

Gus Froebel, secretary and treasurer of the Curtainyline Co., of Chicago, reports that the demand for Curtainyline is still increasing. Over 200 Chicago theatres now use this fireproof paint on their curtains, and there is not a first-class moving picture theatre in the country without it. In addition to its fireproof properties, it brings out a clear reproduction of the actors in a subject, giving them a life-like appearance; it dissolves all the yellow in the light; it reproduces scenes as if reflected in a mirror, and has no reflect rays to hurt the eyes. The home office is at Suite 403, Northwestern Bldg., Chicago.

MACK LEAVES MILES BROS.

Joseph Mack, who has managed the Hub Theatre and the Boston office of Miles Bros., for the past several years, has been appointed as manager of the Franklin Square Theatre at Worcester, Mass., by Stair & Havlin and P. F. Shea. The Franklin Square Theatre is a popular priced dramatic house.



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, September 7th

THE FISHERMAN

A tragic tale rich in tense dramatic situation and presenting a series of exceptionally beautiful marine views. An old fisherman and his son set out on a fishing trip in spite of an approaching storm. A squall upsets the tiny craft, and the boy is washed beyond his father's reach, disappearing in the thick mist of rain. The old man clings to the keel of the overturned boat until rescued by his brave wife, who faces the danger of the sea alone, impelled by a foreboding of disaster. They return to their humble cottage, lamenting the loss of their child, when two fishermen are seen approaching bearing the body of the boy. There is still a spark of life in the inanimate body, and hard work snatches him from the gates of death. Length, 430 feet.

He Tried On Hand Cuffs

An hour before the ceremony the expectant bridegroom is reminded that he has forgotten the license. He rushes off to the City Hall to obtain the important document, and, while waiting for the form to be filled in curiously examines a pair of handcuffs the sheriff has laid upon the desk. He accidentally snaps these upon his wrist, but cannot wait the sheriff's return to obtain his release and starts for the church, being arrested as an escaping prisoner just as he reaches the church door after a series of exciting experiences. At the police station explanations are made, the sheriff arrives with the key to the cuffs and the ceremony is performed without further delay. A lively and laughable comedy subject, and a sure winner. Length, 564 feet.

Saturday, September 11th

AN ALPINE ECHO

Antoine lives with his grandfather in the Swiss Alps. An avalanche destroys the home of a neighbor and kills the parents of little Lena, who is adopted by the old woodcarver. She and Antoine grow up together and their affection ripens into love. Antoine acts as a guide in the tourist season and becomes enamoured of a pretty American flirt, who encourages him in his madness. He follows her to America, but she does not even recall the man until reminded of the incident, and she orders him from her house. Antoine procures a situation with a woodcarver, following the old trade, and one day he hears the song of the Alps that was played by the handsome music box that was his grandfather's greatest treasure. The melody conjures up visions of the far-off home, and when he finds that it is the same music box, sold to his employer by Lena, who has come to America in search of him, and who has been reduced to selling the cherished possession, they are once more united and the benevolent employer presents them the beloved music box as a wedding gift. A dainty romance told amid picturesque scenes by a thoroughly competent cast. The picture of the avalanche is a decided novelty in motion photography. Length, 990 feet.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

PATHÉ FRÈRES FILMS

PICTURES OF MERIT

TOM THUMB

A Charming Little Fairy Tale Taken From Perrault's Famous Story

BEAUTIFULLY COLORED

Sept. 10, 1909 — **LENGTH 1016 FEET**

Week of Sept. 6, 1909	LENGTH
They Robbed the Chief of Police	456
The Little Soldier. (Colored)	394
Sweden---Gotha Canal	456
Chasing a Sea Lion in the Arctics	371
Sports in Java	298
How to Tame a Mother in Law	351

Week of Aug. 30, 1909	LENGTH
Ralph Benefits by People's Curiosity. (Colored)	285
The New Mail Carrier	672
The Little Street Singers (Colored)	426
Sam Not Wanted in the Family	502
A Visit to Biskra. (Colored)	443
A Grave Disappointment	361

VERSAILLES

A Beautiful Picture, Showing the Historic Home of Louis XIV

COLORED

Sept. 6, 1909 — **LENGTH 462 FEET**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

FILMS OF THE WEEK

(Continued from page 5.)

recognizes the shawl his wife let drop when she was seized. There is action in abundance, some pretty views, many real railroad pictures and a strong vein of interest. The sick child is not essential to the story unless it be to create sympathy for the engineer called out on an extra run, and one might inquire what the wife is doing presumably some hundred miles from home, for the train is shown several times along its journey. The answer may be that the car is on the return trip, but it is unlikely. There is no real need for cutting the single telegraph wire strung along the track and there is a picture of the engineer and his fireman desperately motioning out of the cab window when the train really is supposed to be around the curve where there is nothing exciting to be seen. The picture is not consistent in its production, but it is interesting and makes good use of unusual effects.

—

SHOW YOUR LICENSE (Pathe. Released September 5. Length, 420 feet).—A somewhat similar subject has been shown before. A hunter is approached by a policeman, who demands an inspection of his license. The policeman is not agile, and the hunter determines to have some fun with him. He declares that he does not possess a license. He starts to run, and leads a chase cross country, through some odd-appearing arches and over a haystack, at last reaching an inn, where he calls for refreshments and is comfortably enjoying a bottle of bock when the perspiring policeman arrives. The license is produced, and the officer renders the French equivalent for "Stung!" as he looks longingly at the drink and vindictively at the offender. Mildly amusing, it is not at all up to the Pathe average.

ETHEL'S LUNCHEON (Edison. Released September 3. Length, 675 feet).—This is a story by Carolyn Wells, the creator of "Fluffy Ruffles," and a writer of delightful verse and short fiction. Jack Fuller is anticipating a visit from Ethel, his fiancee, at luncheon at the Country Club, but is called to town by a wire from his brokers to the effect that there is trouble with Amalgamated Cotton. Jack asks Bob Hall to entertain Ethel in his stead, explaining that she will wear some orchids she has sent him. Bob promises, but two young girls know that Bob is unacquainted with Ethel, and they obtain some similar orchids, wear their hair high and their skirts long, reversing their usual dress, and, thus disguised, descend upon poor Bob. He is half through lunch with one when the second sends in her card and denounces the other for an imposter. Bob starts to give the second her lunch, amid profuse apologies, when a third Ethel appears on the scene. This time it is the right one, but Bob denies her identity, until Jack arrives unexpectedly from town and claims the privilege of being host himself. Bob discovers the imposition and forgives the jokers. It is not at all probable that in real life the two girls could carry out their deception. One of them is most impossibly ugly, and neither looks grown up in her long skirts. Both are known to Bob, who must be sadly nearsighted not to have recognized them. They spoil an otherwise good idea, which is fairly well carried out in the staging. The experiment should be repeated. Miss Wells is capable of better stuff than this.

—

A VISIT TO BISKRA (Pathe. Released September 3. Length, 443 feet).—A well-colored scenic film, which terminates in a most earnest and complicated couchee dance, which is eliminated by most subscribers. The wriggle may make for local color, but the censors must have been looking the other way when they passed this subject. Little Egypt, at her best, would have been envious of this very decided brunette, who makes the Messina earthquake suggest a picture of still life.

—

BACKWARD, TURN BACKWARD, OF TIME IN THY FLIGHT (Edison. Released September 3. Length, 325 feet).—Just to show what they can do when they wish to give real care to their work, the Edison producers have given a dainty reading to the old song, best known for the couplet:

"Backward, turn backward, of time in thy flight,
And make me a child again, just for to-night."

An elderly couple sit by the fireside. A basket of fruit is sent them, and the sight of the apples makes them children again in memory. They are back in the country, and the boy leads a raid upon an apple orchard. The farmer chases them, and the young leader goes lame. As the chase leads past the girl he is forced to give up. Quickly she hides him under the straw, sitting upon him to conceal the suspicious outline, and giving the farmer a false scent. When he is safely past, they enjoy a feast of fruit, and the memory of that day brings reminiscent smiles to trembling lips and twinkles to dim eyes. It is seldom that such a union of tender sentiment and spirited action is effected, and, as though inspired by the material, it has been given an unusually painstaking production. The spot-light effect is most advantageously used in the firelit room, which gives place to some charming rural scenes, in which a clever little girl and several lively boys take part. The short film will stand comparison with the product of any studio on either side of the water.

EPES W. SARGENT (Chicot).

CONCERNING MR. BRADLET.

In the issue of August 28 The Film Index published a letter signed by Otto Miller, of Chester, Pa., in which he accused Mr. John M. Bradlet of publishing in The Moving Picture World, which paper he represented, untruthful statements regarding the formation of the Pennsylvania M. P. Association. It now appears that Mr. Miller regrets having written the letter in question, and that he is not so angry toward Mr. Bradlet as his letter made him appear to be.

It was our intention to publish Mr. Bradlet's reply to Mr. Miller this week, but President George Benrethum has personally requested Mr. Bradlet not to give any further publicity to the matter, to which request he assents. It is due him, however, to say here that his part in the affair was merely that of a representative of the Moving Picture World, and that he embodied in his report certain rumors and stories which he heard in Philadelphia, as any reporter would have done under the same circumstances.

The M. P. World made the only mistake—that of publishing a lot of unpleasant rumors which, even if true, had no particular value as news and were not calculated to establish harmony or further the interests of organization.

PICTURE THEATRES ARE "CIRCUSES."

In Delaware the Collector of State Revenue, Harry W. Chairs has classed the picture theatres along with the circuses and is compelling them to pay the regular circus license of $100. A number of Wilmington managers refused to pay and were arrested. After a hearing they were held in bail for the Court of General Sessions.

SUCCESSFUL SUPPLY MAN.

C. H. Pattison, of Houghton, Ont., dealer in M. P. supplies principally for traveling exhibitors, was in New York recently, getting a line of new goods for his trade. Mr. Pattison has been in business for several years and has established a large trade among exhibitors who travel about the Dominion. He estimates that there are between three and four hundred picture theatres in the Province of Ontario.

WATERMAN'S GRAND OPERA HOUSE.

A. R. Waterman is manager of the Grand Opera House at Mexico, Mo. When he first came into possession of the house it was a legitimate theatre, but when the motion picture came into prominence Mr. Waterman made a picture theatre of it, and has presented, within the past two years, over 2,000,000 feet of film to its patrons. His regular run is 3,000 feet daily, with 4,000 on Saturdays, amounting to 19 reels weekly. All these pictures are carefully rehearsed and lectured, accordingly Mr. Waterman finds The Film Index to be of great assistance to him.

LIEUT. SHACKLETON'S PICTURES.

From an item published in the Kinematograph Weekly it appears that the Gaumont Company has secured the motion pictures of scenes in Farthest South taken by Lieutenant Shackleton, who penetrated the ice barriers of the Antarctic to within 110 miles of the South Pole, and whose adventures have been told in recent magazine stories. This being true the American public will have the pleasure, eventually, of seeing these priceless views, as Gaumont pictures are handled by Mr. George Kleine, licensed importer. No announcement has been made by Mr. Kleine as yet, but he is certain to have the Shackleton pictures as soon as they are released for America.

NATIONAL CENSORSHIP PROGRESSING.

The National Board of Censorship is meeting with commendable success in its efforts to supervise the quality of moving pictures. From all parts of the country letters come to them commending the idea or asking for advice upon specific local conditions connected with the moving picture business.

As a clearing house for ideas and as an agent for promoting harmonious relations betwen the public and the moving picture business interests, the Board has found a great field of usefulness. Instead of the cities and towns attempting to handle the problem of clean pictures through their own efforts, many are now looking on the work of the National Board as a solution of their troubles. Such cities as Akron, Ohio; Detroit, Mich.; San Francisco, Cal., etc., are asking the advice of the Board as to picture passed, apparently accepting the verdicts of the Board upon the pictures exhibited in their municipalities. Of course, a feeling of this kind will do much toward making the work of the National Board of Censorship successful.

Although the Board does not believe that greatest efficiency of control can be exercised by local board, yet where such bodies have been already organized the Board is co-operating with them, and assisting them as much as possible. Anyone, however, who understands the moving picture situation realizes that the day of the really objectionable picture is rapidly passing, and that a central body such as the National Board is perfectly capable of taking care of the quality of the moving pictures for the entire country.

NEW LAW IN EFFECT.

On Sept. 1 the law forbidding children under the age of sixteen years to attend picture theatres unless accompanied by an older person, went into effect in the state of New York. This act was passed by the legislature at Albany last winter. As the picture men of New York city have been working under similar local restrictions for a year or so prior, the new law will have little effect on local conditions. But it is feared that it will affect business throughout the state.

NEW PICTURE THEATRE AT CARTHAGE, MISSOURI.

I. M. Finch, of Newton, Ia., has leased the Regan Building on the west side of the public square, Carthage, Mo., which was formerly occupied by the Blankenship & Owens clothing store, and so soon as the building is appropriately remodeled the show will begin.

A new arcade front will be built and will be attractively finished with many electric lights used for illumination. The interior will be beautified and iron pillars which now support the ceiling will be removed and I-beams put in instead. Work on the building will begin this week and be rushed to completion.

Mr. Finch is an experienced picture-show man, and declares he will have one of the best shows in the southwest.

TOWNSEND'S "LITTLE SISTERS."

The Edison Manufacturing Company announce for the week of Sept. 14 a picture written by Edward W. Townsend, author of the "Chimmie Fadden" stories, which is entitled "The Little Sister." Regarding this picture Mr. Townsend says:

"It has been said that a motion picture story should be a cross-section of life, and that is what 'Little Sister' is designed to be. In my studies for the novel, 'A Daughter of the Tenements,' I learned much of the romance of the dwellers in New York's congested district where a million people live in a territory no larger than many villages of a few thousand inhabitants.

"The actual conditions of the home life of 'Little Sister' were frequently seen by the author; the child, still young enough to play with dolls, who, however, is the head of some household where there is neither father nor mother. The brother in this story does not seem to be naturally wicked, but lack of employment, of wages to supply the simple household wants of the little sister leads him to stealing to supply these wants—not for himself, but for the little housekeeper he loves.

"The tenement house roof scene is a close study from life. So are those which follow—the 'home' of the thief and 'Little Sister,' the busy scene in front of the theatre; the fashionable residence district where the brother is tempted by seeing the open window of the room in which the rich man is mourning the loss of his daughter, the little girl of 'Little Sister's' age.

"The scene of the attempted burglary, and the appeal to mercy made by the discovery of 'Little Sister's' resemblance to the lost daughter of the house are based upon an actual occurrence, as are the redemption of brother and the happy lot of 'Little Sister' shown in the final scene."

NEW RULES FOR WASHINGTON PICTURE THEATRES.

The authorities of Washington, D. C., have decided that the protection of the public requires that motion picture theatres be put in a distinct class and subjected to many of the building regulations which govern regular theatres.

When the revised regulations relating to theatres and amusement halls were adopted a year ago, the moving picture business had not developed to its present extent. The increase in the number of these shows, as well as the fact that many have developed into miniature theatres with vaudeville performances, makes it necessary, according to Commissioner West, to apply to them many of the regulations framed for the theatres.

FOR RENT—6,000 ft. film, 3 sets song slides, $12 weekly; 12,000 ft., $20 weekly; one shipment. For Sale—Film, 1c. and 2c. per ft. New Edison, Power's, Lubin machines, $100. Will Buy—Film, machines. H. DAVIS, Watertown, Wis.

★ GEO. MÉLIÈS, 204 E. 38th St., New York ★
Lic'd by Motion Pic. Pat. Co.

The new pictures we put on the market this month are the acme of perfection.

The first American headliners released will include:

"THE ROSE," a story taken from life, with intense interest from beginning to end.

"THE STOLEN WIRELESS," a war time story.

"FOR THE CAUSE," a farcical subject, full of humor.

"THE RANCHER'S DAUGHTER," etc., etc.

No expense has been spared to produce pictures which will appeal to the American public. They are of the highest order.

The names of the winners in the prize contest will be announced as soon as the judges have completed their work.

Rental exchanges should now send in their standing orders, as these subjects will be in great demand by exhibitors.

There will be no extra charge for these prize pictures.

Our first release will take place on or about September 15th. ★ ★

Gaumont and Urban-Eclipse Films

RELEASE, TUESDAY, SEPTEMBER 7th, 1909
GAUMONT SUBJECTS
FIRST AIRSHIPS CROSSING THE ENGLISH CHANNEL
TOPICAL, 510 FEET
THE MASON'S PARADISE
COMEDY, 414 FEET

RELEASE, WEDNESDAY, SEPTEMBER 8th, 1909
GAUMONT SUBJECTS
THE STOLEN GEMS
DRAMA (HAND COLORED), 464 FEET
GLIMPSES OF PARIS
SCENIC (TINTED), 417 FEET

RELEASE, SATURDAY, SEPTEMBER 11th, 1909
GAUMONT SUBJECT
MOZART'S LAST REQUIEM
HISTORICAL DRAMA, 940 FEET

ADVANCE DESCRIPTIONS MAILED REGULARLY TO ALL APPLICANTS

George Kleine

52 State Street, CHICAGO, Ill.
19 East 21st Street, NEW YORK

Diamond —S— SELIG'S PICTURES —S— —S—
Always show to crowded houses
Ask anybody

NOTICE

To the Moving Picture Exhibitor. Selig now releases two reels a week, Mondays and Thursdays
Remember the days
Look for his **NEW ONES.** Better than ever

THE STAMPEDE Length 680 feet
SPRING HAS CAME Length 295 feet
Released September 6th, 1909
The ENGAGEMENT RING Length 995 feet
Released September 9th, 1909

Don't miss this picture. See the lady dive from the high bridge. Nothing like it ever produced in motion pictures. This should be the money getter of the year. If you want packed houses just order a Selig. Once with us and you get the habit.

Selig Polyscope Co.
45-47-49 Randolph Street, CHICAGO, U. S. A.

YOU CAN INCREASE YOUR BUSINESS
IF YOU ARE OPEN TO CONVICTION

The Manager who is alive to conditions and will cater to the wants of his patronage has success at his finger ends. There is but one conclusion—

INSTALL OUR PREMIER SERVICE
Pittsburg Calcium Light & Film Company
Pittsburg, Pa. Cincinnati, Ohio
Rochester, N. Y. Des Moines, Iowa
Wilkes-Barre, Pa. Omaha, Neb.

SLIDE QUALITY
is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by
De Witt C. Wheeler INC.
120-122 West 31st St., N. Y. City
A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT
That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.
MULLIN FILM SERVICE
No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

$2.00 That's the price of a year's subscription for THE FILM INDEX—A good investment

PENNSYLVANIA ASSOCIATION MEETING.

The regular meeting of the Motion Picture Exhibitors' Association of Pennsylvania was held at Odd Fellows Temple, Philadelphia, Pa., Aug. 25, President George Bennethum presided. After the transaction of the routine business the members present discussed various suggestions for the good of the association.

Several new members have been added to the list and communications are being constantly received from picture theatre managers in all parts of the State giving assurance of co-operation in any fight against unfair legislation that may come up affecting the interests of the motion picture theatres.

The next regular meeting will be held at Odd Fellows Temple, Broad and Cherry streets, Philadelphia, at 2 o'clock, Wednesday afternoon, September 8.

The initiation fee is $10 and the dues are 50 cents per week. Applicants for membership are required to send $5 with their application; the balance is payable when notified of election. Applications will be forwarded upon request to the secretary, George H. Roth, 818 West Erie avenue, Philadelphia, Pa..

TWO YEARS THE STANDARD
5000 Exhibitors Endorse It
CURTAINYLINE
The only absolutely fireproof curtain paint on the market.
A $3.00 carton will cover a surface of 175 square feet.
ALL EXCHANGES CARRY IT IN STOCK
Scenery of all kinds and Curtains to order.
Curtainyline Curtain & Producing Co., Inc.
403 Northwestern Bldg. 22 Fifth Ave.
CHICAGO, ILL.

ST. LOUIS CALCIUM LIGHT CO.
Established 1872
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm St., ST. LOUIS, Mo., U. S. A.

"Our Business"
FILM RENTING
Of Superior Quality
PENNSYLVANIA FILM CO.
Lewis Building, PITTSBURGH, PA.

The Edison Kinetoscope

Is the one Dependable Motion Picture Machine

It gives the steadiest, clearest pictures of any machine made, is the simplest to operate and does not get out of order. That means that you are playing to a full house while the others are closed for repairs. The Edison is the machine that will make your investment a permanent, solid business—not a fad or speculation. Write today for booklet of full details and copy of the "Edison Kinetogram."

EDISON MANUFACTURING CO., LAKESIDE AVENUE ORANGE, N. J.

EDISON FILMS

Releases of September 14 and 17

Released September 14

LITTLE SISTER

A dramatic story of the underworld of New York City, especially written for Edison production by Edward W. Townsend, the author of "Chimmie Fadden," and interpreted by a special cast of talented artists. A pictorial presentation of an absorbing tale of poverty, crime, love and reformation, whose central figures are an erring brother and a devoted little sister. An ideal film in every respect.

No. 6515 **Code, VERSALETES** **Approx. Length, 1000 feet**

Released September 17

HOW THE LANDLORD COLLECTED HIS RENTS

A comedy with a delicate blending of pathos. Grimes, skeptical of his agent's ability, starts on a collecting tour of his properties. What was done to Grimes was a shame. He collected everything but experience and hard knocks. There are plenty of good laughs in this film.

No. 6516 **Code, VERSALILLA** **Approx. Length, 460 feet**

'TIS NOW THE VERY WITCHING TIME OF NIGHT

A comedy film detailing the experiences of a fellow who, on a wager, attempted to sleep overnight in a haunted house. A magician, secured by his friends, summoned for his entertainment witches, goblins, ghosts, etc., and did marvellous things with the furniture. An excellent trick picture.

No. 6517 **Code, VERSALITA** **Approx. Length, 500 feet**

Releases of September 21 and 24

Released September 21

THE ORDEAL—Dramatic

No. 6518 **Code, VERSALLESA** **Approx. Length, 950 feet**

Released September 24

A KNIGHT FOR A NIGHT—Comedy

No. 6519 **Code, VERSALZT** **Approx. Length, 370 feet**

TRUE LOVE NEVER RUNS SMOOTHLY—Comedy

No. 6520 **Code, VERTEBROSO** **Approx. Length, 230 feet**

LOVE AND WAR—Dramatic

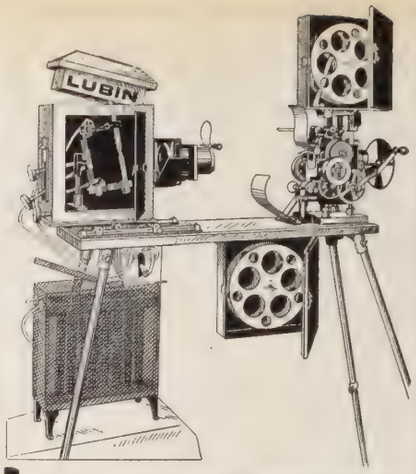
No. 6521 **Code, VERTEDEROS** **Approx. Length, 400 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES



LUBIN'S 1910 MARVEL, equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGUE

Released Monday, September 6

The Call of the Heart

A picture dealing with a mother's love, who gives up her own happiness for the sake of her daughter.

Length, 670 feet

Our Country in Arms

From early childhood until the end of our days we are in arms. The spirit of 1776 is still in us.

Length, 250 feet

Released Thursday, September 9

A True Patriot

A stirring, dramatic picture, beautiful in every respect.

Length, 735 feet

Glimpses of Yellowstone Park

A picture of scenic beauty, just as the name implies.

Length, 185 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

KALEM FILMS

Issue of Sept. 17th, 1909



LENGTH 680 FEET

An absorbing drama of parental love and devotion depicting the struggles of a poor Italian immigrant to obtain the roses his little cripple daughter has begged him for. A novel production that cannot fail to please on account of its touching appeal to all hearts.

WINNING A DINNER

LENGTH 245 FEET

A lively little laugh producer showing how three jolly but impecunious comrades, succeeded in satisfying their appetites by the exercise of a little ingenuity and mother wit.

KALEM COMPANY, Inc.

Eastman Kodak Building

235-239 W. 23d St. New York City

NEXT Lucky 13 FILM ISSUE

Two Jolly Little Comedies

"A Case of Tomatoes"

(Length Approx. 495 Feet)

"Three Reasons for Haste"

(Length Approx. 485 Feet)

"A Laugh in Every Foot"

READY

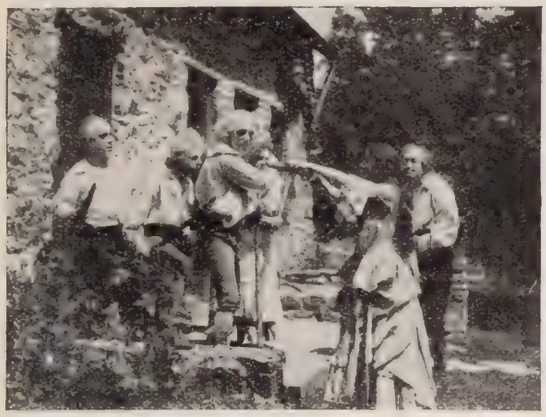
Wednesday, Sept. 15th

ESSANAY FILM MFG. CO.

435 N. Clark St., Chicago, Ills.

BIOGRAPH FILMS

Trade Mark Trade Mark



"1776," OR THE HESSIAN RENEGADES

RELEASED, SEPT. 6th, 1909

"1776," or the Hessian Renegades

A story founded on an incident of the Revolutionary War, embracing a series of thrilling scenes never before excelled. It shows a young American despatch bearer being pursued by a band of Hessian guerillas, who seeks shelter in his father's house. The Hessians follow, and, after subjecting the old man to gross indignities, find and kill the boy. For this the father vows vengeance, and, stealing from the house, gathers together the folks of the village, who, armed with clubs, axes, scythes, etc., their arms having been confiscated, surprise the band of renegades and the old man fulfills his vow. The subject is an exceptional one, comprising beautiful scenery, powerful acting and unexcelled photography, and is destined to create a decided sensation.

LENGTH, 965 FEET

RELEASED, SEPT. 9th, 1909

COMATA, THE SIOUX

A STORY OF AN INDIAN'S CONSTANCY

Again, we present a beautiful Indian masterpiece, the movement of which is entirely different from anything attempted in that line. Comata, the Sioux brave, deeply loves his chief's daughter. She, however, has given her heart to Bud Watkins, a white cowboy, with whom she runs off and marries. Comata looks with grief on what he premonishes a disastrous union. His fears are prophetic, for Bud, after a couple of years, tires of his Indian wife, and would have ran off with a trusting white girl, who thought him single. Comata thwarts his design, by exposing him to the girl, showing the child of the squaw as evidence. The poor heartbroken squaw takes her papoose and makes her way back to her mountain home, and Bud answers to Comata for his perfidy. The scenic splendor of the picture is indeed extraordinary.

LENGTH, 963 FEET



COMATA, THE SIOUX

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street — New York City

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Sept. 9	Comata the Sioux	Drama	963
Sept. 6	1776, or the Hessian Renegades	Drama	965
Sept. 2	The Sealed Doom	Drama	779
Sept. 2	The Little Darling	Comedy	211
Aug. 30	The Mills of the Gods	Comedy Dram.	672
Aug. 30	Pranks	Farce Com.	328
Aug. 26	The Seventh Day	Comedy	693
Aug. 26	Oh! Uncle	Comedy	292
Aug. 23	The Indian Runner's Romance	Drama	994

EDISON CO.

Sept. 10	The Amateur William Tell	Comedy	810
Sept. 10	The Making of Honey	Industrial	190
Sept. 7	The Temptation	Drama	470
Sept. 7	A Dangerous Pair	Comedy	520
Sept. 3	Ethel's Luncheon	Comedy	670
Sept. 3	Backward, Turn Backward, O Time, In Your Flight	Dramatic	330
Aug. 31	Suffer Little Children—for Such Is the Kingdom of Labor	Dramatic	1,000
Aug. 27	A Dash to Death	Tragedy	815
Aug. 27	The Patience of Miss Job	Comedy	185
Aug. 24	A Child of the Forest	Drama	970
Aug. 20	Wright Bros. Aeroplane	Scenic	600
Aug. 20	The Web of Fate	Drama	385

ESSANAY CO.

Sept. 8	Justified	Drama	970
Sept. 1	My Wife's Gone to the Country	Comedy	950
Aug. 25	On Another Man's Pass	Comedy	950
Aug. 18	Wonders of Nature	Scenic	1,000

GAUMONT.

Sept. 11	Mozart's Last Requiem	Drama	940
Sept. 8	The Stolen Gems	Drama	464
Sept. 8	Glimpses of Paris	Scenic	417
Sept. 7	First Airships Crossing the English Channel	Scenic	510
Sept. 7	The Mason's Paradise	Comedy	414
Sept. 1	An Awakened Conscience	Drama	627
Sept. 1	Magic Cartoons	Comedy and Mystery	340
Aug. 28	A Generous Emperor	Drama	304
Aug. 28	The Horse and the Haystack	Comedy	297
Aug. 28	Great Event at Podunk	Comedy	357
Aug. 25	Broken Ties	Drama	777
Aug. 25	Sevres Porcelain	Mystery	194
Aug. 24	Too Gentlemanly	Comedy	510
Aug. 24	The Frock Coat	Drama	500
Aug. 17	The Cobbler and the Millionaire	Drama	427
Aug. 17	The Little Drummer Boy of 1792	Drama	497

KALEM CO.

Sept. 10	Hiram's Bride	Drama	950
Sept. 3	The Pay Car	Dramatic	930
Aug. 27	The Conspirators	Drama	410
Aug. 27	The Dyspeptic and His Double	Comedy	575
Aug. 20	The Queen of the Quarry	Drama	860
Aug. 20	The Dog Circus Rehearsal	Novelty	

LUBIN MFG. CO.

Sept. 9	A True Patriot	Drama	735
Sept. 9	Glimpses of Yellowstone Park	Scenic	180
Sept. 6	The Call of the Heart	Comedy	670
Sept. 6	Our Country in Arms	Drama	255
Sept. 2	The Woman Hater	Comedy	850
Aug. 30	The Doctor's Bride	Dramatic	580
Aug. 30	The Haunted Hat	Novelty	305
Aug. 26	Midnight Sons	Comedy	385
Aug. 26	Nearsighted Mary	Comedy	495
Aug. 23	Before the Dawn	Drama	620
Aug. 23	Wifey Away, Hubby Will Play	Comedy	320
Aug. 19	Measure for Measure	Drama	965

PATHE FRERES.

Sept. 11	Chasing a Sea Lion in the Arctics	Scenic	371
Sept. 11	Sports in Java	Scenic	298
Sept. 11	How to Tame a Mother-in-Law	Comedy	351
Sept. 10	Tom Thumb	Legendary	1,016
Sept. 8	The Little Soldier	Comedy	354
Sept. 8	Sweden, The Gota Canal	Scenic	456
Sept. 6	Versailles	Scenic	462
Sept. 6	They Robbed the Chief of Police	Comedy	456
Sept. 4	Grave Disappointment	Drama	361
Sept. 4	Launching the Voltaire	Scenic	253
Sept. 4	Training Bulls for the Fight	Scenic	331
Sept. 3	A Visit to Biskra	Scenic	443
Sept. 3	Show Your License	Comedy	420
Sept. 1	Little Street Singers	Com. Drama	426

SELIG POLYSCOPE CO.

Sept. 6	The Stampede	Western Drama	680
Sept. 6	Spring Has Came	Comedy	295
Sept. 9	The Engagement Ring	Drama	995
Aug. 30	Mrs. Jones' Birthday	Comedy	540
Aug. 30	Winning a Widow	Comedy	450
Aug. 26	A Royal Outcast	Drama	1,000

URBAN ECLIPSE.

Sept. 4	In Hot Pursuit	Drama	514
Sept. 4	Romantic Italy	Scenic	437
Aug. 31	Prof. Puddenhead's Patents	Trick Com.	404
Aug. 31	The French Battleship "Justice"	Topical	557
Aug. 21	The King's Protege	Drama	647
Aug. 21	Up the Mountain from Hong Kong	Scen.	287

VITAGRAPH CO.

Sept. 11	An Alpine Echo	Drama	960
Sept. 7	The Fisherman	Drama	430
Sept. 7	He Tried on Handcuffs	Comedy	360
Sept. 4	The Galley Slave (Blue Grass)	Drama	884
Aug. 31	The Hunchback	Drama	633
Aug. 31	Niagara in Winter Dress	Scenic	350
Aug. 28	The Evil That Men Do	Drama	925
Aug. 24	Judge Not That Ye Be Not Judged	Drama	447
Aug. 24	Borrowed Clothes	Comedy	338
Aug. 21	The Way of the Cross	Drama	990

EXHIBITORS

We have made arrangements with the Licensed Manufacturers, to make Posters for every Picture they turn out. We are now ready to furnish Posters to you

ONE WEEK IN ADVANDE OF RELEASE DATES

A. B. C. POSTERS

ARE NOT "Fakes" or Imitations, but are Handsome 4 Color Lithograph Reproductions of Actual Scenes in the Pictures. Better and Cheaper than Cloth or Lettered Signs.

READ HOW THEATRES USING OUR POSTERS REPORT

INCREASED ATTENDANCE

A. B. C. CO. CLEVELAND, OHIO.

Located on Euclid Ave., next to Opera House, we use only First run Films, and change Daily, with 5c. admission. Since using A. B. C. Posters, we have had Increased Attendance, and many nights cannot take care of the crowds.

BIJOU DREAM.

FULTON, N. Y.

Would say that your Posters are the Best thing we have seen, and trust you will meet with large demand, as they deserve.

THE THEATORIUM
BY POMPHRET & CORNELL.

CHICAGO, ILL.

Your Posters are Beautiful and they will get the money.

JONES LINNICK & SCHAEFER CO.

EVANSVILLE, IND.

Posters received, and prove to be all you claimed for them. Please forward each week 2 Posters for each Licensed Film.

COLONIAL THEATRE.

BUTTE, MONTANA.

Place our Standing Order for 4 Copies all Licensed Films. We are much pleased with Posters, and consider them a great help to our business.

DREAMLAND AMUSEMENT CO.

WORCESTER, MASS.

Send 2 Posters each Release. Enclosed find Check. We trust your venture will be successful, for we believe it fills a long felt want.

GORDON AMUSEMENT CO.

A. B. C. CO. DETROIT, MICH.

Kindly add to our Standing Order Vitagraph Releases. We trust you are meeting with your well deserved success, as we believe your Posters are the Best ever made for the Moving Picture Trade, and their use should be encouraged by Every Licensed Film Exchange.

THE NATIONAL FILM CO.
BY PHIL GLEICHMAN, MANG.

SEE OUR SAMPLES AT YOUR EXCHANGE, AND PLACE STANDING ORDER

If they do not supply you, write us and we will give you the name of an Exchange who Will; or send your order direct to us. For Prompt Shipment, Money should accompany Order.

1 Poster for each release for 15c., and postage 2c.
2 Posters for each release for 25c., and postage 3c.

We have just made arrangements so Express is no more expensive than postage.

ADDRESS

A. B. C. COMPANY, CLEVELAND OHIO

$2.00 PER YEAR SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No. 38 NEW YORK, SEPTEMBER 18, 1909 WHOLE No. 178

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

NEW TARIFF INCREASES PRICE OF CARBONS

Importers Intimate That Cost to Consumer Will Advance About 10 Per Cent.—Downward Revision.—Not.

When the new tariff law was under consideration in Congress at Washington, the tariff tinkers were loud in their protestations that the new law would show a revision downward. After it was signed by President Taft and became operative, the consumer began to discover that the thing didn't work the same in practice as in theory, and that the revision was really upward. Few industries have escaped.

Where the increased duties under the new law hit the motion picture business in this country hardest is in the carbon schedules. Importers realized from the first that the revision would raise prices if the figures proposed were approved. They were and now the revised price lists will show an increase of about 10 per cent. It will be remembered that Senator Aldrich is father-in-law to the Standard Oil Company, and that that company is directly or indirectly, the largest manufacturer of carbons in America. This connection may, or may not, account for the increase in duties on carbons.

The carbon schedule is Section 96 of the new law. It reads: "Carbons for electric lighting, wholly or partly finished, made entirely from petroleum coke, 35 cents per 100 feet; if composed chiefly of lampblack or retort carbon, 65 cents per 100 feet.

Now you see where father-in-law Aldrich comes in. There is no importation of the cheap carbons made from petroleum coke, which are an important by-product of the Standard Oil Compny. These are the ordinary carbons used for open arc lamps in street lighting, and not made elsewhere. No necessity for a duty on them. But to prevent the high-grade carbons, which give much better results than the cheap petroleum coke article, and which would supplant it in many instances, the tariff is boosted from 90 cents per 100 carbons to 65 cents per foot.

Now, carbons come in 24-inch and 28-inch lengths. These lengths were cut to the requisite sizes from 6-inch to 12-inch lengths. Every time the carbon was cut the duty was cut. A 24-inch carbon that paid 90 cents per hundred carbons, when cut in two 12-inch lengths, would enable the importer to divide the duty in half, so that 100 12-inch lengths would pay but 45 cents duty. But when the importer has to pay 65 cents per 100 feet, each 100 12-inch carbons must pay 65 cents, or an advance of 20 cents per hundred.

Motion picture men use carbons of 9-inch and 12-inch lengths. The prices which have prevailed on these sizes under the Dingley tariff were:

⅛x9½-inch, cored per 1,000—$30.25; solid, $28.30. ranging up to ⅝x12-inch, cored per 1,000—$45, solid $38.25. When you add an increased duty of 20 cents per hundred to these prices it means an increased expense of $2 per thousand carbons. For this the picture men may thank the benevolent Senator Adrich and the Hon. Joe Cannon and other tariff tinkers.

Inquiry at the office of Hugo Reisinger, importer of the "Electra" carbons, elicited the information that the rates would soon be advanced 10 per cent. on all lengths from 9 inches to 12 inches. This will take place within the coming month. At present old customers are getting the stock on hand at the old prices.

CLINTON'S NEW STAR.

Fifteen hundred people attended the opening of the New Star Theatre, combination vaudeville and picture theatre at Clinton, Iowa, which opened on Aug. 30, and the proprietors, J. Henry Sorel and Walter J. O'Toole, were kept busy receiving the congratulations and good wishes of their friends.

Since the burning of the town hall two years ago, Clinton has been without a playhouse or stage on which any but the most meager programme could be produced, and from the start of the Philbin block, the progress on the theatre has been watched with interest.

The decorations and fittings had to share attention with an unusually good bill of vaudeville, music and biograph, every number of which was applauded.

The new playhouse seats between 700 and 800 people, and long before the opening hour every seat was filled.

As many more waited in the vestibule and on the sidewalk, and the first performance was no sooner over than the auditorium and gallery were filled to the limit again.

It was 10.30 o'clock when the second audience was out, and for an hour knots of people stood on the walks commenting on the performance and the fact that Clinton is once more on the map for theatrical entertainments with a well equipped and well managed playhouse.



ELITE THEATRE.

Owned by Nicholas Amos, Omaha, Neb.—Photo By William Wright, of the Kalem Company.

CHICAGO INDEPENDENTS IN FIGHT FOR LIFE

Organize to Escape Annihilation—Murdock's Status Uncertain—Licensed Credit Association Formed—Nickelodeon Actors Strike—Notes.

James S. McQuade.

The fall season has opened up with a rush in Chicago and throughout the Middle West. Licensed manufacturers, importers and exchanges already feel the impetus of the increased demand for film of a higher standard, and are encouraged by the general willingness of exhibitors to pay better prices for better service. The tendency everywhere among exhibitors using licensed film, is for the best film product, the cost being a secondary consideration. This clearly indicates that the public will be satisfied with nothing else and that the largest profits will be counted by the exhibitors who keep closest to the beat of the public pulse.

Similar conditions prevail on the Pacific Coast, according to advices received, and the indications all point to the most successful season known in years.

International May Fight for Life.

The meeting announced in our last issue, of representatives of independent exchanges of Chicago and of other cities in the Middle West and South, to take place at the Sherman House, Saturday, Sept. 11, may not be held in the old hostelry after all, as the tearing down of that Chicago landmark has been announced to begin on Monday, Sept. 13. It is expected that another hotel will be selected for the meeting and banquet intended, and that several important matters will be discussed and arranged.

It appears that the business transacted at the preliminary meeting held in Wm. H. Swanson's offices, Aug. 26, during which the organization of the United Film Manufacturing Co. was effected, will be supplemented by the creation of another organization—the National Independent Moving Picture Alliance. The formation of the latter will claim first attention at the coming meeting, it is learned, as it will be the successor to the Independent Film Protective Association, formed last spring. In other words, the I. F. P. A. will be reorganized under a new title and temporary officers appointed to meet the new conditions.

The National Independent Moving Picture Alliance will include independent manufacturers of film and machines, and independent film exchanges. If the International Projecting Producing Co. sees fit to come in, it can do so; but it must accept membership just the same as any individual member. If it does not see fit to do so, then so much the worse for it, as the United Film Manufacturing Co., buttressed and fortified by the N. I. M. P. A., will import film on its own account. This split would so weaken the International, by contracting its field of operation, that its very existence would be threatened. Its future would be rendered still more precarious, if the United Film Manufacturing Co. (should it, indeed, ever become a factor of moment in the manufacture of American film) refused to permit its exchanges to supply the International's trade.

The kernel of the whole matter lies in the fact that independent exhibitors have been unable to connect,

(Continued on page 9.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.

FOREIGN SUBSCRIPTIONS—$2.50 per annum.

All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS

ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2¾ x 9	21.00
Eighth "	1¾ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

SEPTEMBER 18, 1909

INDEPENDENTS FORM A "TRUST".

It now transpires that the new "independent" movement which had its birth in the offices of W. H. Swanson, in Chicago, is to be a sort of "independent trust." Among its "objects" as announced to the public, one is to enlarge and protect the market for independent American film and to raise the standard thereof. This would seem to refute previous claims that independent American film was the best ever.

Another object of the organization is to see what can be done to improve the situation. Then the situation is not so good as the independents have claimed that it was with them. Else, why get together to improve it?

Then a board of censorship will be established which will receive and pass on all film offered. But here is the curious thing about that censorship board: According to the published report "any exchange may buy any "uncensored" reel desired. In other words the "censorship board" to be established by the new independent organization is merely a bluff—something to talk about, but not intended to exercise a deterrent effect upon the independent film makers.

For the purpose of fooling the public any exchange or exhibitor may have his film "censored" by the independent censors; but if he can get by without the mark of the censors there will be no need for the board. Here's a "con" game at the very outset.

"General" J. J. Murdock, of the International P. & P. Co., is not numbered among those present at the meeting of the new independents. The General scents in the movement an attempt to hammer down the price of film and claims to recognize among them the fellows who have been "duping" his pictures and using his titles to cover up some old stock which they happen to have on hand.

The General infers in an article printed in a recent issue of his official organ, that a number of those who attended the initial meeting of the new trust have since been to see him to report how things were going, from which fact he concludes that there will not be much stability to the new company.

A glance at the names of exchanges represented at the meeting at Swanson's office shows that most of them are firms who were dropped by the Motion Picture Patents Company sometime ago for violations of the rules of that company. It is unlikely that these firms will be able to run straight in any company.

The new company is to be incorporated and the stock is to be sold to a limited number.

Manufacturers of one or two projecting machines are to be favored and the ones designated are to have the "financial and moral support" of the new trust, until such time as they are able to stand upon their own bottoms.

While the proposition looks good on paper it will not bear analysis. In the first place it is composed for the most part of men who have been found in the past to be thoroughly unreliable in business transactions; men who have deliberately mislead exhibitors as to the character of their film and have given the exhibitor the worst of it at every turn. Their chief stock of pictures has been of the kind known as "junk," much has been "duped" film. They have never been able to deal squarely with each other in the past, nor will they deal straight in the future.

The whole movement may safely be set down as the last gasp of a faction in the motion picture business that is dying a certain death. While the published reports do not mention the fact, it is more than likely that this sudden activity and show of virtue is due to the recent actions brought against infringers by the Motion Picture Patents Company and the necessity of raising funds with which to make as stubborn a fight as possible and thus delay the day of reckoning that is certain to overtake them. The other alleged objects are merely subterfuges to cover up the real purpose of the attempted organization and possess no merit.

WHY NOT DO IT RIGHT?

In other lands music and pantomime are regarded as wedded arts. In all pantomimic productions special music is written to heighten the effect of the dumb show. In America the language of pantomime is unfamiliar and there have been few examples of silent action to which appropriate music has been allotted. Last season Severin, one of the French leaders of his art, showed how effective music may be made even when a vaudeville orchestra of eight or ten pieces wrestled with music scored for thirty players, and Aimee Lachaume wrote some dainty piano scores for the unappreciated work of Pilar Morin, whose error was that she made her appeal before the time was ripe.

It is not to be argued that motion photography, which is merely pictured pantomime, should be provided with special scores, but house managers should pay some attention to their piano-drum orchestra.

In one New York theatre the other afternoon the pianist and drummer had a race, the pianist seeking to strike the notes more rapidly than the drummer could get in his proper taps. It was interesting enough in its way, but it had a sadly disturbing, though sub-conscious, effect upon an audience that was trying to follow the sorrows of the much-abused heroine. It frequently happens here that these impromptu races are run, when the pianist is in a frolicsome mood and no objection appears to have been made to the sadly inappropriate character of the selections.

In theory the pianist is supposed to aid the effect by the use of proper selections and the drummer is required to supply the effects as well as help out the piano. In most houses they give small heed to the subject on the screen and apparently believe that the audience is more interested in their work than in the pictures they have paid to see.

In the early days of the pictures when they formed a single number of a vaudeville bill, the pianist was quick to take advantage of the situation, pointing a comedy scene with an appropriate snatch of a song of the day or intensify the effects of the serious subjects with dramatic music. It greatly helped the pictures and in skillful hands became a very real part of the performance.

All that is done away with now. A stolid young woman or ennuied man plods through some familiar march or waltz with small regard for the subject on the screen and the drummer helps the butchery by trying to see how much noise he can make. Few pianists appear to be possessed of a repertoire of more than a dozen selections and these are played over and over again.

The manager who is active, alert to get the best results, will be surprised to find how much better the pictures go when he insists that appropriate music be played. It costs only the effort required to call the players to account occasionally and it will prove to be well worth the small expenditure or energy. The players in a dramatic house who rattled off "I Love My Wife, But Oh You Kid!" as the deserted wife gives up the ghost would be discharged so quickly that they would be out on the sidewalk before they realized what had happened, and yet the other day a little girl said her prayers at her mother's knee to the apt accompaniment of "Turkey in the Straw."

Try keeping an eye on the players for a time. It will prove well worth your while.

NOT MILES BROS.' MACK.

The item published in last week's Index to the effect that Joseph Mack, of Miles Bros.' Boston office, had taken the management of the new Stair & Havlin Theatre at Worcester, Mass., was erroneous. The Mack in question is not the Joseph Mack of Miles Bros., but some other Mack. Joseph Mack is still on the job at the Hub Theatre, Boston. He was in New York for a few days this week on his way to Baltimore, and will soon return to Boston.

KALEM'S "PAY CAR" A HIT.

The Kalem Company's big feature picture, "The Pay Car," proved to be a big hit last week. In New York four houses on Fourteenth Street featured that subject and report an increased attendance in consequence. At one house the picture was applauded repeatedly and was run over and over again. When it is remembered that these Fourteenth Street houses are the biggest in New York it means something when a single subject creates a sensation among their audiences.

PICTURE PEOPLE—No. 1.

By CHICOT.

The Automatic Mob.

A mob in Pictureland is usually ten or a dozen people. For some big effects more are used, but the field is small and fifteen is a regular crowd.

That, in itself, is well enough, but the stage manager lines them up and shouts "Now boys, be lively, there! Make a row and let them see that you're excited about something!"

Once or twice they run the scene through, then the camera is started and the real action commences. For a moment they are stolid enough, but one man raises his clenched fist.

"Kill him!" he cries.

Plenty of dramatic action—and some class—in that and the second man tries it.

"Kill him," he yells as his fist shoots into the air.

This encourages a third and then a fourth until the whole crowd has repeated the gesture. By that time someone else has thought of a gesture.

"Hang him to that tree!" he shouts, pointing out of the picture.

"Hang him to that tree," shout the others, each in his turn, agreeing with the first as to the particular, if unseen, tree.

Just as a child piles up blocks in a row to topple them over with a push against the first does the action run down the line and the stage.

"Lots of action in that," proudly declares the stage manager turning to the boss and the latter nods. Each man is doing something. It does not appear to be realized that the action is automatic and self-repeating.

In another late picture a party of guides are starting up the mountain.

"We are going up the mountain," announced the leader, pointing to a hill top some two thousand feet above the top of the screen. This impressed the guide next in line as being a perfectly good gesture and he tells about it, too. Number three, not to be left behind, makes the same remark and so it passes down the line. Along about the sixth repetition it becomes tiresome—but there are more than six in the party and we have to wait until all have had their turn.

Six or eight cowboys go hurtling across the plains in pursuit of a horse thief. As the first man gets right in the middle of the picture he points off left. "There he is," he cries.

It's perfectly true. That's the way the man went and the cowboy is as George Washington, but the man next in lines seems to think that the audience has its doubts.

"There he is," he cries as he comes into the center of the stage and his observation is checked up by the other four or six as the case may be. As the last of the line comes along the audience is entirely convinced that the fugitive has ridden off left. They saw him do it and they have the corroborative evidence of six or eight eye-witnesses. The fact has been firmly established, and they do it all over again in the next scene.

Half a dozen jailers come hunting an escaping convict. About three seconds before, the man has come into the center of the picture, stopped, looked back at his pusuers and gone on again. He lost two seconds making the pause, though any three-year-old could have told him that the men were right behind.

The first jailer to come into the center strikes an attitude more or less dramatic. He looks the wrong way then the right. He points to where the man has gone and with an eager dash he is off like a hound on a hot trail.

Do you suppose that the other keepers are going to take his word for it? Make no bets on any such contingency. Each man as he gets the center of the stage strikes the same attitude, makes the same survey, starting with the wrong point of the compass, and is off to give place to the next.

That's why escaping convicts have such a long run for freedom. Every time the pursuing keepers come in sight of a camera they have to strike a pose and be "took." They never commence to act until they are right in front of the camera—but act they must.

In real life the guides would realize that the people who hired them to take them up the mountain would know where they were going, the cowboys would see the fugitive ahead of them, the guards would keep on running, but it's different in Pictureland.

It's different, too, in France, where each man puts in his own by-play out of his own intelligence. Here men must be schooled. It's what the director is hired for, but then it's too much trouble to give each man his own set of gestures. Let him follow the experienced actor who takes the lead and he can't go very far wrong—in the mind of the director.

It's different when you see the picture on the screen. Then there's motion picture architecture—but that's another story.

A GOOD SHOWING.

After all the hue and cry that has been made about the danger from motion picture films, it appears from the report of the statistician of the Illinois Firemen's Association that of 10,159 fires in the State of Illinois during the year covered by the report, only 12 were due to motion picture films. After that it would seem to be about time for the calamity howlers to fold their tents.

FILMS OF THE WEEK

REAL REVIEWS by CHICOT

THE NOTABLE FILM OF THE WEEK.

Biograph's Latest Indian Picture a Notably Careful and Successful Production.

Comata, the Sioux, the Biograph's release for September ninth, is a notable example of careful and consistent work in all departments and in many ways takes precedence over other and slightly more pretentious releases along the same lines. It has been a week with a high average of output, but Comata heads the list.

The film runs 963 feet and presents a varied change of scene, the story opening in the camp of the Sioux, where Clear Eyes, one of the daughters of a chief, has formed a resolution to elope with Bud Watkins, a cowboy, who has been attracted by the charm of the Indian girl.

She steals through the forest and encounters Comata, a Sioux brave, who also loves her, but she turns a deaf ear to his suit and hurries on to meet her cowboy lover. Bud initiates her into the mysteries of the white man's kisses, which she finds vastly to her liking, and leads her to his cabin where, without further formality, she becomes his squaw.

Two years later there is a papoose in the cradle beside the door; a handsome little fellow that should have made more lasting the love of a decent man, but Bud is not that sort and he, growing tired of his Indian wife, while he has become enamoured of Nellie Howe, the daughter of a settler.

Some instinct seems to warn Nellie against Bud, but he possesses a compelling way and she gives her assent to an engagement. Comata has followed Bud and learns of the new love. He hurries to Bud's home, where he tells Clear Eyes of the new development and while she is sobbing out her grief he takes the papoose and hurries off to the Howe ranch to warn Nellie that her lover has an Indian wife.

The papoose is sufficent evidence to convince her of the truth of the Indian's statements and she sends for Bud, confronting him with the child. Clear Eyes follows to regain the papoose and though Bud, ordered away from the Howe ranch, is willing to make up again, Clear Eyes' love is dead and slowly she turns to rejoin her own people, carrying the child with her.

Comata attacks Bud and then hurries after Clear Eyes, reaching her just as she sinks exhausted on the trail that leads over the mountains. He raises her to his feet and half carrying her they start again to the native camp where, it is to be presumed, presently there is an Indian wedding and Comata attains his heart's desire.

The picture does not call into action as many persons as are employed in some of the earlier Indian subjects, but it makes far better use of those who do appear and the production is made with a care and skill that make for an approximation of perfection. No interest is lost to gain local color with unnecessary scenes. The narrative is held to essentials and the local color supplies itself through a close adherence to detail. The tableau at the opening of the story could profitably be reproduced in oils, for it possesses real atistic value and this scene, brief and effective, is the only one showing other than Comata and Clear Eyes, though the scene is twice made use of, first for the elopement and again when Comata tells of the girl's departure.

In succeeding scenes the action is divided between the two Indians, Bud and Nellie, with a brief appearance of the father, and the absence of unnecessary personages makes for clearness of story, the plot being readily followed. In some of the scenes the producer has departed from traditions to let a few people stand with their backs to the camera and this also adds to the naturalness of the effect. In the matter of dramatic action the film is rich, for the playing is spirited though not hurried and a proper appreciation of dramatic values is made evident. Many beautiful mountain scenes are shown and these add to the general good effect.

FILMS OF THE WEEK.

"GRAVE DISAPPOINTMENT." (Pathe. Released September 4. Length, 361 feet.)—This title may be someone's idea of a pun since the grave is disappointed by the action of a porter who saves a little milliner's apprentice from suicide. They have made each other's acquaintance out of their respective windows and it is evident that the porter is much enamored. The girl indulges in a flirtation with an attractive man while delivering a hat and it is hinted that the ineivtable result has followed. The man casts her off and in her despair she arranges to commit suicide by the charcoal route, the approved Parisian method. The porter, who has delivered the note to her and scents trouble, sees the smoke wreathing out of the cracks in her window and breaks in to save her from the result of her folly and offer her a more enduring affection. It is a rather exotic atmosphere for America, but the story explains itself and is well played, the scene in the milliner's shop bringing forward more attractive women than have been seen in any single subject for some time. It was an error of production to make the same shopwomen appear in another scene as the patrons of a fashionable resort without a change of costume. The dresses are sufficiently striking to be remembered even by mere man. As the latest thing from Paris the film possesses an additional attraction for the feminine element in the audience.

LAUNCHING THE VOLTAIRE. (Pathe. Released September 4. Length, 253 feet.)—A series of views of the launching of the new 500-ft. French battleship, a rival to the big ships of the English fleet. The photography is unusually good and no detail is lost to the camera. On this side of the water it is without the appeal to patriotism that probably made it a sensation in France, but merely as a photographic record of a launching it possesses a strong appeal.

TRAINING BULLS FOR THE FIGHT. (Pathe. Released September 4. Length, 331 feet.)—Presenting a new angle in bull fighting pictures. Here the bulls are shown being brought in to the training arena, where they are encouraged to charge upon their instructors until they acquire sufficient dexterity to qualify them for the bull ring. The early scenes show some pretty landscapes and the last scene offers action in plenty as the bull charges in all directions.

IN HOT PURSUIT. (Urban. Released September 4. Length, 514 feet.)—A blind piano tuner is escorted to the house of a client by his pretty daughter. While the old man is at work the son of the house seems to force his attentions on the girl. The father's acute hearing enables him to detect the situation in time to abandon the commission and leave the house. With the aid of friends the man abducts the girl. His neck scarf remains in the grasp of the father who calls the police to his aid and with this meagre clue rescues the girl. The blindness is overdone and is unconvincing, the abduction is not well handled and the general average is low. The story must have given slight inspiration to the producer for in its telling it lacks conviction.

ROMANTIC ITALY. (Urban. Released September 4. Length, 457 feet.)—Pictures of Perugia, Gubbio and the falls of Marmore. The latter work up well from various points of view. The interest in Gubbio is heightened by tracing the course of a religious procession through the town. It is brief enough to retain interest.

1776, OR THE HESSIAN RENEGADES. (Biograph. Released September 6. Length, 965 feet.)—"Renegade" is a fine sounding word but not in its right place here. What the title maker was thinking of was "mercenary" not "renegade." A mercenary is one who fights for money, indifferent to the cause, as the Hessians did for England in the Revolution. A renegade is a traitor or backslider. It's a case of a rose by any other name, however, for a spirited story is interestingly told in mostly good acting amid spirited scenes in this hark-back to a distant day, which would seem to be more appropriate to Independence than to Labor Day. The son of a patriot is entrusted with the delivery of important dispatches. He is discovered by the Hessian hirelings, who give chase. Hard pressed and badly wounded, he seeks safety in his father's home and is concealed up a chimney. The search is made of the house without result but the son is removed to a clothes hamper for greater comfort. The efforts of the family to remove this hamper cause the suspicions of the commanding officer to be aroused and he demands that its contents be shown. Some of the top layers of soiled clothes are removed but this does not satisfy, though the officer pretends to be convinced of the innocence of the bundle. A moment later he fires his pistol into the basket and kills the occupant, seizing the dispatches and apparently considering the incident an admirable joke. The Hessians occupy the house, finding the larder well provided, and the father proceeds to gather the neighbors. They are in hostile territory and arms have been confiscated but some few guns, more pistols and axes and pitchforks are found and after the brave little daughter of the house has betrayed the sentinel into her father's hands and assumed his uniform, they attack the house and kill the enemy, the picture closing just as the father is advancing upon the man whose shot took the life of his son. It makes for far greater dramatic effect than were the shot to be fired before the scene closes, and dramatic effect has been carefully considered in this film once the early scenes are over. The story is so plainly told that, once the identity of the bearer of the dispatches is revealed—in the initial caption—there is not the slightest difficulty in following the absorbing story to the end. From many points of view it is the best serious subject put out by the Biograph in some weeks because it makes the strongest and most direct appeal to elemental sympathies and passions. It is to be regretted that the earlier scenes were not rehearsed with greater care. The chase is absolutely absurd because the Hessians are so close upon the fugitive that his immediate death seems inevitable. The only possible explanation is that they were firing with blank cartridges, a thing not probable in real war. With a proper interval between the hunted and the pursuers, this would have made a notably good film, but the producer hurried the earlier action almost to the point of comedy. It would appear that the field manager and the studio producer were different persons for in the latter pictures the action is properly deliberate and well considered. Even with the quarry and its pursuit falling over each other's heels it makes a remarkably dramatic film.

VERSAILLES. (Pathe. Released September 6. Length, 474 feet.)—This is a scenic film but one made something more than that by the introduction of men and women in the dress of an earlier day, who give life to the cold scenic value and make it human. It is Versailles in the days of Louis XIII. and XVI. and the beautiful surroundings of this home of the French Kings are the more interesting when seen as they were in those earlier days. For the last view there are shown the fountains playing with the modern day public watching the remarkable display and here a recession is had by the use of colors on the jets of water. Better by far would have been a monotone coloring throughout. Many of the early views are more than picturesque. They are art products.

THEY ROBBED THE CHIEF OF POLICE. (Pathe. Released September 6. Length, 456 feet.)—Another of those French films wherein some knowledge of local conditions is necessary to a complete understanding of the film. A French Prefect of Police, in a small town, takes his wife to call on some neighbors. He is called away to apprehend some robbers but returns and slips off his official scarf, escorting her home to find that apparently the same robbers have plundered their own home. They seek to surprise the thieves, who are still at work, but instead are surprised by the thieves. In vain the Prefect feels for the official tricolor, badge of his authority. This was dropped when he removed it on his return from his last adventure and the thieves force the Prefect and his wife to complete the devastation of their home and then drag the cart on which the loot is being removed. They are almost arrived at their destination when the intrusion of some police officers puts them to flight. The Prefect and his wife are arrested and taken to a strange precinct where they are not recognized nor can identity be proven by the scarf. They are badly treated until the arrival of some of his own officers enables the captive to take his triumphant departure. The use of the same thieves in two pictures, an arrest being followed by the same men appearing in the Prefect's house is somewhat puzzling, but the picture makes for comedy and situations need not be too closely enquired into.

THE STAMPEDE. (Selig. Released September 6. Length, 680 feet.)—A somewhat involved but none the less exciting picture of the plains, done by arrangement with a wild west show, which has not overlooked the advertising possibilities of the situation. A pretty poor member of the cow punching fraternity loves the daughter of the ranch owner. She, in turn, loves a more promising rider of the crew. The rejected rival seeks to make trouble for the more fortunate suitor. He gets knocked down when he makes a hostile overture and later, finding the cowman asleep on the plains, he stampedes the cattle and the intended victim is saved only by the prompt action of his sweetheart, who takes him up on her horse and rides out of the line of the stampede. This, of course, precipitates the affair and the picture stops just this side of a wedding—which might have had some pictorial if not dramatic value. There are some very real western scenes shown which are more than ordinarily convincing. There is no real stampede for the double reason that no man can guarantee to steer a stampede in the right direction and there would be a funeral in the camera man's home if there was one. It is this fact which strikes a false note for those who think, for it is not a stampede that is shown, though a thousand or more cattle in action makes a mighty interesting picture. The cowboy lover, going to sleep, spanks his horse and tells him to go away from there, which does not seem at all real, but there is plenty of real local color and the film makes a high average for action and dramatic effect.

SPRING HAS CAME. (Selig. Released September 6. Length, 295 feet.)—A filler for the Stampede reel and about as bad as the other is good. A trampish sort of chap sees an advertisement of a paper hanger being wanted and goes in and gets the [illegible] out his paper, paste pot and [illegible] Each time he is assaulted and [illegible] the latter knocks people down and [illegible] is arrested apparently by the entire police force and hauled to jail. At last the paper hanger gets [illegible] A woman is making bread in the kitchen in which he

is doing the papering and he spills everything in the room except the stove. It might have been funny did the man have some sketchy idea of knockabout work, but it is all cut and dried and more than once he has to knock over something with his hand that was supposed to have been knocked over by his elbow or foot. The clumsy premeditation robs the happenings of any real semblance of humor and the lack of agility adds to the sogginess of the subject. It detracts from the undeniably good subject to link it with so poor a comedy.

—

THE CALL OF THE HEART. (Lubin. Released September 6. Length, 670 feet.)—The moral of this tale is to keep your grown-up daughter out of the way if you are a young widow and wish to make a second marriage. The mother is secretly engaged to a man apparently a trifle her junior. Because of her daughter's return from abroad, she asks that the engagement be kept a secret, to which the fiance agrees. The appearance of the daughter on the scene makes it apparent that her old regard for her playfellow is rapidly becoming a stronger passion. The girl's youth and beauty are more alluring than the mother's more mature charms, but the man is decent about it and prepares to go away, leaving his love unspoken—though telling enough to let her guess his secret. The mother overhears the last farewell and calls him back, renouncing her own love for the sake of the happiness of those she loves. The story is somewhat stiltedly told. The girl indicates the arrival of love by becoming shrunk-shouldered and lounging around, the mother at no time seems to care much for the man she is to marry and her sacrifice loses the element of greatness because of this fact. The use of a messenger boy to deliver a note to a man who has gone fishing is almost as funny as the abrupt landing of the fish from the stream on the arrival of the boy. The themes of mother-love and renunciation possess powerful appeal when proper appeal is made, but here a careless production robs it of its value. In the placement of scenes one grows rather tired of the constant reappearance of the lawn of the house and another scene is twice used though not necessary. In one scene the man and girl run a race and the man keeps his derby hat on throughout the run and there are other small breaks which should not have been made.

—

OUR COUNTRY IN ARMS. (Lubin. Released September 6. Length, 255 feet.)—Surely the impression must have been abroad that Monday was Decoration Day or the Fourth of July for two releases made appeal to patriotism. The Lubin subject shows some tiny children playing soldiers. Cadets at a military school, real soldiers and at last the Grand Army grandfather account for other generations. An allegorical tableau closes the series showing Columbia giving laurel wreaths to Federal and Confederate soldiers. These releases are better when confined to intentionally humorous subjects. The present appeal is abortive because quickly and carelessly done.

—

THE FISHERMAN. (Vitagraph. Released September 7. Length, 430 feet.)—A moderately short film crowded with incident and placed in a most picturesque environment. In the first scene an old fisherman and his son are leaving their cabin for a trip. There is more than a hint of a storm, but those who venture on the sea must take chances and, depsite the wife's very evident alarm, they put out to sea. In the engrossment of the catch they do not notice the rapid approach of the storm clouds until it is too late. They head for the shore but a squall overturns the boat and in the next scene the old man alone clings to the keel of the capsized craft. Vainly the wife and daughter peer into the darkness for a sight of their loved ones' return and at last the woman takes a boat and rows out to sea in search of them. She finds the elder but her joy in his rescue is mingled with regrets for the boy who was washed away. It develops that he grasped a log and on this was washed ashore. As the bereaved parents are toiling over the sands, they meet two men bearing the limp body toward their home. The mother takes the precious burden from them and hurries toward the cabin where artificial respiration is induced and the lad's life saved. First aid should have been given earlier in the scene, but apart from this the action is natural and convincing and the series of scenes well planned. From a purely photographic point of view the film is a remarkable one and when added to engrossing narrative it forms an excellent and appealing subject. It is not easy to indicate the approach of the storm in outdoor pictures and the rain seems to strike in the sunlight but this lapse may well be excused when the rest is so well done.

—

HE TRIED ON HANDCUFFS. (Vitagraph. Released September 7. Length, 564 feet.)—Not a new topic, the rapid action and consistent development of the story gives it real comedy value. A bridegroom-elect is reminded by the bride that a license is essential to the ceremony. He rushes off to the city hall with his best man and while waiting for the license to be made out toys with a pair of handcuffs which the Sheriff has laid on the shelf when he paused to chat with the license clerk. An unexpected question distracts his attention, and, as he turns to answer, the cuffs snap on his wrists. The sheriff is nowhere in sight and leaving the best man to hunt for him in the automobile, the groom starts for the church on the run. A locksmith refuses to remove the cuffs, believing the man to be an escaped prisoner and this belief extends to others who have read in the morning paper of the escape of a manacled prisoner. All join in the hue and cry which winds up at the church door just as the bridal party emerge, the little bride having given up hope of her intended's arrival. His explanations are cut short by the appearance on the scene of the patrol wagon into which the protesting groom is bundled. The others follow to the police station in their own cars and the sheriff comes close behind them, clearing the situation, reclaiming his handcuffs and congratulating the bride after the minister performs an impromptu ceremony in the station house. There is just enough of chase to be interesting without tiring and the succession of incidents make a most lively film in strong comedy contrast to the dramatic companion picture of this reel.

—

FIRST AIRSHIP CROSSING THE ENGLISH CHANNEL. (Gaumont. Released September 7. Length, 510 feet.)—In all these aeroplane pictures allowance must be made for the fact that early morning and late afternoon are selected for the flights. The details are given of Latham's unsuccessful flight of July 19 and the Bleriot flight of six days later. In the latter the odd looking air craft is followed by the camera until it is lost to sight over the water. The triumphant return of Bleriot and Latham's arrival with his wrecked plane form a vivid contrast. In both sets of pictures good portraits of the two aviators are had and the photography is well done when the situation is considered, the details being distinct and well marked. It is merely an absence of marked contrast which reminds the spectator that these are not taken under favorable conditions. The film affords interesting contrast in flights with the Wright pictures recently shown.

—

THE MASON'S PARADISE. (Gaumont. Released September 7. Length, 414 feet.)—Just a day too late for the labor holiday, the picture is a good natured and decidedly extravagant travesty on the high stand taken by labor unions. A country gentleman has a breach in the garden wall which he wishes repaired. For this purpose he repairs to Paris and the Mason's club, where he finds many members of the craft taking their leisure. They are somewhat annoyed that he should interrupt their card game to bother them about a job and he is ordered to wait in the hall until the game is decided. Then one of the players expresses a willingness to take up the work if paid in advance and be guaranteed proper treatment. His terms are eagerly met and even when he insists upon preceding his employer through the door there is no objection made. The next scene shows the autocrat of labor arriving upon the scene of his employment in a motor cab. The housemaid is detailed to wait upon him and after laying a score of bricks he knocks off for the day. He dines with the family and all unite in making him comfortable at five-o'clock tea. Their ready service is not appreciated, his insolence grows and in the last scene he stands over the family with a whip and drives them to the task of finishing his job. The film runs too long and is without marked interest because of its gross exaggeration.

—

THE TEMPTATION. (Edison. Released September 7. Length, 470 feet.)—A tabloid drama in which the absence of padding heightens the effect of a dramatic tale simply and interestingly told. A young clerk is sent to the city with a check for the factory pay-roll. There is a blizzard raging and he returns long after the factory is closed. He would have taken the money straight to the factory without a thought, but with the large sum of money in his own home over night the idea comes that he can appropriate this money and he pretends to be called away. The wife does not like the idea of being left alone with so much money, but he gives her his hunting rifle with which to keep away robbers, but first he removes the cartridge. A tramp, made desperate by the storm and his hunger, enters the kitchen and is permitted to sleep there after being warmed with coffee and food. At midnight the clerk returns in disguise and, fearless of the unloaded gun, makes for the hiding place of the money. The tramp comes to the wife's relief and overpowers the intruder. She is stunned when she raises the mask to discover her husband's face and she rids herself of the tramp's presence. Her husband's penitence brings forgiveness for she can appreciate his temptation and the lesson that he has had. Practically but three characters are involved in the story and it is rapidly and well told. Its real dramatic value is brought out by good work, although the tramp's entrance is too theatric to fit into the rest of the story. He redeems himself in the struggle in which a very real looking knockout blow is given. All interiors are shown, but the scenic artist has kept pace with the producer and only the factory, seen through an open door, is unreal.

—

A DANGEROUS PAIR. (Edison. Released September 7. Length, 520 feet.)—Almost as good in comedy appeal as the other in its dramatic aspect though it deals with an old vaudeville skit which has been seen in several forms. A bridal couple are seen entering the station for the honeymoon trip. Their friends make life miserable for them, but they take it good naturedly. Even more of a torment is the sharp-eyed bell boy at the hotel, whose numerous entrances prevent their love making. In some way, explainable only in pictures, two of the wedding guests write letters after the ceremony and get them to the bride and groom on their arrival at the first stopping place. Possibly the fact that they take their departure on a local train explains the speed of the mail, but in any event the husband is warned that his wife is subject to fits, the premonitory symptom being a desire to sing and the cure the chafing of her hands. The wife is told that when her husband becomes nervous and is seized with a desire to hold her hands he is about to have a fit which may be cured by singing to him. Each suspects the other and she sings to cure him and he chafes her hands to check her outbreak until an exchange of letters betrays the trick. The old situation is worked for a surprisingly large amount of comedy, most of the scenes being ready-made laughs. The bell boy and the porter contribute importantly to the humor of the hotel scene and at no point is a scene carried too long. There has been a marked improvement in the Edison releases of late.

—

"LITTLE SOLDIER."—(Released Sept. 8. Length, 394 feet.)—Little soldiers appear to be popular with French producers, but this little love story quickly advances the hero and his childish sweetheart to adolescence. The little son of the drummer of the regiment is the playfellow of the Colonel's daughter and a general favorite with the soldiers. In those days they have no thought of station or social barriers and as they grow up they remain sweethearts until the Colonel is awakened to the situation by the refusal of the girl to accept the husband he has provided for her and her confession that she loves the drummer's son, now become a soldier himself, though only in the ranks. The Colonel is furious both at the love match and the spoiling of his plans and forbids them to meet. The girl goes into a decline and her condition is an agony to the loving father. The old drummer comes to beg for his son's happiness and his plea is the last argument needed. The Colonel tells him to find the boy and bring him to the house and presently the young lovers are reunited in spite of class distinction and questions of military rank. The story is tenderly told, though there are some useless scenes presented, one, a stroll through the woods, being added for no apparent reason other than its beauty. This is splendidly colored and made a pretty picture, though it advances the narrative not at all. Good acting and a proper planning of incident assist in holding the interest aroused by the capital tale.

—

"GOTA CANAL."—(Pathe. Released Sepember 8. Length, 456 feet.)—A scenic subject offering some delightful views of Swedish water scenery, with broad lakes and wooden shores. Most of the film is taken from a steamer passing through the canal though there are some shore views, notably one series showing the passage of the locks and the Trollhattan rapids, which the locks surround. The photographic work is excellent and the showing of the subject in monotone instead of color is a relief from the colored film, which is a trifle overdone.

—

"SLEEPY JIM."—(Essanay. Released September 8. Length, not stated.)—An unannounced curtain raiser to the advertised tragic film. A somnolent tramp is chased off the grass by a park policeman and finds a rest upon a bench. Through a dissolving effect he is clad in police uniform and on his wakening he is surprised to find himself clothed in authority. At the same time his policeman tormentor has been similarly metamorphosed into a tramp who is hustled about by Sleepy Jim. The dream—of course, it's a dream—is rudely shattered when the policeman comes upon the sleeping tramp and uses his club for an alarm clock. It is a good comedy subject running less than two minutes, but a poor preparation for the tragedy that follows.

—

"JUSTIFIED."—(Essanay. Released September 8. Length, 970 feet.)—A departure from the usual Essanay comedy. The picture is pure tragedy and of the most compelling sort. The tense moment is prolonged through too great a hesitation, but it has the audience sitting on the edge of the seats waiting for the denouement. A wife who does not love her husband of course loves another man. She detests the kisses of her spouse and though she dissembles she makes it plain to the spectator that the caresses are distasteful to her. With the exit of the husband comes the arrival of the lover and he persuades her to elope with him. She is half fearful at her action, but the sympathetic maid assists her to get her trunk packed, the trunk that was to have been used for her own visit to the shore. The complacent lover enjoys a cigar while he is waiting for her to complete her preparations, but the unexpected early return of the husband upsets their plans. As a last resort the lover hides in the half filled trunk as the husband enters. The wife's efforts to get rid of the lover's hat rouses his suspicions but the alert little maid adroitly relieves her mistress of the headgear and the danger appears to be passed. But the apartment reeks of cigar smoke and the husband uses cigarettes. The half smoked cigar, with the tip still glowing, is discovered in the ash tray and the husband's suspicions are verified. Without making any comment he takes his pistol from a drawer and announces that he is about to display his markmanship. With a target made from a newspaper he plays with his victims by pretending to be undecided as to the placing of the mark. At last he commands his wife to place it upon the trunk and when she refuses he forces her to do so.

He shoots at the target and a moment later the expressman and the man from the railroad office enter with the tickets and the trunk check. The trunk is removed and the ticket and check are handed to the wife, who bends to the stronger mind of the man and slowly leaves the apartment to accompany the trunk with its horrible burden to the shore. This leaves a complex situation to be cleared up, but stops the story at the real climax. It is a powerful idea made better by splendid acting. The calm, implacable husband, the weak and vacillating wife, the clever maid and the libertine are all well played, the wife, in her facial expression gaining the greater honors; though the player of the husband displays a most admirable reserve and does not spoil the scene through overaction though the temptation must have been strong. In every aspect it is a most creditable production.

—

"THE STOLEN JEMS." (Gaumont. Released Sept. 8. Length, 464 feet.)—A romance of an early day done in colors. A courtier is in love with one of the ladies in waiting and the Queen graciously approves of the match. As she signifies her assent the necklace she wears, a string of pearls, is broken and she tells the courier to keep it for her until she claims it. He carelessly lays it upon a chair while he claims a farewell kiss from his lady love and the pearls are stolen by his unsuccessful rival, who hides them in the forest. The latter action is overseen by a beggar woman to whom he had earlier refused alms while the lovers had proven more charitable in their happiness. When the courtier is accused of having made away with the gems and is thrown into prison, the beggar solves the mystery and the fiancee presents the gems to the Queen just as her lover is about to be tortured in order to extract a confession. He is promptly released and the real culprit placed in his stead. The story interests and is clearly followed, though explicit captions would have been beneficial. The action is well sustained, but the coloring very poor.

—

"GLIMPSES OF PARIS." (Gaumont. Released Sept. 8. Length, 417 feet.)—A series of scenes in the Bois de Boulogne showing equestrian paths, the lake, the famous Allee of Accacias and other noted spots. The equestrians give life to the pictures which are well placed but of no very particular interest.

—

"GLIMPSES OF YELLOWSTONE PARK. (Lubin. Released Sept. 9. Length, 180 feet.)—A scenic film short enough to end before the interest ceases and showing many interesting points in the National Reservation in the Yellowstone valley. The photographic work is excellent both in respect to choice of viewpoint and the production of the picture. It is one of the best scenic subjects shown this week or in a longer period of time for that matter.

—

"A TRUE PATRIOT." (Lubin. Released September 9. Length, 735 feet.)—A patriotic subject and therefore "sure fire" done with greater attention to detail than is usual with the Lubin releases. An old man, patriotic almost to the point of fanaticism, urges his son to always emulate the example of George Washington. This the son promises and his promise is soon put to the test for the British General offers a sum which from the lip action appears to be £5,000 if the lad will guide the troops through the woods to the American camp. The boy asks for time to consider the proposition and so gains opportunity to lay the matter before the American General, who advises him to guide the British as desired, but arranges that they shall be ambushed. The ruse succeeds, but the return of the son with money arouses suspicion and the father strikes down the supposed traitor with an axe. The American Generals come to announce the extinction of the British troop and are aghast at the discovery of his murder, but it is discovered that the lad is merely stunned and the General adds a decoration to the money the boy has received. The film is well planned but the photographer spoils some of the scene by not gaging his distance with the result that the heads and feet of the actors in the foreground are off the screen. In one scene the British army march around a tree with the result that a half hundred men appear to be an army, but apparently the producer does not know that troops on the march do not parade, but take things more easily. The stiff formation hurts the realism, but other military scenes are better handled and one, the last shown, is better than well done. The story is forced in spots and there seems to be no real reason why the boy should not explain the source of his wealth without parley. The murder is too abrupt to be fully effective but the stars and stripes would carry to success more serious oversights than these.

—

"THE ENGAGEMENT RING." (Selig. Released September 9. Length 995 feet.)—A somewhat noncommittal title for a film of action with as many complications as a popular melodrama and generally well acted. Esther is the daughter of a country storekeeper and is loved by the schoolmaster. His love is returned after a fashion, but the advent of a drummer puts a stop to Tommy's wooing—Tommy being the teacher—and Esther writes him that she is going to elope with the drummer and asks that he break the news to her father. Tommy seems to be wise to the ways of the drummers of fiction and while he starts off in a rig to pursue the elopers, the father gets the sheriff and a couple of deputies and follows on horseback. That the suspicions are all too true is shown by the preparations for the fake marriage and the ceremony is interrupted just in time by the appearance of the schoolmaster who starts home with Esther. The drummer is persistent and he and his chum follow in an automobile, getting ahead of the pair and holding them up. The schoolmaster is rendered unconscious and loaded into a boat which is pulled to the middle of the river where he is thrown overboard, but is saved by Esther who dives off a bridge. The sheriff and his deputies come up and arrest the two traveling men and the engagement ring is put to its proper use. The story will not stand dissection well but in its narration it moves so swiftly that the complications are rapid and exciting and inconsistencies overlooked. There is no particular reason why the drummer should take all that trouble to drown his rival, and having done and having seen his chum arrested he should have shown a greater eagerness to reach the shore. As it is he might be coming back from a pleasure spin when he rows almost into the arms of the sheriff. There are many similar points which will suggest themselves and which should have suggested themselves to the producer before the picture was made.

—

HIRAM'S BRIDE. (Kalem. Released September 10. Length, 950 feet.)—A rural story that will bring back to many city dwellers their country days and awake in others recollections of vacation types. Hiram and Miranda live together in the old homestead. Miranda is the elder and has ruled Hiram since childhood. Now that he has come to man's estate she plans to strengthen rather than lose her hold upon him by marrying him off to an empty headed daughter of a neighboring farmer, whom she can dominate even more easily than she does Hiram. She fears his marriage to some woman who will strengthen his opposition to her ideas, but Hiram does not fancy the flirtatious Fanny and his attention is attracted by an advertisement in a city paper. He sets out to write a letter and apparently the correspondence is satisfactory for in the next scene he is setting out for the railroad flag station to meet Beth and it is evident that Miranda does not at all approve his action. Beth proves to be a prize in the matrimonial lottery and a capital one at that. Hiram marries her on the lawn and everyone is happy with the exception of Miranda and Fanny. But Miranda is one of the old guard and but the first line of her defenses have been taken. She catches Hiram when not employed and insists that he escort Fanny home. She calls Beth to watch the departure of the two and the young wife, who has not overseen the early part of the affair, has her jealousy aroused. This is heightened at the Sunday school picnic when Hiram is sent after a pail of water and Miranda urges Fanny to follow. Fanny pretends to sprain her ankle and her pretense of pain catches Hiram when he is not on the defensive. He abandons the pail to help her home across the fields. Beth comes to look for Hiram and discovers him making off across the fields with his arm about Fanny. Miranda forges a letter supposed to have been written by Fanny to Hiram and places it where Beth will find it. The ruse is successful, for when Hiram and Miranda set out for church, Beth packs up her few belongings and goes away with the intention of returning to the city. She leaves a note of explanation for Hiram, who follows her to the station in his buggy and reaches the flag shanty just as she is about to board the train. It does not take long to convince her that it is all a mistake and they return home where Miranda, who is a good enough fighter to admit defeat, abdicates in Beth's favor and leaves the field to the reunited husband and wife. With but four leading characters to follow, the story does not tax the audience and in logical sequence of events it tells the simple and interesting narrative. It is an oft told tale in the country districts and there is plenty of local color to sustain the atmosphere. In the picnic scene the extra people are admirably handled; far better than in the outdoor wedding, where the action is spasmodic at times, but on the other hand the sparing use of these extras makes for concentration in the story. The tale is remarkably free from the inconsistencies that will creep into the picture stories, one seeming inconsistency, the leaving of the letter in the bail of the well bucket being readily understood when Hiram is seen to head directly for the well. That's the first port of call after a long, dusty drive along the country road and is a strong touch of realism to the man from the country. Even the photographer seems to have "spread" himself on this picture, for the technical work is above the average.

—

"TOM THUMB." (Pathe. Released Sept. 10. Length, 985 feet.) This is a "visualization" of an old fairy tale that will be hailed with delight by the children, not alone because it presents a childish hero, but because of the spirited action which accompanies the narration and the real interest which the producer has taken with the setting. When the story in the telling does not adhere to the original not only is interest lost, but a very real sense of disappointment felt. But the tale is adhered to. The incident is not embroidered with alleged improvements, but the stage management is content to reproduce the story with the simplicity which was its original charm. Properly the caption should be Hop o' my Thumb to correspond to the real title. Half a dozen clever little fellows are used for the children of the poor woodcutter, whom he seeks to lose in the wood because he is too poor to support them. Their adventures in the Ogre's castle are faithfully narrated, as well as the capture of the seven league boots and the sincerity of the children's work will please the elders as much as the story does the children. There is a transformation scene at the close, which is a good example of film coloring, and shows more than ordinary care in the staging. Taken altogether the Pathe people have made a delightful offering.

—

"THE MAKING OF HONEY." (Edison. Released Sept. 10. Length, 190 feet.) An industrial subject which leaves vast room for improvement. The location of the queen for the purpose of populating a new hive is about the only working shown, and honey is not made at all. The title is not descriptive of the action, the action is not largely illustrative and the photographic work is very poor. It should not have happened in its present shape.

—

"THE AMATEUR WILLIAM TELL." (Edison. Released Sept. 10. Length, 810 feet.)—A small boy reads of William Tell and emulates his example. He impales the hat of an old gentleman, punctures a whitewash pail, upsets a vendor of plaster casts, breaks the looking glass and a fish globe, winding up by falling into the well. He is put to bed and dreams that he is brought to trial before a masked tribunal, the members of which prove to be his victims. The "boy" is far beyond the Gerry age and does not suggest youth at all. No young man of twenty or more can look the part of a boy unless he is dwarfed. The picture will gain some few laughs, but it is not a matter over which the Edison people may congratulate themselves. It shows neither originality of thought nor treatment.

—

AN ALPINE ECHO. (Vitagraph. Released September 11. Length, 990 feet.)—An avalanche forms the sensation in this varied film, the snow slide being so well done that many will believe it to be an actual scene and not the product of the studio. This is accomplished through a close adherence to scale and is a decidedly clever bit of work. Antoine, a little wood carver, lives with his grandfather, his own parents being dead. The old man is an expert at carving and with the soul of the true artist, refuses to part with his best work, a handsomely carved music box, the tunes of which are closely associated in Antoine's mind with his boyhood. In the avalanche the home of a neighbor has been destroyed, the sole survivor being Lena, a little girl a few years Antoine's junior. She is adopted into the family and from childish playfellows a deeper sentiment develops until the arrival of a thoughtless American girl upon the scene wins Antoine's thoughts from Lena. The young man acts as guide during the summer season and the girl is one of a party to be taken up the mountain. Noticing the very evident impression she has made, she pretends to sprain her ankle that the handsome young guide may be compelled to take her back to the hotel and on the way she improves the opportunity by completely turning his head. His simple wooing is overlooked by Lena who comes upon them unexpectedly. The affair progresses until Antoine is rash enough to propose. The girl promises an answer that evening, knowing that the party is to leave in the afternoon. She writes that she cannot marry him and, with the ill advised idea of tempering the cold rejection, she adds that she will be glad to see him should he ever come to America, well knowing how slight a chance there is. But she has counted without her host. Antoine follows her to her home where she already has forgotten the flirtation in the interest of new conquests. When she recalls the incident she angrily orders him from the house. When the old grandfather dies he urges Lena to sell their few possessions and go to America in search of her foster brother. Lena sells all but the precious music box and after a weary search, in which she can find neither Antoine nor employment, she is forced to sell the last tie that binds her to the past. A dealer in Swiss carvings is delighted to pay her a good price for the splendid specimen and proceeds to test its tone. The old familiar airs penetrate the workshop where Antoine is busy with repair work and this echo of his Alpine home brings to him visions of Lena, the grandfather and the lovely spot in the Swiss Alps. He rushes into the shop to learn the source of the melody and there is a reunion which promises to end in marriage, the kindly employer giving them the music box for a wedding present. This is a dainty story well told by direct action which advances the narrative simply and without straining for effect. No extraneous complications are introduced to check the interest which is held from the first. A careful placement of the mountain scenes gives reality to Swiss scenes "made in America." In all particulars this subject deserves praise.

—

"CHASING A SEA LION." (Pathe. Released Sept. 11. Length, 371 feet.)—Taken in connection with the Java picture it shows the vast territory covered by the Pathe organization. From the Indian Ocean to the Arctic is a far cry but the jump is made in an instant and the process of sealing is shown the quarry this time being a sea lion and not a seal. After a charming view of the ocean with its masses of ice the lookout sights a sea lion on a floe and the gunner kills it at long range with an explosive bullet. A boat crew puts out after it and brings it to the ship where the carcass is flayed, the skin cleaned and placed in pickle. While a part of the picture, the

(Continued on page 12.)

ADVANCE BULLETINS CONDENSED

Summary of What the Manufacturers Say

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, SEPT. 13, 1909.

BIOGRAPH—Getting Even, comedy, 587 feet. The Children's Friend, comedy, 386 ft.

PATHE—The Amateur Detective, comedy, 390 feet. A Child's Prayer, dramatic, 571 ft.

LUBIN—Her Face Was Her Fortune, comedy, 810 ft.

SELIG—Free Booters, melodrama, 995 feet.

TUESDAY, SEPT. 14, 1909.

EDISON—Little Sister, dramatic, 975 ft.

VITAGRAPH—The Little Father, dramatic, 610 ft. The Wealthy Rival, comedy, 360 ft.

GAUMONT—(KLEINE)—The Tricky Dummies, comedy, 370 ft. The Fiddle and the Fan, comedy, 324 ft. Her Busy Day, comedy, 250 ft.

WEDNESDAY, SEPT 15, 1909.

ESSANAY—A Case of Tomatoes, comedy, 495 ft. Three Reasons for Haste, comedy, 485 ft.

PATHE—The Pretty Girl of Nice, dramatic, 492 ft. The City of Naples, scenic, 449 ft.

URBAN-ECLIPSE—(KLEINE)—The Fatal Love, dramatic, 584 ft. Pontine Marshes, Italy, scenic, 367 ft.

THURSDAY, SEPT. 16, 1909.

BIOGRAPH—The Broken Locket, dramatic, 999 ft.

LUBIN—The Fortune Hunters, comedy, 575 ft. All On Account of a Letter, comedy, 385 ft.

SELIG—Crooked Path, dramatic, 960 ft.

FRIDAY, SEPT. 17, 1909.

KALEM—The Story of a Rose, dramatic, 680 ft. Winning a Dinner, comedy, 245 ft.

PATHE—The Mountebank's Son, dramatic, 892 ft.

EDISON—How the Landlord Collected His Rents, comedy, 460 ft. 'Tis Now the Very Witching Hour of Night, comedy, 500 ft.

SATURDAY, SEPT. 18, 1909.

VITAGRAPH—The Marble Heart, dramatic, 968 ft.

PATHE—Oh, What a Beard, comedy, 335 ft. The Fresh Kid, comedy, 295 ft. The Construction of Balloons, industrial, 361 ft.

URBAN-ECLIPSE — (KLEINE) — Aeroplane Contests at Rheims, topical, 480 ft. The Farmer's Treasure, dramatic, 500 ft.

BIOGRAPH COMPANY.

"GETTING EVEN."—Bud is the butt of the mining camp and is grossly humiliated by his companions before the girl upon whom he is sweet. For these things Bud swears to get even. A masque ball is to be held and Bud plans his revenge. When all the rest have dressed in their costumes and gone to the dance hall, Bud gets himself up in swell female attire and presents such a striking appearance that he becomes the belle of the ball. Jim Blake, Bud's chief tormentor, becomes deeply smitten and on his knees makes a desperate declaration of love, regardless of the snickering of the motley crowd about him. At the climax Bud removes his hat and wig, revealing his identity, to the consternation of Jim and the great delight of the crowd.

"THE CHILDREN'S FRIEND."—A party of children start on a little outing at the beach. A dog wagon, drawn by Rover, carries baby, and Gladys carries their little feathered friend, a dove. A children's quarrel ensues, and the party is divided. Gladys, Pearl and baby go in one direction, the rest in the other. The trio sit on the edge of a sand pit playing with their dove when there is a cave-in and all three go to the bottom. In vain they try to get out, but fail. Meanwhile, their absence has been felt, and [illegible] scouring the neighborhood. Pearl conceives the idea of making a messenger of their bird, so tying a note to its neck, sends it off. It flies home; their whereabouts is discovered and they are soon rescued from their perilous situation.

"THE BROKEN LOCKET."—A Biograph headliner which tells a realistic story of man's weakness, and teaches a powerful truth. George Peabody is a young man who has been giving free rein to his inclinations, especially the desire to drink. He sinks very low, but is rescued by Ruth King, a pretty little maiden, who has always secretly loved him. Thus persuaded to reform George decides to go West and make a new start, promising to return worthy of the love that has saved him from ruin. As a love token Ruth breaks a heart-shaped locket which she wears and gives George half, to be united upon his return. In the new country he meets with success and is in a fair way to become a good and useful man. For a time he resists the temptation to drink, but finally yields and forgets his promises to his little sweetheart back home. He falls in with a Mexican girl, who thinks him a good catch and, learning the story of his sweetheart, she writes a letter to Ruth telling her that George has been killed. This throws Ruth into a serious illness from which she recovers with the awful affliction of total blindness. Eventually George returns home, but he is only the semblance of a man. Drink has dragged him to the very depths. He learns for the first time the misery his habits have caused when he sees Ruth sightless. But he seems to realize that she has been saved the greater sorrow which his degraded condition would cause, and slinks away never to return—The Locket has been forever broken.

LUBIN MFG. CO.

"HER FACE WAS HER FORTUNE."—A poverty-stricken author finds an admirer of his stories who offers him a large sum of money to marry the admirer's niece. The author accepts, but discovers that the niece has a caricature of a face and St. Vitus' dance. The wedding takes place and the couple depart on their honeymoon, meeting with a number of distressing accidents. The bride makes violent love to the unwilling husband, who finally decides to take the money and escape. In carrying out his plan he engages some telegraph linemen, who render valuable assistance.

"THE FORTUNE HUNTERS."—A seven-dollar-a-week clerk and a shop girl are preparing for their week's vacation. He is looking for a rich wife and she is hunting for a wealthy husband. They meet at a summer resort and soon tell one another sweet lies.



Vacation time is at an end. He must go back to Wall Street and she to Europe. He thinks he is engaged to marry an heiress and she thinks she is to marry a millionaire. A last farewell and they part. Imagine her surprise when she mets the millionaire behind the ribbon counter selling goods by the yard. And his surprise when he meets the heiress at Child's restaurant serving his breakfast.

"ALL ON ACCOUNT OF A LETTER."—While returning home the young husband finds a love letter before his house. He picks it up and reads it and enjoys the contents so much that he takes it to show to his wife.

Incidentally he forgets about this letter. His wife, however, finds it and at once decides "That she is the unhappiest woman on earth." She prepares a dose of poison which she fully intends to take. Before doing so, however, she comes to tell her husband a last farewell. The husband takes the matter lightly, goes to the kitchen, takes a cup of milk and exchanges this milk for the poison. He then asks his wife to drink the poison. Seeing that her husband wants to get rid of her, she decides to live.

Now the husband wants to show the hero and drinks the milk but acts as if he were poisoned. The wife immediately runs for doctors, the husband's stomach is pumped out notwithstanding his protests. Henceforth poison is tabooed in the house of the newlyweds.



EDISON MANUFACTURING CO.

"LITTLE SISTER."—A touching story of real life in New York's East Side, told by Edward W. Townsend and interpreted for pictures by a special cast. The opening scene shows an East Side tenement with its crowd of humanity seeking relief from the stifling interior upon the roof. Dick is an unfortunate young fellow who has turned to petty crime after failing in more honorable efforts to gain a livelihood, and is now a Central Office "suspect." The "Little Sister," who keeps the narrow quarters called "home," has great faith in Dick and refuses to believe him guilty





when he is charged with stealing a pocketbook from an old man on the roof. Determined to protect him from temptation the Little Sister follows Dick as he prowls about the streets. Dick tries to enter a house on Fifth Avenue and is captured by the owner who sends for the police. The "Little Sister" on the watch appears before the captor and pleads for her brother. The request is granted and the boy is given a new start in life. The story closes with scenes on Sunnybrook Farm where the "Little Sister" and her brother are enjoying the simple country life.

"HOW THE LANDLORD COLLECTED HIS RENT."—A comedy subject telling the experience of Grimes, the landlord, in attempting to collect his rents. He





first calls upon an ablebodied washer woman who gives him a warm reception. This is followed by a visit to a prize fighter who, assisted by several strenuous friends, leaves nothing to be wished for in the way of hospitality. Grimes has other and varying experiences and finally lands in a home stricken with poverty and sickness where he leaves a roll of bills and gently steals away.

"'TIS NOW THE VERY WITCHING HOUR OF NIGHT."—An interesting comedy subject which tells in pictures of the weird things a young man saw when





he attempted, upon a wager, to sleep in a "haunted house" at night. Doubting his bravery his friends have put up a job on him and the Edsion photographers took pictures of the funny things that happened. It will be appreciated by lovers of mystery pictures.

KALEM COMPANY.

"THE STORY OF THE ROSE."—Guido and his crippled daughter Rosa are walking past a beautiful rose garden on Sunday morning. Coming to a veritable bower of white roses, Rosa picks one to take home when the gardener, who has seen her taking the rose, angrily makes her give it up. Guido carries the sorrowing child home. Next morning, when Guido starts to his work Rosa begs him to bring her some roses when he comes home. With a few pennies he tries to buy the flowers at a flower store, but his pennies are not enough, and poor Guido sorrowfully departs. That night two burglars attempt to enter the house of the rose garden. The old gardener tries to prevent them, but is overpowered and knocked down. A light in the house frightens them away and in their attempt to escape they run into Guido, who has come to the rose garden determined to steal some of the roses for his daughter. Guido is knocked down by the escaping burglar and is captured a few moments later by the owner of the house who mistakes him for the thieves, and drags him back to the house. As the real burglars try to escape over the wall they drop into the arms of a policeman and a fight follows. They overpower the lone policeman and are about to escape when another policeman comes up and they are secured.

Guido tells his story and so arouses the sympathy of the house owner and his wife that they decide to learn if he is telling the truth before they turn him over to the policeman who has been called to arrest him. Taking a large bunch of roses the lady and her husband follow Guido to his home and find that all he has told them is true. Guido is released and a sum of money is given to Rosa. In the meantime the policemen have brought the real burglars to the house and they have been identified by the gardener and taken to jail.

"WINNING A DINNER."—Three jolly companions need a good dinner, but have no money to pay for it, so they hit upon a plan to obtain the dinner without the necessary payment. Going to a suburban hotel they call the waiter and order the most elaborate dinner the house can serve. When the bill is presented they have an argument as to who shall pay. Finally it is decided that the three shall run a foot race and that the loser shall pay for the dinner. The waiter is to be the judge and one of the companions hands him a valise with injunctions to guard it carefully as its contents are valuable. Away go the runners, and when they get around the corner they jump on a street car bound for the city. The waiter waits in vain for their return, then, remembering the valise with its valuable contents, he opens it to find—two bricks and realizes that the loser must pay the bill.

PATHE FRERES.

"THE AMATEUR DETECTIVE."—A man strolling down the street notices a suspicious looking fellow following another man and decides to keep an eye on him. As expected the suspicious fellow snatches a valise from the unsuspecting victim and an exciting chase follows. The thief manages to conceal himself in a furniture store, a salesman, who failed to see the thief enter the store, denies his presence to the



amateur detective. A conversation is started between the two, which ends in the salesman selling a cabinet to his new-found acquaintance. The cabinet is delivered at the purchaser's home and the housewife proceeds to inspect it. To her horror she discovers that it contains the man who stole the valise. The thief managers to calm the frightened woman and proceeds to make love to her. During this event the husband arrives and while he is remonstrating with his wife for her unbecoming conduct the thief escapes.

"A CHILD'S PRAYER."—This picture reveals a poverty-stricken home with the mother dangerously ill and the children crying for food. The father, a poor fisherman, is in desperation through his inability to procure proper nourishment for his wife. In his extremity the husband is persuaded to fish in a prohibited stream and is arrested after an exciting chase. The sick wife is greatly distressed when she learns of



her husband's arrest, but is encouraged by her little daughter, who tells her to have faith in God and that all will be well. The child writes a note and drops it out of the window. It is picked up by a little boy and carried to his father, who gives it to the man owning the estate where the fisherman was arrested. Touched by the plea, the wealthy land owner procures the release of the fisherman and afterwards appoints him gamekeeper at a large salary.

"THE CITY OF NAPLES."—A superb education picture showing many interesting places about the city of Naples, Italy, together with views of unique Neapolitan types, and closing with an amusing picture of a maccaroni feast.

"THE PRETTY GIRL OF NICE."—This is a richly-colored subject telling the story of a pretty country maiden whose lover has rejected her to marry a wealthy girl. An ostentatious wedding ceremony is shown, with the broken-hearted country girl as a secret witness, but money does not bring happiness to the false lover. Upon his return home one day, he finds his wife absent and discovers a note to her from a former lover, making an appointment. In his haste to overtake the erring wife the man drops the note, which is picked up by his former sweetheart. Hastening to the place of appointment the girl warns



the wife and enables her to hide, while she herself takes the place by the side of the man. When the husband comes upon the scene he refuses to believe the deception and after a short search finds his guilty wife, whom he there and then casts off. This experience causes him to realize his mistake and he turns to his old sweetheart for future happiness.

"THE MOUNTEBANK'S SON."—Ambitious for the future of his son, an old mountebank decides to give him an education and a profession. Accordingly the young man is sent to school and finally wins a diploma as a doctor. Unknown to his parents he was secretly married to one of the members of the company of players. In the practice of his profession the young doctor is thrown among people very different from his own; he is enchanted with the new life, and falls in love with another woman. Desiring to shake off the old associations he writes to his wife that he must leave her forever and marry a woman in his new world. The wife seeks the young man's father and



tells him of her trouble, and together they go to find the son, arriving just in time to prevent his marrying another woman. Of course, the doctor is cast out when the story of his double life is told. The disgrace causes him to sink very low in crime and degradation until he robs his father of a large sum of money to pay a gambling debt. Finally he tires of his dissolute life, repents, returns home and is forgiven, and once more finds happiness with his faithful wife and in the life of the strolling company of players.

"THE FRESH KID."—Master Willie, a spoilt child, complains that he is sick. The doctor is called and soon discovers that Willie is playing tricks, and attempts to punish him by giving strict orders that he must not have any candy, pie, cake and ice cream for a month, and must take some castor oil. This is too much for Willie, who forgets about being sick and determines to get even with the doctor. A few days later the doctor calls to treat Willie's grandfather.



Willie covers a tub with a chair cover, and invites the doctor to have a seat. The old fellow squats into the tub, which rolls down stairs and into the room where the invalid is seated, nearly scaring him to death. The doctor extricates himself from the tub and Willie gets all that's coming to him.

"OH, WHAT A BEARD."—This sparkling comedy, full of merriment, opens with a scene in a public park. A young lady is seated on a bench when a dashing young fellow comes along and flirts with her. They become very good friends and he leaves his photograph with her as he departs. The girl's father next comes on the scene and, when he sees the photograph, he becomes wild with rage and vows to thrash the trifler. Starting down the street he attacks everyone he meets until he finally discovers one who looks like the photograph. A strenuous fight ensues, followed by a chase in which the offender escapes by means of a false beard. The masher again calls on the young lady, this time in his disguise. The father arrives and chases him from the house, frantically assaulting every man on the street who wears a beard, and is finally landed in jail for disorderly conduct.

"THE CONSTRUCTION OF BALLOONS."—At the present time when so much interest is being taken in aerial navigation, a picture of this sort will adequately serve as an educational expedient, inasmuch as it gives some good pictures taken at close range of the manufacturing of balloons, showing them in the process of construction from the time the material arrives until the wonderful airship is completed and turned loose to soar through the air.

ESSANAY FILM MFG. CO.

"GRATITUDE."—Mrs. Ralph Farson sits in her boudoir nodding over a novel at 11 P. M. Soon she drops back upon the couch fast asleep. A burglar enters the apartment and commences to gather up the valuables. While thus engaged a door slams and there is a heavy step in the hallway. The thief attempts to escape but finds that he cannot, so he hides behind the draperies of a window. Mr. Farson, intoxicated and ugly on account of losses at bridge at



the club enters the boudoir and begins to abuse his wife. He is about to strike her with a whisky decanter when the thief knocks him down. This sobers Farson, and a few moments later he catches the thief unawares and covers him with a revolver and summons the police. When the officers arrive Farson indicates the culprit, but here the wife intercedes and manages to obtain the release of the burglar. Farson now realizes what the thief has saved him from and grasps his hand in gratitude. The thief then climbs through the window leaving his booty behind with the now happy husband and wife.

GAUMONT.

(GEORGE KLEINE.)

"THE TRICKY DUMMIES."—A catchy comedy set in a second-hand clothing store, where three dummies are used to display goods. The dealer's daughter and her sweetheart are in conversation when the father comes out from the interior of the store and sends the young man on his way. In order to be near his girl the young man returns and takes the place of one of the dummies. A sneak thief comes in and, fearing discovery, takes the place of another dummy. Then the policeman, who has been summoned to catch the thief, disguises himself as the third. The three fall asleep and there is an amusing mix up, which ends with the arrest of the thief and the marriage of the daughter to the young man.

"HER BUSY DAY."—A laughable study in trick photography in which appears an old woman peddling vegetables who has been ordered by the police to move on. She loses many customers thereby and becomes angry. Threatened with arrest she starts down the street at full speed performing many impossible and astounding feats, finally leaping headlong into the canal, from which the police extricate her and produce her in the police court.

"THE FIDDLE AND THE FAN."—A noted 'cellist is preparing to give an exhibition at a theatre and during the preparations a servant breaks the instrument, too late to make repairs. At the theatre the crowd becomes impatient and uncomfortable from the heat. An immense fan is placed on the stage which cools them off. When the 'cello player arrives the cord dangling from his instrument catches in the arms of the fan, causing the instrument to whirl, and soon the violinist is wound up and whirling with the fan. This amuses the audience at first, and then they try to extricate the player from his predicament. As they make the attempt one after the other is swept down by the whirling musician.

URBAN-ECLIPSE.

(GEORGE KLEINE.)

"THE FATAL LOVE."—A thrilling dramatic story laid in a beautiful city in Italy, telling of love, intrigue, a woman's jealousy and vengeance. An Italian bandmaster becomes infatuated with a woman in the audience at a popular cafe at which he is playing. He leaves his wife and resides with this woman for some time in an out of the way villa. The woman tires of him and drops him. In the meantime the bandmaster's son has risen to the position of leader of the orchestra which was held by his father. Shortly after the separation of the bandmaster and his paramour, he meets his son, and there is a family reunion. Again the same woman attempts to make love to the son; they decide to get married, and the young man takes the woman to his home, which is on a high cliff near the sea. When the father sees the woman he denounces her, and the mother, enraged that the same woman should attempt to harm both husband and son, attacks her and hurls her over the cliff.

"PONTINE MARSHES, ITALY."—A splendid subject from Italy, depicting native life, customs and street scenes; also the unusual sight of driving herds of buffalo through the canals—a curious but effective method of clearing away weeds and rubbish. A vivid glimpse of many typical Italian personalities and characteristics; thoroughly graphic and completely convincing. The peasants in their rustic homes and at work in the fields and among the swamps, the panorama of cottages, cloisters, monasteries, hills and streams delight the eye and instructs. Excellent views of the bullock carts, mule loads, grain fields and harvest, as well as the town life. An excellent educational film. Teaches and pleases.

"AEROPLANE CONTESTS AT RHEIMS."—Showing a number of sensational incidents in the recent contest of flying machines. Several times collisions in mid-air were narrowly averted, and whenever two machines passed both rocked perceptibly like ships in a sea in each other's wake. The wind from Delagrange's propeller while passing below Latham seemed to create a vacuum and Latham's machine fell forward plunging down a hundred feet. Just as it reached the ground, however, it was righted, and, amid a burst of applause, rose again and sailed on.

"THE FARMER'S TREASURE."—A rural drama in which old Farmer Giles attempts to prevent his daughter from marrying Frank Wheeler, the man of her choice. The young folks keep up a clandestine courtship. During this time the old man decides to hide his money and very narrowly misses coming upon the daughter and her lover, together. The young man hides behind a scare-crow while the farmer talks with his daughter and observes that two thugs are following the old man. From his hiding place he watches the operations and succeeds in saving the old man's wealth. This causes the old fellow to relent and the young folks are permitted to marry.

SELIG POLYSCOPE COMPANY.

"FREE BOOTERS."—By a daring robbery the Wells-Fargo Express Company loses $20,000, and Jack Henderson, the sheriff, attempts to capture the robbers and recover the money. He suspects Buck Raynor and his nephew Ralph, and in his first attempt to capture them they escape. The sheriff is in love with Raynor's niece, but that does not turn him aside from duty. He learns where the swag is hid and goes after it. When the sheriff starts to return with the plunder the robbers, who have been watching him from a safe position high up on the mountain, hurl a huge rock which strikes him on the shoulder knocking him unconscious and breaking some of his bones, but does not kill him. The men who are with the sheriff carry him to the robbers' cabin and leave him there in charge of the niece while they continue the search for the outlaws. While they are away Raynor and Ralph reach the cabin and attempt to finish the sheriff. A spy has seen them coming and warned the sheriff's men who return in time to save their chief and capture the outlaws. When the sheriff gets well he marries the girl and starts housekeeping with the substantial reward paid him by the express company.

"CROOKED PATH."—Harold Grigsby is a clever scoundrel whose connections have given him entree to polite society. He attends a family gathering at the home of Mayor Grigsby, a relative and a man of wealth and position, who has called his prospective heirs together to acquaint them with the terms of his will which is being drawn by the notary. The old gentleman exhibits the family jewels which excites the cupidity of Harold, and he at once lays plans to steal them. With the assistance of "Chug" Sloan the house is entered at night and the jewels taken. Harold receives them from the burglar and attempts to get away with them without dividing with his accomplice. "Chug" discovers Harold as he is burying the jewels in the ground and, waiting till he departs, digs them up and takes them home. After telling his poor wife all about the affair "Chug" goes out to get drunk, leaving the jewels with the woman, threatening her with death if she allows them to get out of her sight. This decides the wife to return the jewels to the Mayor and beg him not to punish "Chug," so she takes them to Mayor Grigsby's house just as Harold, who planned the robbery, is pretending to aid in the search for the thief. The scene at this point is dramatic in the extreme. Harold is greatly agitated when he sees the jewels which he supposed were safely buried and almost reveals his guilt. When questioned the woman says that her husband got them from Harold. A detective, who has been called on the case, takes Harold in charge and he is compelled to confront "Chug" and the story of the plot comes out. The pair of crooks are taken to prison and the old Mayor rewards "Chug's" wife by giving her a home on his estate.

VITAGRAPH COMPANY OF AMERICA.

"THE LITTLE FATHER."—Bereft of her husband and with three children to support, Mrs. Northfield makes a scant living by dressmaking, helped by Bobby, the eldest of the three, who runs errands and serves a newspaper route. Accused of theft by one of her patrons, Mrs. Northfield is convicted upon circumstantial evidence and is sentenced to prison. The burden of the family falls upon ten-year-old Bobby,



but the "Little Father" manages so well that when the discovery of the hiding place, where the owner concealed her jewels and forgot them, results in the release of the mother, she finds Bobby the proud and happy owner of a prosperous news stand. The little girl has new dresses and the baby a new coach, all supplied by the brave youngster. A simply told tale that will attract the feminine and juvenile patronage.

"THE WEALTHY RIVAL."—One of the most thoroughly artistic humorous subjects ever produced. A wealthy nobleman seeks to cut out his American rival at the seashore. His money and title have some effect, but when the object of his adoration is capsized



in her canoe and he runs for help instead of bodily plunging to her rescue, the laugh is turned against him when it is found that the water is only waist deep. His discomfiture is complete, and again Young America triumphs. This series was taken along Long Island Sound and shows some of the most perfect bits of that picturesque coast.

"THE MARBLE HEART."—A splendid pantomimic production of this dramatic classic, made under the



stage management of a master of the craft. In the prologue the love of Phidias, the young sculptor, for the lovely Phyrne, and her desertion of him for the wealthy Gorgias, is interestingly told amid handsome settings of ancient Greece. In more modern times the characters find themselves again upon earth, and their changed names do not alter their characteristics. Now it is Raphael who loves Marco of the Marble Heart, but again his love is unrequited because of the superior attractions of Vaudre, who has wealth and position to offer where Raphael can offer only love. She finds when it is too late that this is the more precious possession, and she mingles her tears with those of Marie over the dead body of the artist. The Marble Heart is a favorite with stock companies, and this production will attract the attention of the theatregoers. It is a splendid accomplishment from every point of view.

CHICAGO LETTER

(Continued from page 1.)

and make a livelihood, with the foreign output of the International. Independent exchanges have, as a consequence, been unable to rent the wholly foreign subjects dealt in by the International, and the cries of their patrons for American subjects to vary the monotony could be responded to only by a confession of impotence.

What has been the result? Independent exhibitors on all sides have refused to buy, and the business of Independent exchanges has dwindled down to considerably lower than 50 per cent. of what it was in the early spring, when the flush of enthusiasm was at its deepest red and when the taste of the moving picture public had not palled to long-continued doses of the International medicine. Exact figures and the names of exchanges can be furnished to prove the foregoing statement.

To escape business annihilation, a strong wing of the Independent exchanges has sought refuge in the formation of the United Film Manufacturing Co. According to the most trustworthy information that can be gathered, it is the intention to build a modern plant on a site of twenty acres, here in Chicago. The maximum stock that can be held by any individual or firm is to be fixed at 50 shares, of $100 per share, par value; the minimum at 10 shares, or maybe less. The capital stock, so far, is unknown to outsiders.

It is the intention to form subsidiary companies throughout the country for the manufacture of film, the parent company, which is to be incorporated under the laws of the State of Illinois, to furnish financial assistance whenever necessary.

There is no hostility thus far exhibited towards the International, it being explained that the movement is wholly actuated by the sense of self-protection; but there is little doubt that fur will fly, if the president of that concern persists in strong, one-man rule and continues to try to whip in line the malcontents of his army and the rapacious camp followers at its heels. True to the predatory instincts of their prototypes of mediaeval times, these camp followers fatten best on the field where the battle has raged fiercest, pouncing alike on the disabled bodies of friend and foe, and acknowledging allegiance to none.

General Murdock believes that, just as modern warfare has eliminated the barbarous camp followers of centuries ago, he can put an end to the parasitic followers who dupe and fake and otherwise misrepresent film to exhibitors; but there are many of the best known exchanges in the ranks of the Independents who hold that he is attempting an impossibility. They reason that just as there is a Marshall Field's, a Boston Store, and the cheaper emporiums dealing in dry goods, each appealing to its special trade on that line, so in the film business there will always be exchanges to cater to the wants of all the trade—exchanges for the most expensive films, and so on down the line to the "junk dump," where aged film is passed out as the latest subjects to exhibitors in out-of-the-way localities, where anything in the shape of moving pictures is accepted.

There has been another ground for protest from the exchanges using International film, in addition to the strictly foreign aspect of its product, and that has been the shortage in the number of feet in the reels. The difference between the length announced in the release and the actual measured length has varied from three to fifteen per cent. In a reel announced as running 1,000 feet in length, and taking the largest varient, it would mean that the exchange pays for 150 feet of film that it never received, and that the exhibitor in turn pays for a large item he never got. At 11 cents per foot, the overcharge to the exchange for the 1,000-ft. reel, taken for illustration, would be $16.50, and 18 such reels would mean $297 thrown into the air and describing a parabolic curve, until the major portion of it snugly nestled in the yearning pockets of some unscrupulous foreign manufacturer. These are bracing days in Chicago, and it looks as if the International will need all the extra energy it can absorb from an abundance of ozone to meet the coming storm.

Nickel Vaudeville Actors Strike.

Three hundred members of the Actors' Union walked out on strike Labor Day, leaving that number of Chicago nickel theatre managers in a tight fix on one of the best paying holidays of the year.

In these columns, last issue, it was stated that the performers had resolved to demand $25 for single turns, and $50 for doubles, per week, beginning Sept. 6. Some of the managers were unprepared for the general movement, believing that the demand would not be pressed, and several hurriedly acceded to the increased figures. A large number defied the union soubrettes, jugglers and funny men by sending out for additional film to fill in the time formerly occupied by the performers, and several had already prepared in advance for the contingency.

It is advanced by the managers that they have been paying the limit for the quality and merit of the acts accustomed to play nickel houses, and that they always are ready to pay more money for an act when it is above the ordinary low standard. They claim that the increases demanded are more than the true value of the services rendered, and also byond the business limits of their box office receipts. Besides, they assert that the sentiment is growing daily for strictly moving picture shows in five-cent theatres.

The performers, on the other hand, assert that the $15 and $20 for single acts and the $35 and $40 per week for doubles, hitherto paid, afforded very lean living. They are ably led by S. D. Ricardo, and are determined to fight the issue to a finish.

Charles Lane, a professional cannon ball juggler, of herculean build, who has been especially active in promoting the advance in wages, was seriously slugged during the day. It is reported that his right eye was knocked out and that he was otherwise injured. This incident has heightened the intensity of the struggle and does not reflect credit on the physical force wing of the nickel theatre managers, if, indeed, they are responsible.

Object of Licensed Credit Association.

A Motion Picture Credit Association has been formed by the licensed exchanges of the Middle West, whose object it is to obtain information about the method of payment of the theatres that are being supplied with films.

Rental exchanges have been complaining for a long time past of the many bad accounts which are entered on their books, and it is recognized that something must be done to correct an evil that has seriously impaired the legitimate returns of the exchanges.

While most of the owners of picture theatres pay their bills promptly, there are some who have been notoriously delinquent, in spite of which fact they have been successful in going from one exchange to another leaving a trail of unpaid bills behind them.

Credit Associations have been established in other lines of business, and it is believed that a great deal of good can be accomplished in the licensed moving picture field by the Motion Picture Credit Association.

Foreign Manufacturers for International Dissatisfied.

Mr. R. Prieur, London Manager of Cinema Lux, who has been spending several weeks in the United States to investigate general conditions in the interest of his company, passed several days in Chicago last week.

The Lux films have been represented by the International P. & P. Co., and it is said that Mr. Prieur's visit is due to dissatisfaction with the very limited purchases that are being made by Mr. Murdock's concern, and to the poor prospects for International films.

Reports from Europe indicate that there is great unrest among the other concerns represented by the International, and it would not be surprising if there were wholesale defection.

My Wife's Gone to the Country.

Five Chicago benedicts, prominently connected with the film business, are just now in the happy (?) condition of the hero of Essanay's great comedy film subject. Joseph Hopp, president of the Standard Film Exchange; A. M. Kennedy, business manager of the Essanay and Spoor companies; Jno. Rock, Western representative of the Vitagraph Co.; W. J. Schates, manager of the Theatre Film Service Co., and M. Fleckler, manager of the Laemmle Co., are temporarily reduced to single blessedness, and have been each intrusted with a night key.

The eyes of the boys, whose homecoming is still awaited by expectant life partners, are on the carefree quintet, and many lapses will be duly bottled up for future uncorking. Even Joe Hopp's famous jumping frog will fail to divert attention, should he stray from the narrow path. Some of the younger men are already looking a little forlorn, and who knows that, long before they are again permitted to enjoy the routine of family life, each repentant hubby will not be groaning, "Never again!"

CHICAGO BREVITIES.

G. R. Horning, proprietor of the leading moving picture theatre of Michigan City, Ind., was a guest of the Selig Polyscope Co. last week.

Phil Gleichman, of the National Film Co., of Detroit, was a visitor last week. He is impressed by the favorable outlook in his home city.

Geo. K. Spoor & Co. report an unprecedented increase in country contracts during the early days of September, and this increase is at prices that are encouraging.

Mr. H. Blache, who has charge of the interests of the Gaumont talking pictures and Chronophone, in New York, passed through Chicago last week on his way home. Mr. Blache reports excellent prospects for the coming season.

Jno. M. Rhine, the original moving picture exhibitor of Joliet, and now running the Gem Theatre in that city, was a busy visitor last week, booking up his programme for the opening weeks of September.

It is understood that J. A. Berst, Vice-President of the Pathe Freres, who has been visiting the New Orleans branch for two weeks, is expected to return to New York by way of Chicago shortly.

J. Suchat, of the U. S. Film Exchange, of Chicago, an independent concern, has sold out to a Mr. Hayes and his partner. Mr. Suchat has gone back to the tobacco business, in which he hopes to secure relief from the stormy weather lately encountered.

The Selig Polyscope Co. is issuing a handsome five-color, one-sheet poster with every moving picture the firm produces. Exhibitors can be supplied at 10c. for each poster. T. H. Quill, publicity manager of the Selig Co., was the originator of the poster for the moving picture business.

Ed. Lampson, proprietor of the Fern and Palm moving picture theatres and of the Leavenworth vaudeville theatre, of Leavenworth, Kan., visited Chicago early last week. He renewed a pleasant old-time acquaintance by calling on Ed. Lamson, manager of the Selig sales department. Though their names are similar in pronunciation, they are not relatives.

A. J. Gillingham, of the Vaudette Film Exchange, Grand Rapids, spent a day in the city last week. Mr. Gillingham says that if he had as little trouble in arranging for vaudeville talent as he has in securing the kind of moving pictures he wants, the outlook would be fairer.

Manager Appel, of the Curtainyline Curtain & Producing Co., this city, recently received a letter from the far off town of Valdez, Alaska, requesting information concerning their fireproof paint for moving picture curtains. This gives an idea of the widespread interest created in this remarkable preparation, which is gaining new patrons every week.

It has been learned that Wm. H. Swanson has been urged by his friends and physician to take a year's rest, with an entire change of scene and climate. His weakened physical condition necessitates the change, and it is expected he will sail for Europe about Oct. 1. He will carry with him the best wishes of a wide circle of friends in the film business throughout the country.

Jene Greene, manager and part owner of the Gem Theatre, 3850 Cottage Grove avenue, formerly played the largest theatres in advanced vaudeville throughout this country and Great Britain. He claims the distinction of being the first manager in the moving picture business to introduce the spot light in character spotlight singing. He uses moving pictures in his theatre solely, and is doing a fine business. He has been a constant customer of the Standard Film Exchange since joining the M. P. forces.

A large and conspicuous float, especially built and decorated by the M. P. operators' union, attracted much attention in the Labor Day parade. On a white curtain, erected on the float, there was displayed a large design of the licensed union operators' button; and underneath, in large type, was a request calling on the public to insist on every nickel theatre's using a slide with this button, so as to protect patrons of the theatre and the members of the union from incompetent and unlicensed operators.

The spacious Chicago headquarters of E. H. Montagu, of the Pathe Freres looked like a freight shed, after the unloading of a freighter, early last Labor Day. Being questioned on the extraordinary appearance of his office, Mr. Montagu explained that it was all due to the arrival of a shipment of the Pathe Professional picture machine. This machine is making rapid headway as a popular seller, and the hustling and amiable representative of the Pathe people is fairly in his element.

IT TOOK WELL.

It would be impossible to publish all the favorable comments that have been passed upon The Film Index in its new form and features. Everybody seems to think that it looks better and are pleased with the change. Here is one of the best comments received. It is from the Essanay Company:

"We desire to compliment The Film Index on the classy get-up of the first page; also, we note a deal on improvement in the matter within the covers. The several new departments added within the last few weeks are valuable and interesting. Chicot is writing like one who knows his business, and the Chicago letter should prove a success."

Thanks are due to our well-wishers and it shall be our endeavor to merit their continued approval.

PATHÉ FRÈRES FILMS

ALL HEADLINERS

The Pretty Girl of Nice

COLORED

Sept. 15, 1909 — **LENGTH 492 FEET**

The Mountebank's Son

Sept. 17, 1909 — **LENGTH 892 FEET**

WEEK OF SEPT. 13

	LENGTH		LENGTH
Amateur Detective	390	Oh, What a Beard	335
A Child's Prayer	571	The Fresh Kid	295
City of Naples	449	Construction of Balloons	361

Another FILM D'ART Coming

The Tower of Nesle

HISTORICAL DRAMA

Sept. 22, 1909 — **LENGTH 1088 FEET**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street



VITAGRAPH FILMS

THE FILMS OF "QUALITY"



Tuesday, September 14th

THE LITTLE FATHER

Bereft of her husband and with three children to support, Mrs. Northfield makes a scant living by dressmaking, helped by Bobby, the eldest of the three, who runs errands and serves a newspaper route. Accused of theft by one of her patrons, Mrs. Northfield is convicted upon circumstantial evidence and is sentenced to prison. The burden of the family falls upon ten-year-old Bobby, but the "Little Father" manages so well that when the discovery of the hiding place, where the owner concealed her jewels and forgot them, results in the release of the mother, she finds Bobby the proud and happy owner of a prosperous news stand. The little girl has new dresses and the baby a new coach, all supplied by the brave youngster. A simply told tale that will attract the feminine and juvenile patronage. Length, 610 feet.

THE WEALTHY RIVAL

One of the most thoroughly artistic humorous subjects ever produced. A wealthy nobleman seeks to cut out his American rival at the seashore. His money and title have some effect, but when the object of his adoration is capsized in her canoe and he runs for help instead of bodily plunging to her rescue, the laugh is turned against him when it is found that the water is only waist deep. His discomfiture is complete, and again Young America triumphs. This series was taken along Long Island Sound and shows some of the most perfect bits of that picturesque coast. Length, 360 feet.

Saturday, September 18th

THE MARBLE HEART

A splendid pantomimic production of this dramatic classic, made under the stage management of a master of the craft. In the prologue the love of Phidias, the young sculptor, for the lovely Phryne, and her desertion of him for the wealthy Gorgias, is interestingly told amid handsome settings of ancient Greece. In more modern times the characters find themselves again upon earth, and their changed names do not alter their characteristics. Now it is Raphael who loves Marco of the Marble Heart, but again his love is unrequitted because of the superior attractions of Vaudre, who has wealth and position to offer where Raphael can offer only love. She finds when it is too late that this is the more precious possession, and she mingles her tears with those of Marie over the dead body of the artist. The Marble Heart is a favorite with stock companies, and this production will attract the attention of the theatregoers. It is a splendid accomplishment from every point of view. Length, 968 feet.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

FILMS OF THE WEEK

(Continued from page 5.)

disposal of the smoking body denuded of the skin is not a sight calculated to please and might well be cut for feminine audiences, but the deftness with which the work is done is astonishing and interesting to the men. The film is of particular interest at the present moment when all thoughts are turned toward the pole.

—

"HOW TO TAME A MOTHER-IN-LAW." (Pathe. Released Sept. 11. Length, 351 feet.)—Something new in the mother-in-law line. The wife's mother objects to the excess of affection the husband shows his wife because it detracts from her own comfort. There is a scrap and she more than holds her own. Consultation with a physician elicits the advice that hypnotism be tried but this is only temporarily successful and the husband seeks the advice of the feminine tribunal. The women lawyers advise that a share of the attention lavished upon the wife be given the mother-in-law and this advice proves good. Kindness is the secret of the cure and they probably live happy ever after. Good comedy well played, the extravagance of the idea helping the laughs.

—

"SPORT IN JAVA." (Pathe. Released Sept. 11. Length, 298 feet.)—An interest film of the Pathe ethnological series. It opens with a butting contest between two rams and then some of the native combats are shown, one a species of fence in which a man with two short sticks defends himself against a man armed with a single pole of double the length of the sticks. A combination of wrestling and boxing follows both of these appearing to place a premium upon agility rather than savagery and displaying the combatants in many graceful poses. An archery contest with a live goose as the target brings a suggestion of cruelty and a fight between two quail is unique to Americans. The birds catch each other by the beaks with bull dog grips and there is no little trouble in separating them. The reel is of decided interest and abundant action.

EPES W. SARGENT, Chicot.

AMONG THE EXHIBITORS.

The Bijou Theatre, of Glen Falls, N. Y., which opened its doors about two months ago, is now packing the house to the doors at every performance. The Bijou is managed by G. C. Miller. It uses first-run film served by the Actograph Company.

The Dover Opera House, S. E. Sherman, manager, opened its season with pictures on Labor Day.

The Crystal Theatre, Minneapolis' new picture theatre, opened on the evening of August 28 to good business.

Parr & Parr, of Baltimore, Md., is reported to have organized a stock company for the purpose of building a $150,000 motion picture and vaudeville theatre at Baltimore and Calvert streets. It will be one of the finest.

Andrew J. Penders has been appointed manager for Bullock & Davis' motion picture theatre at Artic, R. I.

William M. Shepherd and D. Clint Devier have purchased the Palace picture theatre at Harrisonburg, Va. J. F. O'Brien will be the local manager. The house will be thoroughly overhauled and refitted.

The Mabel, a new picture and vaudeville house at Irving Park, Chicago, has been opened by Robert Pottinger, with James Black as manager. It has a seating capacity of 500 people.

Samuel Campbell and Manning Kahnweiler will open a picture theatre on Front and Orange streets, Chester, Pa.

The New Vendome picture theatre, at 525 Main Street, Buffalo, N. Y., opened August 28.

Martin Cowen has built a picture theatre at 7307 Wade Park, Cleveland, Ohio. It cost $10,000.

The Cozy, a new picture theatre at 419 East Fourth Street, Duluth, Minn., opened Aug 30. It is managed by James J. Laundergan, Jens Flaaten and Frank Gullings.

Alfred H. Pitts and Charles H. Jones are building a picture theatre at 1115 and 1117 West Saratoga Street, Baltimore, Md.

The Bedford Amusement Co. has leased Adler's Grand Street Theatre, New York City, for a picture theatre.

McRoberts & Jackson have purchased the Rex picture theatre at Springfield, Mo., from Horace Thomas. The house will be improved and talking pictures installed.

R. J. Crosbie, of Montpelier, Ind., has purchased a motion picture theatre at Sturgis, Mich. Ralph Johnson will have the management of the house.

Newt Cloud and son, Ross, have opened a picture theatre at Waverley, Ill.

Frank Evans and Perry Ryan have rented the City Theatre at Red Bank, N. J., and will conduct a picture theatre under the name of the Empire.

INCORPORATIONS.

Western Missouri Film Co., of Joplin, Mo.—Capital, $30,000; incorporators: R. E. Aitkin, Frank Meyers and H. E. Aitkin.

Motion Picture Advertising Co., Portland, Ore.—Capital, $2,500; incorporators: A. L. Sutton, Oliver G. Walker and James Cole.

W. E. Green Film Exchange, Kittery, Me.—Capital, $100,000; incorporators: H. Mitchell, president, Kittery; S. J. Morrison, treasurer, Portsmouth, N. H.

SELIG TALKS.

He Is Interviewed by the Kinematograph Man Who Calls Him "The Big Game Hunter."

Mr. William Selig, of the Selig Polyscope Co., of Chicago, Ill., is traveling through Europe. When he landed in London, the reporter of the "Kinematograph & Lantern Weekly" got on his trail and landed him for a good story. Those who know Mr. Selig over here know that he is not much of a talker for publication, but here's what he said to the "Kinematograph" man:

As soon as the "Kinematograph" representative heard that Mr. William Selig had arrived in London and was staying at the Hotel Metropole, the pressman "got right there," to use their own expressive colloquilism. He found the head of the famous Selig Company a typical American gentleman, affable and courteous, but keen all the way.

"I cannot say," he observed, "what my conclusions are as to the picture trade here in England, because you haven't given me time to get around. But I should like to say this, that so far I have been received with the utmost kindness and cordiality in the trade."

"You are one of those who firmly believe that the motion picture has come to stay?"

"Come to stay!" he exclaimed enthusiastically, "why it has only just started. I believe it will become a permanent feature in the amusements of the public."

"What are you doing over on the other side?"

"Well, we are just putting on the very best films that we can get, in the best appointed theatres we can build. Our object is to educate the people up to the highest class picture entertainment, and we find the response so quick and so natural as to lead us to conclude that the high-class picture show is a stayer, whereas the lower grade ones will have to go right under."

Noticing the familiar red cover of the "Kinematograph Weekly" peeping from his pocket, the writer took occasion to congratulate Mr. Selig upon the extraordinary staging effects of the Selig Company's film entitled Hunting Big Game in Africa, of which a graphic account appeared in that edition of the "Weekly."

"Yes," said he, "that will show you how earnestly we take the business. We have over in Chicago, in our studio stables, a number of well-trained animals —trained horses, bears, lions, dogs, and even deer. They are all carefully trained to take their part in the making of a film. The whole of that Big Game Hunting in Africa was made in our studio, and the lions, the tigers, the elephants, the baboon, and the little lamb were all our own animals trained to 'pose' and to act their parts. Why, we have a horse so well trained that on one occasion a mimic shell accidentally burst beneath it, and the horse just perceptibly flinched, that's all. Our studios and stables in Chicago extend over five acres, and we have another five acres in Los Angeles, where we get our best scenic effects from. We believe in giving the public the most realistic picture we can get, and we're spending a lot of money on it, too. But it will come back," he added reflectively, and with confidence. "I think," he went on, "that we are a long way ahead of you in the equipment of our studios. Of course, I haven't been all around yet—I am going to the Continent when I leave London—but I haven't met anything yet as good as ours. I have read in your paper the article on Sensational Film Making in Paris, and I want very much to go and see it."

The pressman next referred to the recent struggles between the Moving Picture Patents Company and the Independents, and asked Mr. Selig his opinion.

"Well," he replied, "the Independents can't stand up against the Patents Company, who have made enormous strides, and are now doing better than ever, because they have the command of the best films. The fact is the Independents are financed by the International Projecting Company, who may know something about finance, but nothing about films. The Patents Company was never a trust, and never meant to be. It was simply a business measure of protection and self-help to uphold their patents."

"Do you stand by the home production in the matter of films?"

"Oh, no. When I tell you that seven out of every eighteen reels are European, you will see that we don't. Whatever is best we take—Gaumont's, Pathe's, Urban's are all in great demand."

"And the same with machines; we don't care where they come from so long as they are the best and will project perfectly, and are licensed by the M. P. P. Co. I find," he continued, "that the British-made machine is more highly finished than others, but I don't notice any great difference in the projecting power—given one good maker against another."

In connection with this, Mr. Selig told the writer an incident which shows how acutely the picture business has caught on in America. Over there they advertise the forthcoming films in the daily papers, and the people watch for distinctive makers in the same way as in London the people look for star artists. As soon as they see a Pathe, or an Urban, or a Selig, or some other popular maker, they crowd the theatres just to see those films.

Incidentally, the pressman learned that Americans continue to be great believers in newspaper advertising. It is also the practice in America, the writer gleaned, for the manufacturers to send to the exhibitors, through the exchanges, the story of the film a week in advance. Also in cases where "effects" are used to have rehearsals before showing. "But effects," said Mr. Selig, "are not a great factor. They are overdone, and the tendency is to spoil the pictures. What we aim at is the perfect picture. Of course, we like a good intelligible story, but we must have the pictures perfect. No, we don't encourage vaudeville 'turns' in our best theatres. The price of admission—ten cents—wouldn't allow of the engagement of the best artists, and the mediocre 'turns' have a bad effect on the pictures. Besides, the idea is to build up the picture theatre so that it stands entirely on its own merits. For the same reason we are not very much in love with 'singing or talking pictures.' Unless you have absolutely perfect synchronization the effect is bad and has a tendency to bring the pictures into ridicule. We prefer to rely upon a really good musical accompaniment. At the same time the educated and capable lecturer has an excellent future in the kinematograph industry."

"What is your operator like?"

"I am glad to say we are getting a much better class of men than heretofore. We've known the organ grinder, and still know him; but he is fast being supplanted by a corps of steady, intelligent young electricians who have to pass a board of examiners composed of the municipal electricians in each State. Having once got his license there is no diffiulty in getting a good situation."

"And I suppose," said the interviewer, "there is also an upward trend in the way of managers of shows. Here in London, there is a marked improvement in the personnel of the manager. The best companies are appointing the educated, tactful, gentlemanly man in preference to the showman, as such."

"Well, the manager does not come into evidence very much in Chicago. You see, in the States the shows are mostly run by individuals, not companies, and each man is his own manager—with subordinates, of course. We have not gone ahead, like you in England, by the issue of picture stock to the public. We have two and a half millions of people in Chicago with 350 picture theatres, and they are for the most part private enterprise shows. We also have several private companies who own quite a number of theatres. The average seating capacity is between 250 to 300. The prices of admission range from 2½d. to 5d. We are now badly in need of larger theatres to hold between 500 and 1,000 at a cost of from $15,000 to $20,000; with a ten cents to five pence admission. As to fire precautions since the fearful Iroquois theatre disaster, some five or six years ago, very stringest precautions are insisted upon by the authorities equally in regard to fireproof theatres and to fireproof operating boxes and ample exits."

"I have been rather amused to see," continued Mr. Selig, that excellently written treatise by Prof. Fred Starr, entitled 'The World Before Your Eyes' put in one of the trade papers here as 'news' and the authorship credited to some one connected with the trade in London. Why, it was written months ago by Prof. Starr, who is one of the leading men in Chicago University, and copyrighted in the States by Mr. George Kleine, Mr. George Spoor and myself."

"Yes," rejoined the interviewer," it was a very fine bit of writing, and an effective justification—if any were needed—of the raison d'etre of the motion picture show. You, Mr. Selig, have had a strenuous struggle to maintain your patents rights as one of the original promoters of the motion pictures."

"Yes, I have been in the business since 1896, and we now rank with Edison and the Biograph Company as the largest manufacturers of films and moving picture machines in America."

As he shook hands the pressman once again endeavored to elicit Mr. Selig's impressions of the trade here.

"No, no," he laughed, "it is too soon to give 'impressions.' I haven't seen enough. I may say, however, in conclusion that if I have an impression at all it is that your people don't get up early enough."

"Is that to be writ sarcastic?"

"Well," said the head of the famous Selig firm, with a mischievous twinkle in his eye, "I like to leave my hotel at eight in the morning," and with a hearty handshake he was gone.

SITUATIONS WANTED.

AT LIBERTY—Dramatic Pianist for motion pictures—no vaudeville. Six seasons with Coney Island concessions. Mrs. Mae Farnsworth, 133 Sherman Avenue, Inwood, New York City.

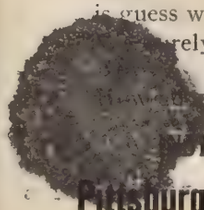
AT LIBERTY—Expert pianist; can read at sight, transpose and vamp. Pictures or Vaudeville. Address: Otto Ziegler, care The Film Index, No. 1 Madison Ave., New York.

POPULAR LITTLE FALLS HOUSE.

Messrs. Reardon and Shults, managers of The Gem Theatre, of Little Falls, N. Y., paid The Film Index a call last week while they were in New York looking up some new ideas for their theatre. They report a good business all summer and are looking for a grand rush with the new indoor season. The Gem is the most popular house in Little Falls. It seats 500 people.

Our Premier Film Service

is the result of heavy purchases of the entire output of the Licensed Manufacturers—nothing about it is guess work.



...rely have the Film Service that is THE ...t an inquiry?

...TALL OUR PREMIER SERVICE

Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Rochester, N. Y. Wilkes-Barre, Pa.
Cincinnati, Ohio Des Moines, Iowa

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

$2.00 That's the price of a year's subscription for THE FILM INDEX—A good investment

INCIDENTAL MUSIC.

The Edison Mfg. Company Offers Suggestions to M. P. Theatre Orchestras.

Since it became necessary that motion pictures be accompanied by music of some sort, the selections chosen by the great majority of M. P. Theatre orchestras or piano players have been the wonder, not to say annoyance, of the thousands of patrons of these places of amusement. The Edison Company, recognizing the fact that many of the really effective and affecting scenes in the pictures are hopelesly spoiled by incongruous music, has attempted to suggest suitable compositions for the guidance of the piano player or the orchestra.

In announcing its effort to reform the musical program the Edison Company, in the latest issue of The Kinetogram, reviews the subject and offers music cues for forthcoming pictures. The Film Index considers the effort of great importance and herewith reprints the article in its entirety.

To trace the source of when music was first used in connection with the drama would be studying the very history of the drama itself. As far back as the old Greek plays we find incidental music was used to help interpret the passions and feelings of the actor upon the stage, and even in ancient Egypt, almost at the birth of civilization, we find music being used to symbolize the human feelings.

"Music! Oh how faint, how weak,
Language fails before thy spell!
Why should feelings ever speak,
When thou canst breathe her soul so well?"

It has been scientifically known that certain mental attitudes and responsive emotions can be called into action by musical vibrations, which almost give rise to the question of how closely are our emotions related to the harmony of sound. Just what bond of sympathy lies between them it is hard to say. This much is known with certainty, that the concord of sweet sounds and the human passions are so closely related, that one re-acts upon the other. That is why one often finds a baby, who has yet been denied the wonderful knowledge of utterable speech, endeavoring to express its feelings in meaningless baby prattle, which often takes the form of music being hummed. This being so, one might also be tempted to say that music is feeling only crystalized into sound.

It is with this end in view that we speak of incidental music in connection with motion pictures. Our desire is to be of as much benefit to the renter and buyer of the Edison moving pictures as possible, and in every way help out the exhibitor. Then, besides, to present the Edison picture before the public in the most pleasing way possible. Therefore, we propose in the future, for the benefit of the musical director of each moving picture theatre, to give him through the medium of the Kinetogram a suggestion as to the kind of music that is best suited for each Edison picture. Also to suggest to him various effects that can be used to advantage during the course of the picture while it is being run on the screen. We do not propose to give the director a list of pieces to play, nor is it our desire to assert any authority over this matter. Our only interest is in the exhibitor's interest, and the space used in the Kinetogram for this subject will be solely for the benefit of the musical director, and we feel sure that by cutting out the column headed "Incidental Music for Edison Pictures" and placing it before him during the production of our pictures, he will find it to be a very helpful guide in selecting the kind of music that will best suit the action of the picture that is being shown before him.

Any suggestions that musical directors of moving picture theatres may give, that will be helpful to us in this matter, we shall be only too happy to receive. Also if they find this incidental music cue column of especial benefit to them, we also have no objection to a little praise on their part. We are not above criticism, nor beneath praise. Both in moderate doses are an excellent tonic for the "go ahead and do better" feeling.

Music Cues.

HOW THE LANDLORD COLLECTED HIS RENTS.
Scene 1—March, brisk.
Scene 2—Irish jig.
Scene 3—Begin with andante, finish with allegro.
Scene 4—Popular air.
Scene 5—Popular air.
Scene 6—Andante with lively at finish.
Scene 7—March (same as No. 1).
Scene 8—Plaintive.
Scene 9—Andante (use March of No. 1).

'TIS NOW THE VERY WITCHING TIME OF NIGHT.
Scene 1—Lively at start, marked march at finish.
Scene 2—Andante, tremulo.
Scene 3—Andante, tremulo, change to pizzicato at ghosts.
Scene 4—Pizzicato crescendo and decrescendo.
Scene 5—Andante to donkey scene, mock march to skeletons then hurry.
Scene 6—Hurry, pizzicato.
Scene 7—Same as No. 1.

THE ORDEAL.
Scene 1—An andante.
Scene 2—An allegro changing to plaintive at end.
Scene 3—Plaintive.
Scene 4—Adagio or march changing at end to allegro strongly marked.
Scene 5—Andante to plaintive, changing to march movement at end.
Scene 6—Lively, changing to plaintive at Fantine's arrest.
Scene 7—March with accents to accompany scene finishing with andante.
Scene 8—Andante.
Scene 9—Allegro, to march at arrest.
Scene 10—March, changing to andante at end.
Scene 11—Slow march, p.p.
Scene 12—Andante p.p. hurry at action of putting passport, etc., in fire.
Scene 13—March p., changing to f.f. at the entrance of Jean Valjean, the Mayor.
Scene 14—Andante to Javert's entrance, then a hurry till the Mayor tears off the piece of iron from the bed. Adagio to end.

A KNIGHT FOR A NIGHT
Scene 1—Lively ("He's a jolly good fellow").
Scene 2—Lively ("He's a jolly good fellow").
Scene 3—Andante at start, to pizzicato at change.
Scene 4—Pizzicato.
Scene 5—Allegro.
Scene 6—Allegro.
Scene 7—Hurry.
Scene 8—Andante, change to hurry at finish.
Scene 9—Andante to allegro at change.

TRUE LOVE NEVER RUNS SMOOTHLY.
At opening, Andante P. P.
Till boy gets horse loose from wagon, Hurried movement.
Till buggy strikes water, Allegro.

LOVE AND WAR.
Scene 1—Allegro.
Scene 2—Andante.
Scene 3—Andante.
Scene 4—Waltz at start, pause at entrance of orderly. Note—drum at cannon shots indicated by the start of surprise from all characters, stop the waltz and begin andante same as No. 1, till plaintive at exit of officers.
Scene 5—Same andante blending into same plaintive for finale.

WHY GIRLS LEAVE HOME.
At opening, Popular air.
Till second scene, Pizzicato.
Till view of orchestra seats, Regular overture.
Till view of stage is shown. Waltz time.
Note—Knock at door till girl starts to leave home, Home Sweet Home.
Till audience applauds, Lively music.
Till Act 2, snow scene, Plaintive.
Till audience applauds, Lively music.
Till Act 3, bridge scene, Pizzicato.
Till gallery applauds, Lively music.
Till Act 4, heroine's home, Plaintive music.
Till hero bursts through window, Lively, work to climax.
Till next set, girl's return home, Waltz movement.

DOUBLE OPENING AT LEAVENWORTH.

Ed Lampson, proprietor of the Palm and the Fern picture theatres at Leavenworth, Kan., held a big double opening of his houses during the week of September 1. As a flyer Mr. Lampson conceived the idea of giving away Lincoln pennies to the children. He got 2,000 from the Philadelphia Mint and peddled them out all through the week to children under the age of fifteen years. It caused a great rush for tickets.

Licensed pictures are used at both houses and the programmes included many feature films among which were the "The Child of the Forest" and "Judge Not That Ye Be Not Judged."

Mr. Lampson has become very popular among the patrons of Leavenworth picture theatres, and is winning deserved success.

TWO YEARS THE STANDARD
5000 Exhibitors Endorse It
CURTAINYLINE
The only absolutely fireproof curtain paint on the market.
A $3.00 carton will cover a surface of 175 square feet.
ALL EXCHANGES CARRY IT IN STOCK
Scenery of all kinds and Curtains to order.
Curtainyline Curtain & Producing Co., Inc.
403 Northwestern Bldg. 22 Fifth Ave.
CHICAGO, ILL.

ST. LOUIS CALCIUM LIGHT CO.
Established 1872
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm St., ST. LOUIS, Mo., U. S. A.

"Our Business"
FILM RENTING
Of Superior Quality
PENNSYLVANIA FILM CO.
Lewis Building, PITTSBURGH, PA.

Gaumont and Urban-Eclipse Films

RELEASE, TUESDAY, SEPTEMBER 14th, 1909

GAUMONT SUBJECTS

THE TRICKY DUMMIES
COMEDY, 370 FEET

THE FIDDLE AND THE FAN
COMEDY, 324 FEET

HER BUSY DAY
COMEDY, 250 FEET

RELEASE, WEDNESDAY, SEPTEMBER 15th, 1909

URBAN-ECLIPSE SUBJECTS

THE FATAL LOVE
DRAMA, 584 FEET

PONTINE MARSHES, ITALY
EDUCATIONAL AND SCENIC, 367 FEET

AEROPLANE CONTESTS AT RHEIMS
TOPICAL, 480 FEET (A GREAT FILM)

THE FARMER'S TREASURE
DRAMA, 500 FEET

ADVANCE DESCRIPTIONS MAILED REGULARLY TO ALL APPLICANTS

George Kleine

52 State Street
CHICAGO, Ill.

19 East 21st Street
NEW YORK

Diamond —S—

SELIG'S PICTURES

—S— —S—

Always show to crowded houses
Ask anybody

NOTICE

To the Moving Picture Exhibitor. Selig now releases two reels a week, Mondays and Thursdays Remember the days

Look for his **NEW ONES.** Better than ever

FREEBOOTERS — Length 995 feet

SPRING HAS CAME — Length 295 feet
Released September 13th, 1909

CROOKED PATH — Length 960 feet
Released September 16th, 1909

TWO GREAT PICTURES---SELIG'S RECORD, NONE BETTER

and always a winner. Look for a Selig picture, and you will see crowded houses. If you want to be a live wire, order our own original one sheet five colored posters. **Price 10 cents, or we will send you twelve different issues for One Dollar.** Write today, don't put it off till tomorrow.

Selig Polyscope Co.

45-47-49 Randolph Street CHICAGO, U. S. A.

Increased Attendance

is reported by all Motion Picture Theatre Managers who are using

A. B. C. POSTERS

Made for all Licensed Motion Picture Subjects from actual scenes in the Pictures and released One Week in Advance. Not "fakes" or imitations, but handsome four color lithographs. Cheaper than Cloth or Lettered Signs.

ASK YOUR EXCHANGE

to supply you. If it can't, place your standing order direct with us. Our prices are:

1 Poster with each Release, 15c. and postage 2c.
2 Posters with each Release, 25c. and postage 3c.

Send Money with Order to Insure Prompt Shipment

ADDRESS

A. B. C. COMPANY, CLEVELAND OHIO

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

Trade Mark

BIOGRAPH FILMS

Trade Mark

RELEASED, SEPT. 13th, 1909

GETTING EVEN



GETTING EVEN

The most satisfying and pleasurable sensation experienced by mortal is "getting even." To turn the tables on he who has victimized you is indeed heavenly. Bud, the kid of the mining camp, was subjected to gross humiliation at the hands of the other fellows before his sweetheart, and as there was a masque ball that night in the town, Bud attended in swell female attire and had all the boys madly in love with him. The ringleader went so far as to drop on his knees and declare his undying affection, when Bud throws off his wig and hat, disclosing his identity—did he get even?—Well, I guess.

LENGTH, 587 FEET

THE CHILDREN'S FRIEND

This is a very pretty subject showing a party of children on a little outing, carrying with them their pet dove. At some distance from the beach they fall into a sand pit. Failing, after many attempts, to get out, they write a note and fasten it to the dove, which carries the message to their parents, who rescue them.

Length, 386 Feet

RELEASED, SEPT. 16th, 1909

The Broken Locket

A Realistic Story of Man's Weakness

No matter to what depths a man may fall, there is always at least one awakening, and his future depends upon whether he harkens to that call or not. The young hero of our story, having given free rein to his inclinations, the principal one being drink, is persuaded from his reckless life by his sweetheart. He goes West to make a man of himself. On leaving, the girl breaks her locket in two, giving him one half as a talisman against a lapse, while she keeps the other, hoping that some day the parts of the locket may be reunited, also their hearts. Out West he meets with fair success, and things look rosy, but he yields to the *"one drink"* invitation. That drink was his undoing. Down he sinks, deeper than before, making the acquaintance of a young woman, who writes to his ever faithful sweetheart that he has been killed. This shock throws the poor girl into a delirium of fever, resulting in hopeless blindness. He, meanwhile, has become a dirty, ragged, drunken parasite. The locket is still broken. **Length, 999 feet**



THE BROKEN LOCKET

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street **New York City**

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Sept. 16	The Broken Locket	Dramatic	999
Sept. 13	Getting Even	Comedy	587
Sept. 13	The Children's Friend	Comedy	386
Sept. 9	Comata the Sioux	Drama	963
Sept. 6	1776, or the Hessian Renegades	Drama	965
Sept. 2	The Sealed Doom	Drama	779
Sept. 2	The Little Darling	Comedy	211
Aug. 30	The Mills of the Gods	Comedy Dram.	672
Aug. 30	Pranks	Farce Com.	328

EDISON CO.

Sept. 17	How the Landlord Collected His Rents	Comedy	460
Sept. 17	'Tis Now the Very Witching Hour of Night	Comedy	500
Sept. 14	Little Sister	Dramatic	975
Sept. 10	The Amateur William Tell	Comedy	810
Sept. 10	The Making of Honey	Industrial	190
Sept. 7	The Temptation	Drama	470
Sept. 7	A Dangerous Pair	Comedy	520
Sept. 3	Ethel's Luncheon	Comedy	670
Sept. 3	Backward, Turn Backward, O Time, In Your Flight	Dramatic	330

ESSANAY CO.

Sept. 15	A Case of Tomatoes	Comedy	495
Sept. 15	Three Reasons for Haste	Comedy	485
Sept. 8	Justified	Drama	970
Sept. 1	My Wife's Gone to the Country	Comedy	950
Aug. 25	On Another Man's Pass	Comedy	950

GAUMONT.

Sept. 14	Her Busy Day	Comedy	250
Sept. 14	The Tricky Dummies	Comedy	370
Sept. 14	The Fiddle and the Fan	Comedy	324
Sept. 11	Mozart's Last Requiem	Drama	940
Sept. 8	The Stolen Gems	Drama	464
Sept. 8	Glimpses of Paris	Scenic	417
Sept. 7	First Airships Crossing the English Channel	Scenic	510
Sept. 7	The Mason's Paradise	Comedy	414
Sept. 1	An Awakened Conscience	Drama	627

Date.	Subject.	Class.	Length, Feet.
Sept. 1	Magic Cartoons	Comedy and Mystery	340
Aug. 28	A Generous Emperor	Drama	304
Aug. 28	The Horse and the Haystack	Comedy	297
Aug. 28	Great Event at Podunk	Comedy	357

KALEM CO.

Sept. 17	The Story of a Rose	Dramatic	680
Sept. 17	Winning a Dinner	Comedy	245
Sept. 10	Hiram's Bride	Drama	950
Sept. 3	The Pay Car	Dramatic	930
Aug. 27	The Conspirators	Drama	410
Aug. 27	The Dyspeptic and His Double	Comedy	575

LUBIN MFG. CO.

Sept. 16	The Fortune Hunters	Comedy	575
Sept. 16	All on Account of a Letter	Comedy	385
Sept. 13	Her Face Was Her Fortune	Comedy	810
Sept. 9	A True Patriot	Drama	735
Sept. 9	Glimpses of Yellowstone Park	Scenic	180
Sept. 6	The Call of the Heart	Comedy	670
Sept. 6	Our Country in Arms	Drama	255
Sept. 2	The Woman Hater	Comedy	850
Aug. 30	The Doctor's Bride	Dramatic	580
Aug. 30	The Haunted Hat	Novelty	305

PATHE FRERES.

Sept. 18	Oh, What a Beard	Comedy	335
Sept. 18	The Fresh Kid	Comedy	295
Sept. 18	The Construction of Balloons	Indust.	361
Sept. 17	The Mountebank's Son	Dramatic	892
Sept. 15	The Pretty Girl of Nice	Dramatic	492
Sept. 15	The City of Naples	Scenic	449
Sept. 13	The Amateur Detective	Comedy	390
Sept. 13	A Child's Prayer	Dramatic	571
Sept. 11	Chasing a Sea Lion in the Arctics	Scenic	371
Sept. 11	Sports in Java	Scenic	298
Sept. 11	How to Tame a Mother-in-Law	Comedy	351
Sept. 10	Tom Thumb	Legendary	1,016
Sept. 8	The Little Soldier	Comedy	354
Sept. 8	Sweden, The Gota Canal	Scenic	456
Sept. 6	Versailles	Scenic	462
Sept. 6	They Robbed the Chief of Police	Comedy	456

Date.	Subject.	Class.	Length, Feet.
Sept. 4	Grave Disappointment	Drama	361
Sept. 4	Launching the Voltaire	Scenic	253
Sept. 4	Training Bulls for the Fight	Scenic	331
Sept. 3	A Visit to Biskra	Scenic	443
Sept. 3	Show Your License	Comedy	420
Sept. 1	Little Street Singers	Com. Drama	426
Sept. 1	Sam Not Wanted in the Family	Comedy	502
Aug. 30	Ralph Benefits by Others' Curiosity	Com.	285
Aug. 30	The New Mail Carrier	Comedy	672

SELIG POLYSCOPE CO.

Sept. 16	Crooked Path	Dramatic	960
Sept. 13	Free Booters	Dramatic	995
Sept. 6	The Stampede	Western Drama	680
Sept. 6	Spring Has Came	Comedy	295
Sept. 9	The Engagement Ring	Drama	995
Aug. 30	Mrs. Jones' Birthday	Comedy	540
Aug. 30	Winning a Widow	Comedy	450

URBAN ECLIPSE.

Sept. 18	Aeroplane Contests at Rheims	Topical	480
Sept. 18	The Farmer's Treasure	Dramatic	500
Sept. 15	The Fatal Love	Dramatic	584
Sept. 15	Pontine Marshes, Italy	Scenic	367
Sept. 4	In Hot Pursuit	Drama	514
Sept. 4	Romantic Italy	Scenic	437
Aug. 31	Prof. Puddenhead's Patents	Trick Com.	404
Aug. 31	The French Battleship "Justice"	Topical	557

VITAGRAPH CO.

Sept. 18	The Marble Heart	Dramatic	968
Sept. 14	The Little Father	Dramatic	640
Sept. 14	The Wealthy Rival	Comedy	360
Sept. 11	An Alpine Echo	Drama	990
Sept. 7	The Fisherman	Drama	430
Sept. 7	He Tried on Husbands	Comedy	564
Sept. 4	The Galley Slave (film d'luxe)	Drama	885
Aug. 31	The Hunchback	Drama	633
Aug. 31	Niagara in Winter Dress	Scenic	350
Aug. 28	The Evil That Men Do	Drama	925

START RIGHT

WITH

The Edison Kinetoscope

and you're in the business to stay. The people want to go night after night, but their eyes can't stand it if the pictures are blurred and shaky.

For clear, steady pictures the Edison is the one machine you can depend on to bring back the same crowd every night—the home and family crowd. That's the kind of patronage that will put your business on its feet.

Write today for full particulars, booklet and copy of the "Edison Kinetogram."

EDISON FILMS

Releases of September 21 and 24

Released September 21

THE ORDEAL

Dramatized from Victor Hugo's "Les Miserables." The second chapter in the life of Jean Valjean, the reformed convict and hero of "The Price of a Soul." His past record unknown, through his many acts of benevolence, he attains affluence and authority—all of which he voluntarily surrenders by declaring his true identity to save another from punishment. Dramatic in the extreme.

No. 6518 **Code, VERSALLESA** **Approx. Length, 950 feet**

Released September 24

A KNIGHT FOR A NIGHT

Comedy. The story of the midnight adventures of the bagman's uncle, from Dickens' "Pickwick Papers." Asleep on the steps of an old stage coach, after a drinking bout, he finds himself in the midst of people of bygone days, and becomes the hero of some exciting adventures. An unusually good film

No. 6519 **Code, VERSALZT** **Approx. Length, 370 feet**

TRUE LOVE NEVER RUNS SMOOTHLY

Comedy. Two lovers, seated in a buggy, with eyes for naught but each other, are noticed by a small boy who cuts the traces and starts the buggy on a wild, eventful, backward course, finally winding up in a lake. This film is a scream from start to finish.

No. 6520 **Code, VERTEBROSO** **Approx. Length, 230 feet**

LOVE AND WAR

A dramatic incident of Waterloo. The great ball at Brussels, on the eve of the battle, shows two lovers enjoying its pleasures. A call to arms ends festivities. While standing at a window, awaiting her lover's return, a large painting near by dissolves into a scene of the battlefield, showing her lover lying dead in the foreground.

No. 6521 **Code, VERTEDEROS** **Approx. Length, 400 feet**

Releases of Sept. 28 and Oct. 1

Released September 28

WHY GIRLS LEAVE HOME—Comedy

No. 6522 **Code, VERTEDORA** **Approx. Length, 1000 feet**

Released October 1

THE WALLACE JEWELS—Light Comedy

No. 6523 **Code, VERTEDOURO** **Approx. Length, 725 feet**

TWO OF A KIND—Comedy

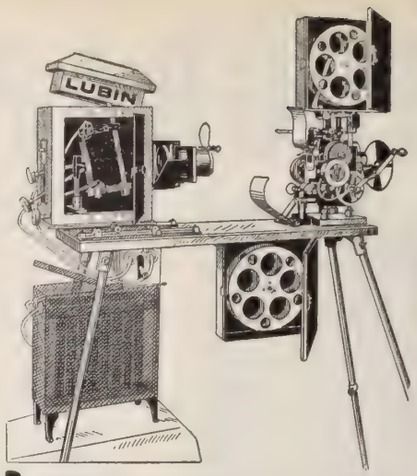
No. 6524 **Code, VERTELLES** **Approx. Length, 275 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES



LUBIN'S 1910 MARVEL, equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGUE

Released Monday, September 13

Her Face Was Her Fortune

A young starving poet is offered the hand of one of his admirers and $5,000 cash. The poet is willing to accept the cash, but oh! the face of the fair lady. He marries her nevertheless, but there is something doing afterwards.

Length, 815 feet

Released Thursday, September 16

The Fortune Hunters

She is an heiress of millions and he is a millionaire of Wall Street. He spends at least 50 cents on her and then they part. She meets him selling goods in a dry goods store and he meets her waiting on him at Childs' restaurant.

Length, 560 feet

All on Account of a Letter

Wifey's jealousies are aroused on account of a letter her husband found in the street. She threatens to take poison. He does likewise, but the joke is on him.

Length, 380 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

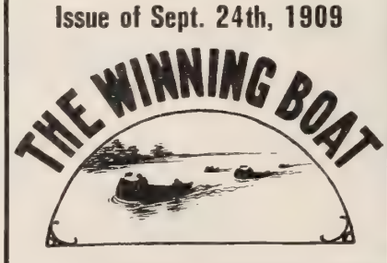
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

KALEM FILMS

Issue of Sept. 24th, 1909



LENGTH 965 FEET

A splendid dramatic story of life, taken in a little New England coast village, exploiting the remarkably clever handling of her sweetheart's motor boat by a pretty young girl. Containing a race scene that is so intensely exciting it will thrill even the most blase moving picture audience.

Free Descriptive Lecture to all applicants

KALEM COMPANY, Inc.

Licensee of the Motion Picture Patents Co.

Eastman Kodak Building

235-239 W. 23d St. New York City

NEXT Sand 40 FILM ISSUE

ORDER QUICK OUR

BIG DRAMATIC SUBJECT

GRATITUDE

(Length Approx. 950 Feet)

A great story—
Beautifully interpreted—
Capital photography—

"Altogether Satisfactory"

ESSANAY FILM MFG. CO.

435 N. Clark St., Chicago, Ills.

$2.00 PER YEAR SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No. 39 NEW YORK, SEPTEMBER 25, 1909 WHOLE No. 179

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

Gane Opens New House on Monday, the "13th"

It's the Manhattan and Is at the Corner of Broadway and 31st Street, New York—Combination Vaudeville and Pictures.

For some months the work of altering the old Smith, Grey Co. building at the corner of Broadway and 31st street, New York, to suit the requirements of a picture theatre, have been quietly progressing. On Monday, September 13, after herculean efforts on the part of the manager, William J. Gane, the house was opened to the public. There was quite a surprise on the interior awaiting the patrons as they straggled in to see what was doing. Where once was a popular haberdashery is now a very commodious and comfortable place of amusement, built, it is said, to seat 1,200 persons.

There is nothing elaborate or richly ornate about the new house, and there are evidences of haste in the work of completion on every hand. Also, there are parts of the house that were not finished, and workmen were still busy on the opening day trying to get something done, between pictures.

The chairs are comfortable and are set far enough apart on the floor to enable persons going in and out to pass without disturbing those seated.

By dropping the first floor into the basement and by taking in the second floor a large and airy auditorium has been secured with a spacious balcony running around to proscenium boxes. As planned, the new house is intended to seat about 1,200 persons, and right there Mr. Gane ran up against a snag. There is an ordinance in New York City which forbids a regular dramatic or vaudeville theatre being built in connection with, or as part of a commercial or tenement building. Under this restriction Mr. Gane's new house must come under the designation of a "picture theatre."

Here again is another restriction in the form of an ordinance which limits the capacity of picture theatres to 300 seats; and Gane's new house was constructed to hold several times that number. Upon application being made for a license it was found necessary to remove a large number of seats and to erect a curtain or partition, cutting off effectually the space occupied by the surplus seats.

With these alterations the theatre was permitted to open on Monday, license for a picture theatre being granted. The effect of the vacant spaces in orchestra and balcony with the high-board fence surrounding the seats, is rather disconcerting and does not enhance the beauty of the house to any appreciable degree. In time Mr. Gane hopes to overcome the objections to his house and to be able to utilize its entire capacity.

The arrangements for pictures are, in some respects, excellent. Instead of placing the sheet on the drop curtain in front it is set back and with proper borders, which improves the picture greatly. The orchestra, when it learns that music can be made to suit the subject on the screen, will be a valuable adjunct. On the opening day the first picture shown was the Gaumont Mozart creation, superbly portrayed. But the piano player "vamped" rag time as an accompaniment to the death scene, which utterly ruined the effect of the picture.

By an intelligent handling of motion pictures Manager Gane will be able to make his house famous, but the brand of vaudeville which can be offered in a 10-cent theatre in New York will add nothing to his reputation or his bank account.

HOWE PLANS PICTURE CIRCUIT.

Lyman H. Howe, the veteran motion picture exhibitor who has given picture shows in nearly every city in the United States, announces his intention to establish a chain of picture theatres. The details of the plan have not been given out, but it is stated that the theatres are all located in cities of between eighty and two hundred thousand population and at the present time are playing what is known as legitimate offerings. At the present writing twelve houses have been secured, and it is expected that they will be in operation by October 15 or November 1 at the latest. With this beginning Mr. Howe will add new houses to his circuit as opportunity offers.



ORPHEUM THEATRE.
Jones, Linick & Schaefer's Prize Picture House on State Street, Chicago, Ill.

ESSANAY MAKES TAFT PICTURE.

The Essanay Film Manufacturing Co., of Chicago, Ill., announce a big special sensational and feature subject for release on Monday, Sept. 20. It is a series of fine views of the big reception given to President Taft at Chicago. Part of this subject will show the President at the baseball game, of which many close views were taken. It is said to be the best Taft pictures yet taken, and promises to be as popular as the big, good-natured President himself. The Essanay Company are deserving of credit for their enterprise. Remember, Monday, Sept. 20, is the release date for this feature subject.

Independents Organize on "Trust" Lines

Murdock Is President—Elaborate Plans Made To Obtain Business and Protect Interests—Marion Finds Licensed Pictures Supreme in Far West.

James P. McQuade.

The engrossing topic among those interested in the film business in Chicago, licensed and independent, since writing my last letter, has been the Convention of the Independents last Saturday and Sunday at the Hotel La Salle. Anything tending to restore the film business generally to a more conservative business basis is looked upon favorably by the licensed interests. More particularly, when a sincere attempt is made to weed out the "pikers" and "short change" men who thrive off the honest endeavors of others, there is always the disposition to approve the effort, although there may be little desire to affiliate with those putting forth the effort.

It is a remarkable irony on the policy of the president of the International at the outset, when he sought to disturb and disrupt the film business by waging war on its recognized conservative interests, that in the short space of six months he has been forced to fight for the conservatism that he once contemned. The deliberations of this two-day convention have followed closely the plan and policy which make for the continued and permanent welfare of the film business, adopted by the "trust," which Mr. Murdock so frequently referred to in his remarks before the convention, as a hideous octopus of frightful mein.

When the film renters of the convention expected the International and Independent manufacturers to pay an assessment on every reel sold by them, and blindly commit the legal protection of their companies to an association whose treasury might, or might not, have the wherewithal to pay for such protection, Mr. Murdock and they fled to conservatism as their only city of refuge. Mr. Murdock acknowledges he is green in the business, but there is hope for him; he is learning dearly, and at a cost of $78,000 to his company (on his own admission), that capital invested in any industry must be wisely safeguarded in order to protect it from the visionary theories of those whose business exploitations are backed by "hot air" instead of sound coin of the realm.

Birth of the Alliance.

The National Independent Moving Picture Alliance was launched on its career after two strenuous days of discussion and deliberation on the part of those gathered to attend the birth of the new association. The United Film Manufacturing Co., whose formation had served as a decoy to bring the members of the convention together, was completely lost sight of in the proceedings, the only reference made to it being an announcement by Chairman Swanson that it had already received a charter, and that stock was for sale to any one present who might desire to subscribe.

The convention was held in the stately, new Hotel La Salle, which was opened a few days ago at a cost of $4,000,000, and the members were cheerful over the happy auguries for their new organization which the surroundings suggested.

The opening hour had been announced at 10:30 a. m. Saturday, Sept. 11, but it was more than an

(Continued on page 9.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.
FOREIGN SUBSCRIPTIONS—$2.50 per annum.
All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS
ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¼ x 9	28.00
Quarter "	2⅝ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

SEPTEMBER 25, 1909

THAT FILM FIREPROOFING GAME.

Mention was made by The Film Index three weeks ago of the reported plan to introduce an ordinance in the New York Board of Aldermen, upon the recommendation of the Municipal Bureau of Combustibles, compelling the employment of a certain process of fireproofing motion picture film before the same could be used in picture theatres in New York City, unless the said film was of the kind known as "non-inflammable."

Efforts to discover the promoters of the fireproofing process and the ordinance have finally resulted in bringing to light a new corporation called the Federal Film Fireproofing Company, alleged to be capitalized at $500,000. This corporation is still in the formative state. The real incorporators and stockholders have not yet become a matter of record. Under the blind of a company named the American Film Fireproofing Company the present affairs of the concern are conducted by H. W. Mattoni, J. Burnstein and A. B. Carrick at 13 East 14th Street. Mr. Mattoni is the inventor of the alleged fireproofing process. Messrs. Burnstein and Carrick are primarily amusement promoters and theatre managers, operating a number of picture houses and combination theatres.

In making inquiries regarding the process a representative of The Film Index found Mr. Mattoni at No. 13. He made a demonstration of the efficacy of his process which showed that, while celluloid film treated to the fireproofing substance could be ignited when a flame was applied to it, combustion was not so rapid as in the case of film which had not been treated. Another test was made, that of applying the lighted end of a cigar to the film. In the case of the film treated with the Mattoni fireproofing process the lighted cigar burned a round hole through the film without igniting it. But similar results may be obtained with celluloid film not treated with the fireproofing process, so that test is by no means conclusive.

One serious objection to the Mattoni process lies in the fact that the fireproofing substance fills the sprocket holes on the sides of the strips of film. According to Mr. Mattoni this necessitates the reperforating of the film. As so much depends upon the accuracy of the perforations any attempt to reperforate is likely to result in making the picture unsteady by destroying the accuracy of the original perforations. Film manufacturers have spent thousands of dollars in experimenting with perforating devices, and though they have succeeded in building a machine that is about as near perfect as is possible for human ingenuity to invent, they continue to have trouble along those lines owing to variations in the film or to particles of dust which affect the delicate mechanism of the perforating devices.

Another objection to the Mattoni process lies in the nature of the substance applied to the surface of the film to make it fireproof. This is a sort of sticky varnish which would, in passing through the projecting machines, seriously foul the bearings at every point of contact. The substance is also susceptible to peeling, which proves that it cannot be applied to the film with guarantee of permanency. Peeling off in patches, as it does, would tend to make the picture imperfect, as well as to fail to render it fireproof.

These, as well as other mechanical objections, will be made plain to Mayor McClellan at a hearing which is to be had on the matter before final action is taken.

It was intimated by The Film Index that certain political influences were behind the movement to make the use of the Mattoni fireproofing process obligatory where motion picture film for use in New York City was made of celluloid. Mr. Mattoni made no secret of this, and broadly intimated that the Sullivan political clique were interested and would use their influence to jam it through. It has also been hinted that Controller Metz has a finger in the pie. The Sullivans are deeply interested in motion picture theatres, it being quite generally understood that they are back of the enterprises which are managed by William Fox. How potent these influences may prove remains to be seen, but it would not be surprising if they succeeded in accomplishing their purposes.

The Mayor has signified a willingness to give a hearing to representatives of the Motion Picture Patents Company before affixing his signature to the proposed order, but the date of that hearing has not been made known to the interested parties as yet. The result will be awaited with interest.

PRIZE COMPETITION A FAILURE.

The competition for prizes for scenarios for motion pictures held under the auspices of Geo. Melies has been concluded, and the announcement of the successful competitors will be made next week. Over 400 separate manuscripts were received, yet it must be said that the competition was a disappointment in so far as it may be considered a means of bringing out good work on the part of the writers of motion picture scenarios.

Less than ten per cent. of the subjects submitted were available to the requirements of the picture maker. A large percentage were impossible and preposterous; many were merest piffle, and still others showed unmistakable evidences of having been suggested to the authors by pictures they had seen.

It must not be concluded by this that nothing of value was developed by the competition. Out of the lot the firm of Melies have secured a number of good, if not excellent subjects, and many more suggestions that may be developed into something worth while by competent hands. But the average is so low that we are obliged to accept the conclusion that prize competitions are not a success in developing picture scenarios.

Manufacturers of pictures may profit by this experiment. It was a fair one and fairly conducted. There could be no complaint as to the prizes to be gained. They were ample in amount, but they did not bring out the best talent.

The only way to get picture subjects is to buy them from competent writers and to develop latent talent.

A GROWING POWER FOR GOOD.

When the motion picture exhibitors of New York city thought of a board of censors to tell them what pictures should or should not be offered to their patrons, it is doubtful if they had any adequate conception of the great and good work they were starting. When they, through the New York Exhibitors' Association, agreed to guarantee the expenses of the censors for three months, it is more than likely that the experiment was viewed in the light of a necessary expedient to quiet a growing public feeling which at that time, threatened to develop into serious opposition to motion pictures.

The acceptance of the censorship programme by the leading manufacturers and importers of motion pictures upon its proposal, and the subsequent development of the original idea, has been repeatedly told in these columns. It may be observed that at present 80 per cent. of the motion pictures now exhibited in the United States are approved by the National Board of Censorship.

But this is not all. When the organization was given national importance, partly by general consent and partly through the association with the idea of men of national reputation and undoubted standing, its influence at once broadened. Municipalities, seeking to abate what they considered to be influences for evil, sought information regarding the National Board of Censorship, and, obtaining it, discovered that the reforms desired were being effected through that organization. Co-operation was at once pledged, and to-day eighteen cities are working in harmony with the National Board.

For the information and guidance of officials and civic organizations who have a care for the morals of the public, lists of pictures passed by the Board of Censorship are distributed weekly. In numerous instances this information has obviated the necessity of establishing local boards of censors, and is of material assistance to such boards that have been appointed. Among the cities which have accepted the conclusions of the National Board are San Francisco, Denver, Akron, O.; Detroit, Mich. In Topeka, Kas., Cleveland, O., Kansas City, Mo. and others where the supervision of motion pictures is devolved upon civic organizations these weekly lists form the basis of judgment.

All this work is in the line of prevention. There is another and equally important function which the National Board of Censorship has performed for the motion picture interests that deserves attention. Not so very long ago newspapers and men of public affairs were in doubt as to the value of motion pictures as an amusement for the masses. Condemnation was more frequent than praise. Through wide and influential connections with public men and the public press the National Board of Censorship has succeeded in bringing about a reversal of judgment, until today it is unusual that anything other than an unqualified endorsement of motion pictures finds its way into print. The greatest and most influential newspapers have given motion pictures the stamp of approval and have commended with unstinted praise the work of the National Board of Censorship which has made it possible for them to endorse the motion picture theatre as a public amusement.

With such results it remains for the motion picture interests of the country to sustain the influence of the National Board at all points and to extend its authority. It is a great power for good that should not be underestimated or held in light esteem.

PICTURE PEOPLE, NO. II.

By CHICOT.

The Blind and Deaf.

"There are none so blind as those who will not see." That was written long before people populated Pictureland, else it would have been added that there are none so deaf as those who have been told not to hear.

When a railroad surgeon testing applicants for positions in the service comes across one so disqualified by sight and hearing that his case seems hopeless, he suggests that the afflicted man try and get a job with some picture plant, where his infirmities will be appreciated, for deafness and loss of sight appear to be essential in the making of pictures.

The other day an Indian appeared at the house of his white rival in love while the man is having a quarrel with his squaw. He stands ten feet away from the concealing corner of the house and watches the entire row. He does not seek to hide and peep now and then. He knows that is not necessary. Later he trails the rival through the woods and stands not five feet away when he proposes marriage to a white girl and the engrossed couple neither see nor hear him.

In another recent picture three men approach a fourth. They are wearing boots and walking on a plank floor, but the footsteps are not heard, nor is the unconscious man made aware of their presence by that mysterious sixth sense that gives sub-conscious warning of the approach of another. Not until one of the intruders claps his hand upon the shoulder of the other does he realize their presence.

But it is not necessary to particularize. The trailing of one person by another person or persons is a favorite device of the producer and almost invariably the pursuer is so close to the one pursued that should he stumble he would inevitably fall upon his quarry, but though he tears his way through the thicket, hurries over crunching gravel or stamps along the beaten road the result is the same, the footfalls are not heard and even when a fugitive has good reason for believing himself to be followed, he does not turn around to verify his suspicions for fear that he will bump into his follower before the psychological moment, as determined by the stage director.

The other week an escaping convict entered a room, closed the door and walked all about the place without the other four persons present becoming aware of his entrance until he declared himself. In real life this is not possible, but in Pictureland the faculties are stunted by the director who figures that a pursuit at a distance will waste film.

It must be fine to be a burglar in Pictureland, for one may blow open a safe in a bedroom without arousing the occupants and such minor matters as breaking a window in order to lift the latch does not bother a burglar at all, for the police share the general affliction.

It is a most delightful place where people hear and see only what they are desired to hear and see. If Mrs. Rice, leader of the no-noise society, should visit Pictureland she would be delighted with the calm and quiet that seems to prevail, where even railroad trains are noiseless, except when the director wills them to be otherwise. There are neither occulists nor aurists in Pictureland, for all cases are hopeless. The director is the only person who can give relief and apparently he will not run contrary to tradition.

THE "RUSSOTANIA."

After an interesting competition lasting several weeks, Paul Russo has finally selected a name for his new picture theatre at Wallingford, Conn. "Russotania" is the name chosen from the several thousand suggested by the interested people of Wallingford and the fortunate one to send it in was Miss Mae McKeirnan, of Yalesville, for which she received a cash prize of $25. The house was opened on Labor Day.

FILMS OF THE WEEK

REAL REVIEWS by CHICOT

THE NOTABLE FILM OF THE WEEK.

Pathe's The Mountebank's Son Takes Rank as the Most Consistent Production of the Late Releases. Good Atmosphere and a Well Developed Story.

Several of the current week's releases are almost notable only to lose distinction through a lack of care on the part of the producers in the development of the story. It is this careful treatment which makes the Pathe release for September 17 stand out, though it is not one of the films in which the French producers present actors of the Paris stage. It is presented with no parade, but there is much to appreciate in this well-placed succession of incidents.

The Mountebank's Son runs 892 feet and the story deals with a theme which carried appeal the world over. A traveling entertainer has amassed wealth with his caravan; corresponding somewhat to the shows which go to form or own street fairs. He lavishes upon his son a wealth of affection that finds expression in a desire to raise him above the player's status, and the young man is sent through college and takes the medical course afterward.

The story opens with the arrival of the young medico with his diploma. The show people take a brief vacation to celebrate his return, then hurry back to the portable theatre, but not before it is made plain that there has been a secret marriage between himself and the little dancer of the troupe.

As a practitioner the young man has to move in a different circle of life and becomes a member of fashionable society. He falls in love with an attractive woman and the affair grows serious. More serious still is his gambling, for he is induced to play for larger sums than he can afford to lose and, as debts of honor must be paid promptly, he robs his father's strong box of $2,000.

The theft is overseen by the mother, who seeks to conceal the son's participation in the crime from the father, but the young man has left behind his cane and this affords the elder a clue. The blow is a severe one, but it is not until the little dancer comes to them with a letter in which her husband writes that he is about to make a second marriage that the old man is moved to action. The bridal party is stopped as they are proceeding to the church and the young doctor is cut off both from his old associates and his new.

He sinks so low that on the street he is an object of charity to the woman he had sought to marry and he accepts her coin because his need of food is pressing. She does not even recognize him in his degradation, but the mother's heart is different, and when he comes back to the caravan to seek forgiveness she quickly responds and, to her delight, the father is of the same mind. He gives his son a uniform coat and sets him to work. He has failed to make a gentleman of him. Now it is his purpose to make a good showman of him. The little wife is still with the show and her forgiveness is as ready as that of the parents.

There is but one badly-made point in the production and this is probably due to the censoring of the original. The young man writes his wife that he is about to marry again and he feels certain that she will not interfere with his social advancement. The letter is funnier than the "Dear friend wife" that vaudeville actors love to use, but it is not probable that in the original their relations were sanctioned by the church. In the first place the law would have required the consent of the parents, which would have made impossible a secret union, and under no circumstance would such a letter have been written. It would have been better for the film to have let it remain as it was.

The scenes around the gypsy-like caravan are redolent of show life. The atmosphere is preserved in the setting and the players act as players would. Some caravan in actual use was given over to the pictures with excellent results. Two glimpses of the social side are well done and the placing of the little dancer in a house interior in the later scenes is natural, since it is probable that the man made a home for her when he set up this practice.

The action is better done than usual, for there is an absence of the exaggeration of pantomine, which is the fault of the French work. It is a bit of real life put upon the picture stage with such realism that it aids a simple and gripping story to hold the attention to the end.

It is not a notable film for Pathe to produce, for the best sets the standard. This is notable rather as being an excellent example of clean-cut, intelligent general work.

FILMS OF THE WEEK.

"MOZART'S LAST REQUIEM." (Gaumont. Released September 11. Length, 940 feet.)—An historical subject or at least one largely based upon fact. Mozart is commissioned to write a requiem and accepts the order, feeling that it will be his last composition. The thought fills him with melancholy and the physician urges the abandonment of the attempt, but he persists and the completed composition is performed by the friends of the dying musician, who expires during its progress. The situations are well handled, barring an occasional stiffness in the posing of the group, but Mozart is entirely too forceful at times for a dying man. It is true that the imminence of death sometimes brings with it an accession of strength as the flame of life flares up before final extinguishment, but here the hand clasps are those of a hearty man, many of the motions are too vigorous: the player forgets himself. The likeness to the portraits of the composer is not striking, but the general effect is good. Objection might be made that picture patrons take no particular interest in composers. The subject lacks general interest on that account in spite of the good, even careful work done.

—

"GETTING EVEN." (Biograph. Released September 13. Length, 587 feet.)—Not quite up to the Biograph standard though a good comedy film in which are employed the two players whose work as the Wrights in that series was so effective. Here the honors go to the young man, a clever pantomimist and possessed of a nice appreciation of comedy values. Bud is a cowboy whose youth makes him the butt of the older men. He has his innings when he cuts the others out with the belle of the little western town. None of them is able to get a word in edgewise and Jim Blake, his chief tormentor, instigates the others to spank Bud. Of course the girl joins in the general laughter at his punishment and Bud impotently swears to be revenged. His opportunity comes with the giving of a costume ball which all the riders attend. Bud pleads a toothache as his excuse for not going, but once the others are out of the way he dons feminine halibments and cuts a wide swath in the ball room, completely enslaving Jim who at last makes fervent declaration of his love before the others. The removal of the wig turns the laugh on Jim and amply salves Bud's wounded dignity. The love making is rather coarsely planned. Even in the western towns chucking under the chin is not highly regarded in polite society and here greater finesse should have been employed. The staging of the ball scene is very badly done, the people keeping huddled in a mass in one corner dancing around in limited circles when they dance at all. Greater freedom of movement would have made for an effective picture. The way it is done it is palpably a fake. There is plenty of material for laughter and the picture will please, but it will not add to the producer's credit.

—

"THE CHILDREN'S FRIEND." Biograph. Released September 13. Length, 386 feet.)—The children's friend is a dove carried by one of a party of youngsters on a trip to the beach. There is a quarrel and three of the children separate from the others. They play in a sand pit, but when they come to leave find it impossible to make their way out, the sand caving in as rapidly as they climb and sending them to the bottom again. They tie a note to the neck of the bird and it flies home to the distracted parents, who, in the meantime, have vainly searched for the missing little ones. A rescue follows. Effective use is made of children, but the details are not well planned. The sand pit is not deep enough and the use of a stuffed dove does not make for good effect. The stuffed bird is laid upon a bench when the parents start to the relief of the children and some time later, on their return, the bird is still in the same position on the bench. A real bird secured by means of a thread would have been more effective. The subject will appeal strongly to the children, but, like the other subject on this real, it does not come up to the Biograph's high standard.

—

"HER FACE WAS HER FORTUNE." (Lubin. Released September 13. Length, 810 feet.)—This has been done probably a score of times for it is based on the old theatrical standby of the woman whose extreme ugliness causes her father to offer a reward to the man brave enough to marry her. In this case it is a struggling author who yields to temptation even after he has seen the unfortunate woman who is to become his bride. They set out on their honeymoon by auto, but the machine blows up (her face is not to blame for this), and the desperate husband seeks to escape. She tracks him back to her father's house and they set out on a second honeymoon. This time he tips some telegraph linemen to string her up to one of their poles and the picture closes with the woman in the air. They have the story there, but the producer failed to develop it properly, and in several instances the operator helps things along by letting the people stand with their heads half out of the picture; something noticed in several recent Lubin pictures. The woman as she is strung up is very badly followed. Incidents in the retreat are also badly done. We see the husband climb into a cab, next he is catching a trolley car and again we get back to the cab with hubby still in it, that he may fall out when the wheel comes off. He falls but waits until he is out of the cab and on the ground before he starts it. If he thought the door would hide him, his confidence was misplaced. There is some comedy in the pictures but not all that could be had by a great deal.

"THE AMATEUR DETECTIVE." (Pathe. Released September 13. Length, 390 feet.)—Not altogether clear in some details, the story is lively and in the main effective. A bank messenger leaves his place of employment with a wallet presumably containing money. This is snatched by a thief, whose oddity of action has attracted the attention of a passer by who gives chase. The thief scales a wall and the other follows, but not until the first has concealed himself inside of a beach chair in the hope that the pursuer will pass him unnoticed. The ruse is not effective for the amateur detective upsets the chair and sits upon it to keep his captive quiet until help arrives. But the chair has no bottom so the prisoner escapes and at last takes refuge in a furniture shop where he conceals himself within a cabinet. The volunteer sleuth enters in search of the thief and is pursuaded to purchase the cabinet. It is delivered at his home and the wife discovers the presence of the thief, who with quick wit declares that he took this means of entering her house in order to gain her acquaintance. Flattered and not averse to a flirtation, she accepts the thief's attentions until interrupted by the appearance of her husband. The thief disappears up the chimney and the detective departs, apparently to the roof. The thief reappears and continues his love making, at the same time making his adieus. The husband enters the house to see his wife watching the man's departure and in his indignation at her unfaithfulness forgets the thief and the money. Not a particularly appealing idea to Americans and somewhat blindly told with an abrupt and non-explanatory conclusion. The scenes are acted with spirit though the exit up the chimney is not well done, and the man reappears from the fireplace without a speck of soot upon him.

—

"A CHILD'S PRAYER." (Pathe. Released September 13. Length, 571 feet.)—A poor fisherman, made desperate by the illness of his wife and the appeals of his children for food, is induced to aid a poacher in casting his nets in preserved waters. The police arrest him and put him in prison while they inform the wife of his plight. She is despairing, but the girl writes a letter addressed to God and throws it out of the window. It is picked up by the small son of the owner of the estate who induces his father to withdraw the charge and give the man a position as game keeper. The main incidents of the story form an interesting theme though many probably wonder why the man should be arrested for fishing since the poaching is not made apparent. The scene wherein the child finds the letter is too abrupt, the boy and his nurse coming upon the scene and rushing off again before they have fairly read the note. The note itself is too precocious, the child asking for "nourishment" instead of food as a child of six or eight probably would have done. The entire latter half of the picture is taken at too quick a tempo; which is not at all usual in French subjects of a serious sort, though the efforts of the fisherman to escape from the officers is not at all convincing, because of his slowness with the oars. Some very pretty outdoor views are shown.

—

"THE FREEBOOTERS." (Selig. Released September 13. Length, 995 feet.)—A dramatic subject with more action than detail and yet with a fairly well told story which in the main holds the attention. The Bronson brothers have held up the Pine Flat stage and a United States Marshall comes to demand the Sheriff's aid in apprehending the offenders. A posse is gathered, though the Sheriff is in love with a daughter of one of the Bronsons. There is an unsuccessful raid and the robbers make their escape, hiding their booty in a cave where they are overseen by Freckled Ike, who leads the officers to the spot. Instead of making good their escape when they are clear of the cave, the two desperados follow the officers to the cave again and drop a rock upon the party crushing the Sheriff's left arm. He is carried to the Bronson home where the two robbers find him. They are about to kill him when the return of the Marshall and his party saves his life and results in the capture of the offenders. The relationship betwene the girl and her father is not made plain until toward the close and there are other unexplained bits throughout the action. There is no particular reason given why the two Bronsons should play tag with the posse instead of making a break for freedom. Realism is vainly sacrificed to dramatic effect.

"THE LITTLE FATHER." (Vitagraph. Released September 14. Length, 610 feet.)—With "Little Sister," released the same day the family seems to be coming into its own. Little father is an energetic lad who aids his widowed mother in keeping the family going by working for a newsdealer on the carrier route. The woman is a seamstress and in delivering some work is asked to remain and make a few alterations. Her patron leaves the room and conceals her jewels beneath the mattress of her bed. Later she forgets the disposition she has made of her valuables and when she cannot find them to be used decides that the seamstress took them. The woman is arrested and later sentenced to prison. The little father manfully takes over the task of supporting his

sister and the baby and sells most of the furniture to obtain the money with which to purchase the newspaper route. He does so well with the stand that when the jewels are discovered and the woman released he has built a small store and the sister is better dressed than before while the baby has a fine new carriage. The accuser pays over a sum of money as damages and the mother, happy in her freedom and restoration to her children, forgives them her sufferings. As several months have elapsed between the arrest and the release—long enough for the boy to have earned the money for the little store, it argues that in spite of her wealth the patron is badly served, since in all that time the bed was not properly made up or the jewels would have been discovered. A better hiding place should have been discovered for this inconsistency is a blot upon an otherwise well planned story. The story itself is interesting and holds the sympathies.

—

"THE WEALTHY RIVAL." (Vitagraph. Released September 14. Length, 360 feet.)—A capital comedy subject placed in a series of charming shore scenes. A "silly ass" type of Englishman pays court to a young girl and cuts out his young American rival by an opportune offer of an automobile ride where the younger man can only offer a walk. The latter goes off to the shore to sulk and after the ride the girl and her small brother invite the Englishman to go canoeing with them. He decides that the little craft is too unstable for a pleasure trip and prefers to watch them from the shore. On their return the canoe upsets and the Englishman dashes madly over the rocks to get help. He encounters his rival, who rushes to the spot and plunges into the water to discover that the girl has been tricking the visitor from across the seas for even the small brother is able to walk ashore and confront the discomforted scion of the British nobility. They push him into the water and the last picture shows him standing forlornly in the sea with his bulldog in his arms, his eyeglass still in place and his camera case and walking stick, his inseparable equipment still with him. The facial expression is worthy a place in more permanent art and makes a capital tag for a spontaneously funny subject. The photographic work in this film is particularly good even for the Vitagraph—which almost always leads in this respect.

—

"LITTLE SISTER." (Edison. Released September 14. Length, 975 feet.)—This is the much talked of story by Edward Townsend, the creator of Chimmie Fadden, Major Max and other interesting personalities. Mr. Townsend has written a fairly interesting picture but does not improve on the average of product of those with less well known names. On the roof of an east side tenement there is the usual congregation of cliff dwellers that marks the heated term. Instead of picking out a real roof a scenic roof is shown, and surely Mr. Townsend knows his East Side too well to permit the Irish and the Jews to dwell in friendship. Dick, the hero, who lives in the house with his sister, comes up for air and is shunned by all because he is of evil repute. The Irishman takes out his purse to pay for a "pint" and lays the pocketbook on the ledge of the roof while the can is being lowered. Dick catches it up and hides it in his basket. The Irishman takes his word for it that the purse has fallen over the edge and starts downstairs to look for it. Later on the purse is found in Dick's basket by a woman who comes to Dick's room to take away her daughter, who is not allowed to play with the Little Sister because of her brother's reputation. Nothing seems to be done about this, but we see Dick hanging about the entrance to a theatre where he clumsily steals a watch and is caught at the job. He pretends that it fell to the ground and is let off because the victim has women with him whom he is taking to the performance and does not wish to cause them delay. Dick turns to more desperate deeds and enters an open window in the residential district. Little Sister has followed him to keep him out of temptation (according to the bulletin) and she enters the room, too. Dick has been caught by the householder, but the man has just lost his little girl and the sight of the Little Sister wins him over. He refuses to make a charge against Dick and in the next scene we see him and Little Sister at the farm of the man he sought to rob. He has straightened up and is working on the estate, while Little Sister is the idol of all the workmen. The story is interesting, but not well told in action. The use of painted scenery throughout does not make for good effect and kills the atmosphere. The sidewalks are all about three feet wide and in the farm scene the main house and the building for the workers form the two sides of a right angle and the well at which all wash up is in the front yard, though this is the country home of a man of wealth, able to maintain a town house in a fashionable district. In the theatre scene the lobby is too small and the would-be patron has to stand in the gutter to talk to a ticket speculator because there is no room on the sidewalk. With some actual scenes mixed in with the painted stuff and the latter done with more effort to approximate real scenes, the effect would have been much better. In the story of Carolyn Welles last week some real scenes were employed. A similar care with the richer opportunities this story affords would have well repaid the additional effort.

—

"THE FIDDLE AND THE FAN." (Gaumont. Released September 14. Length, 324 feet.) A comedy film with a trick effect. A contrabassist is to play a solo at the theatre. At the last moment the peg of the instrument is broken by his servant. It is spliced with a rope which in time becomes entangled with a fan placed on the stage by demand of the spectators. The fan communicates its motion to the double bass which commences to revolve carrying the musician with it. In a later scene the movement is so rapid that he is stretched to triple his natural height and his rapid motion prevents anyone releasing him since they are knocked down by him before they can grab him. At last he is released by the concerted action of the stage force and the masculine portion of the audience. The picture gains laughs, but is too unreal to be clever. The humor is forced and to the better class of audiences is unfunny. It is hard to see how the fan gives motion to the instrument since the rope does not wind up.

—

"HER BUSY DAY." (Gaumont. Released September 14. Length 250 feet.)—Another forcedly funny film. A barrow woman is diven on by the police until their patience ceases to be a virtue. They threaten her with arrest and she starts off at a mad pace to escape. The usual incidents of the chase follow, terminating in a dip into the canal for all hands. With no greater effort a really funny film could have been produced.

—

"THE TRICKY DUMMIES." (Gaumont. Released September 14. Length 370 feet.)—An old idea made good by clever and rather original handling. The proprietor of a second-hand store does not approve of his daughter's choice of a sweetheart. He orders the latter away but instead he adopts the garments of a dummy; one of three standing in a row. The girl is made aware of his presence and rewards his cleverness with a kiss, but she is called away to the store and a thief comes along. He steals a few trinkets, then the idea comes to adopt one of the outfits on the dummies and steal at his leisure. The thefts are discovered and a policeman occupies the third suit to watch for the thief to come again. This produces a droll situation with the police, the thief and the lover. The latter knows of the thief and the policeman, the thief knows that the policeman is there, but the latter thinks himself alone. They all grow drowsy and the lover falls against the thief and he in turn knocks down the policeman. They all topple over, the thief is caught and the lover rewarded with the girl's hand since it was he who caught the thief. A good comedy subject extravagant in action, but with plenty of laughs.

—

A CASE OF TOMATOES. (Essanay. Released September 15. Length 495 feet.)—One of the broadly farcical stories with an aspect of novelty and played at a rapid tempo. Two lads discover a crate of tomatoes which have fallen from a huckster's wagon. Some paper bags have dropped with the crate, and these they fill with the ripe vegetables. They take a practice shot at an old gentleman in a top hat and then raid a tennis game where two men and two women in white duck form a temptation impossible to resist. Each of the quartet is pelted with the juicy ammunition before they discover the source of attack and the boys are forced to move on. The mischief-makers create havoc in a restaurant by storming the doorway, and a foppish young man, dressing for the street, is compelled to change his mind and take a bath instead. A couple in a taxicab have their love-making rudely interrupted, and there are similar attacks along the line, until the boys find their Waterloo in a police station, whither the other victims have gone to make complaint. They are caught pelting the police, and a dose of their own medicine does not appeal so strongly to them when their faces are rubbed with the remaining tomatoes. The action is brisk and well conceived, and the extravagant farce gains the laughs.

—

THREE REASONS FOR HASTE. (Essanay. Released September 15. Length 485 feet.)—This story has been pictured before, but still it makes for lively comedy with a sure laugh at the finish. A traveling salesman is showing goods to a country customer when he receives a telegram to the effect that he is the father of triplets. He leaves his sample cases where they lie to rush to the hotel for a time table and from there to the train. The gates have been shut on the departing train, but the telegram is an open sesame. The conductor dead-heads the happy father and the passengers unite in congratulating him. At the home station a stranger places the only automobile in sight at his disposal after the wire is shown, and a sight of it causes a policeman to wink at a violation of the speed ordinance. At last the proud parent arrives home and the nurses bring in the three reasons for haste. The telegram is not thrown on the screen and its contents are not made plain until the climax, though there is a hint throughout the picture as the leading character repeatedly raises three fingers.

—

THE PRETTY GIRL OF NICE. (Pathe. Released September 15. Length 492 feet.)—A colored film telling of the romance of a young man who deserts his country sweetheart to marry for money. Three months after the wedding the woman has a lover and the husband discovers a note in which an appointment is made. He rushes off to denounce them, but drops the letter, which is found by his old sweetheart. She knows where the guilty couple are, and by a short cut arrives in their presence ahead of the husband. She allows the man to make love to her while the wife hides, but the ruse does not deceive the husband and the wife is discovered. She and her lover are ordered to take themselves off, and there is a hint of divorce and marriage to the girl he really loves as the scene closes. Pretty woodland scenes alternate with well-set interiors and form an interesting background for a story that holds the interest. The husband is a trifle too violent in his rage, but the others play with restraint and to good effect.

—

THE CITY OF NAPLES. (Pathe. Released September 15. Length 449 feet.)—But a single panoramic picture is shown when the style of the subject changes and the people are shown at their various industries. These are of greater human interest, and a comedy finish is provided in the shape of some street urchins eating spaghetti furnished them from a street stand. Their table manners are lamentably bad, but the idea makes a capital comedy closing incident.

—

THE FATAL LOVE. (Urban. Released September 15. Length 584 feet.)—A dramatic story suggestive of the episode of the Princess Chimay. A woman of society becomes enamored of a gypsy violinist and carries him off to a villa where she presently tires of him. Cast off, he returns to his home and finds forgiveness. His son, meanwhile, has succeeded to his father's place as leader of the orchestra, and he, in turn, attracts the woman's fancy. She is more sincere this time and assents to his proposal of marriage. Proudly he takes her to his home for the approval of his parents, but the wife recognizes in her the woman who robbed her of her husband and pushes her off the cliff, the picture being stopped before the latter is carried into effect. The story runs smoothly and requires little aid from the captions. The acting is capital, for even the extra people work with almost as much finish as the stars, contributing importantly to the general good effect.

—

THE PONTINE MARSHES, ITALY. (Urban. Released September 15. Length 367 feet.)—A series of delightful pictures of Italy in which the peasant life is shown and in which the canals, which have redeemed the marshland, figure importantly. The growth of weeds is torn up by the simple process of driving water buffalo along the canals, boatmen acting as herders. About half of the film is given over to this topic, but the subject does not become tiresome.

—

THE BROKEN LOCKET. (Biograph. Released September 16. Length 999 feet.)—This subject adds another feather to the beplumed Biograph bonnet. It is one of the strongest and most sincere appeals to the emotions made in some time, in part because of the human nature that pervades the story and in part because the stock company has contributed some unusually able acting to clinch the effect. George Peabody has early reached the stage where dissipation is regarded as being smart. He is fast going the pace, but is brought up by the appeal of Ruth King, whose childish affection is centered in the worthless young fellow. For a time it looks as though her effort would succeed. He braces up and when he departs for the west she breaks apart her heart-shaped locket and gives him one of the halves to be his talisman. George strikes a town in a boom period and makes some money, but one day he enters a saloon in search of a customer and is induced to take a drink. It is like the taste of blood to a tiger, and in a few weeks he has returned to his old ways of evil, consorting with a Mexican girl, one of the women of a mining camp town. She takes from him the half of the locket and writes the girl that Peabody has been killed in the mountains and that his body has not been recovered. The girl receives the letter and the shock brings on brain fever, from which she recovers with her sight gone. George returns, a besotted tramp, and by chance he passes her gate as she and her mother stand beside it. He has not even the manhood to pass on in silence, and the girl, not knowing his condition, is rejoiced at his return and eagerly demands his half of the locket. He slouches on his way, and her mother tells her that he has gone to get it, the story closing as the girl stands at the window calling good-bye and with a pose of the tramp leaning against the roadside fence. It is a story of tragic intensity in which no false note is sounded to detract from the effect, and though it lacks the happy ending by some considered essential, it is a good thing to get one of these more serious subjects occasionally. The tale is rich in the little touches which make for conviction. Character has been studied and every day life transferred to the film. There are some charming bits of acting and some which grip the heart strings. One of the former is the farewell as George is about to leave for the west. Awkwardly he shakes hands, then returns to shake hands again, until the mother suggests that he kiss her good-bye—which is just what he has been trying to ask for. Of even better quality is the action when the girl's bandages are removed from the eyes and it is seen that the physician's fears are realized. There is no whirlwind of gestures, no facial contortions. The mother makes a pathetic little motion of despair and resignation and the girl stands quiet, dumbly striving to realize what means this new world of darkness she has entered. Her joy at the return of the prodigal, her regret that he has not the half of the locket, the expectancy of his return are all done with the finish of a true pantomimist. The player is the young

ingenue who has made the success of more than one of the Biograph productions, but this time she is given unusual support. The mother is as effective as she and the man who plays Peabody offers a most careful performance. Not even the best of the French work is better done.

—

THE FORTUNE HUNTERS. (Lubin. Released September 16. Length 575 feet.)—One of the Vesta Tilley songs done into pictures. Those who remember "By the Sad Sea Waves" will guess at the story of this picture. A ribbon clerk and a waitress in a hurry-up restaurant take their vacations, and the young man pawns his watch to preserve the deception that he is a millionaire in the belief that he is winning an heiress. She sees him at the ribbon counter and faints. He goes to a restaurant and finds her serving the customers. A new touch might have been given the story by having them decide to get married anyway. The production is well made, most of the scenes being exteriors taken at an amusement park, but the interiors are more convincing than is usual in the Lubin pictures, and the shop scene is notably good, though the restaurant is not so well done. The story is trite, but it makes good comedy and is timely.

—

ALL ON ACCOUNT OF A LETTER. (Lubin. Released September 16. Length 385 feet.)—A married man picks up a love letter on the street. He intends to show it to his wife but forgets it, and she finds it in his pocket. She promptly decides upon suicide as being the proper thing under the circumstances, but she is so loath to swallow the nauseous compound that her husband, apprised of her purpose, is able to exchange the glass for one containing milk. When she decides that she will not die after all he swallows the dose and, terror stricken, she runs to a hospital and implores aid. They pump him out with a stomach pump, but when the surgeon discovers that the glass contained milk he slips away with his assistants and leave the two to settle it themselves. The letter is seen to be addressed to someone else and all ends happily. Like the companion picture, the treatment and photographic work are good and the comedy is well sustained.

—

"THE STORY OF A ROSE," (Kalem. Release September 17. Length, 680 feet.)—As a poem of the same title, the little Italian girl who wanted a rose is familiar to vaudeville audiences through the sketch of George Beban's and as an encore used by other impersonators of the Italian types. This story is a trifle altered, the child being alive at the end of the tale, though in the original she is dead before the Italian seeks a rose. Here the girl is a cripple. She plucks a rose from a hedge, but the gardner takes it away from her and drives her away. Her father idolizes her and when she pleads for a rose he seeks to purchase one out of his scanty ways, but the florist will not sell him one and he is driven to steal one out of the very garden from which the first was taken. Two burglars, discovered at their task by the gardener are making their escape and they throw the Italian out of their path. Before he can rise he is seized by the master of the house as one of the thieves. He explains his case and the party go to his home where the truth of his story is proven and the child is presented with a bunch of roses and a roll of bills when two policemen arrive on the scene with the real burglars. It is a weak point in the story that the scene moves to and from the city. One section of the film shows the shop of a fashionable New York florist with the bustle of Broadway and Fifth Avenue through the plate glass. The others show country scenes, some of the pictures having been taken when "The Queen of the Quarry" was made and showing a real home in an Italian colony. In the poem it was the city child who pined for the flower and in winter time at that. Here it is the country; it is probable that she would have been contented with field flowers or if the rose was essential it could have been obtained without theft. The story should have been placed entirely in the city to be made real, but while it does not stand dissection, it will make appeal to the audience. A child, a crippled child, particularly, is always a "safe play."

—

"WINNING A DINNER." (Kalem. Released September 17. Length, 245 feet.)—A short comedy subject dealing with an old trick, but so told as to gain the laughs. Three men dine extravagantly. At the close of the meal they propose that a race be run to decide who will pay the check, that pleasant duty to fall to the loser. The waiter acts as starter and the men sprint off, leaving a satchel in charge of the unsuspecting waiter. They take a car to town and it is a couple of hours before the waiter realizes that he is the loser and must pay nearly forty dollars. The story is rapidly told with a sprightly touch that makes for many laughs. The despair of the waiter could have been worked for a few more feet to good advantage but it is better to be too short than too long.

—

"THE MARBLE HEART." (Released September 18. Length, 968 feet.)—The play of this title is a favorite with stock companies and the story is too well known to need recapitulation. Care has been exercised in this production, which closely follows the play. The early scene, in the days of Athens' rule, shows a handsome setting and the old duplication of incident and characters in the later scenes set in modern times is explained through the use of a series of tableau poses which makes the repetition clear. The story of the play is somewhat involved but in the pantomimic form is made clear with the employment of but few explanatory captions. The acting average is good and the staging has been well done.

—

"THE FRESH KID." (Pathe. Released September 18. Length, 295 feet.)—The title hints at the story. Willie plays sick to avoid having to get up. His doting mother is alarmed and the physician is called. He "calls" Willie's bluff by prescribing castor oil and an abstinence from sweets and Willie determines to even matters up. His chance comes a few days later when the physician comes to treat the gouty grandfather. Willie puts a chair cover over a tub and the physician falls into the trap—and the tub. The latter is a close fit and his efforts to extricate himself are hampered by the interference of a playful poodle, with the result that the practitioner is forced to crawl downstairs and get his patient's aid in releasing himself. This will make a hit with the children and the things Willie is promsed will not encourage them to follow his example. The little comedy is well set and is acted with spirit.

—

"OH! WHAT A BEARD!" (Pathe. Released September 18. Length, 335 feet.)—A park masher is getting along famously with a pretty girl and gives her his photograph on which he has scribbled a request that she meet him at the park entrance. Her father oversees the scene and keeps the appointment himself. Several men are annoyed by his actions before the real offender comes upon the scene and there is a short chase which is ended when the masher assumes a false beard and turns to face the old man as he comes around a street corner. There are apologies and an exchange of cards. The latter enables the masher to call upon the girl and her father but the old man catches them making love with the disguishing beard removed and the masher makes his exit through the window. He tips a beggar to assume his coat, hat and beard and the old man's surprise when he finds that the supposed masher is another person entirely is the last straw that burdens an excitable mentality. He goes through the park pulling at the beards of all he meets to detect the imposter, and when he is put to bed in a straight jacket with his feet tied to the bed post he is tortured by the apparition of beards of all sizes and colors. A trifle Frenchy but funny with the rapid action that would save a less clever subject.

—

"THE CONSTRUCTION OF BALLOONS." (Pathe. Released September 18. Length, 361 feet.)—A timely industrial showing the stages of manufacture from the raw material to the finished product rising into the heavens. No time is wasted but all processes are clearly shown. The photographic work is clear.

—

THE CROOKED PATH. (Selig. Released September 16. Length 960 feet.)—A melodramatic story rather above the Selig average in the matters of production and action. Harold Grigsby is the black sheep of an excellent family. He is seen in the first picture attempting to rob a friend with whom he has been playing cards and who has fallen into a drunken slumber. In this amiable intention he is blocked by the appearance of a professional crook on the scene, who bests the amateur and takes the money himself. Later the crook, Chug Sloan, blackmails Harold, and when his uncle, Mayor Grigsby, reads his will to the heirs and it is found that the four of them share alike, Harold determines to anticipate the old man's demise and plans with Chug to rob the Mayor and make away with the family jewels. He eludes Chug after the robbery and seeks to keep the proceeds to himself, but Chug is the better planner. He locates Harold, sees where the jewels have been buried in the woods, and as soon as Harold is out of the way he digs them up and carries them home. His wife returns them to the Mayor while Chug has gone to get the whiskey bottle filled, and a detective, who has come to investigate the case, is told that Chug got the stuff from Harold. The latter denies the accusation even when forced to confront Chug, but he has wrapped the jewels in his own handkerchief, and Chug leads the way to the burial place of the stones where the handkerchief was left. In the face of this corroborative evidence Harold is handcuffed to Chug and the two are taken off to prison, the Mayor providing for the wife. Harold is the regular dress-coated villain of the melodramatic stage, but he plays with a good appreciation of restraint and redeems the staginess of the character, while Chug is decidedly human, and the other lesser parts are well assumed. The Sloan home is a well-planned setting, and here small details have been looked after with profit. The other interior used is almost as good, though the window is propped up with a stick instead of being weighted, not a likely condition in a rich man's house. The story is lucidly told, and interesting.

—

HOW THE LANDLORD COLLECTED HIS RENT. (Edison. Released September 17. Length 460 feet.)—One of the obvious comedy subjects done before, but always well received on its revival if well done. Grimes becomes dissatisfied with his agents and, being a person of short temper and quick acting nerves, he dismisses them and starts out to collect the rentals himself. Several of his tenants are rough in their treatment of him, but a prize-fighter and his friends cause him to forget his earlier troubles when they literally wipe up the floor with their natural enemy. His coat is ruined as well as his temper, and when he makes his next call on a tailor, instead of getting his rent, he pays cash for a new coat. In the tenement section of his property he cannot face the poverty and distress. He remits the rental of one poor mother with a large family and gives her money besides. It is costing him more than he is getting and meekly he takes his way back to the agents' where his return has been anticipated and he is made welcome. The photographic work in this film is unusually good; the painted interiors look real and the sure fire comedy is played with spirit.

—

'TIS NOW THE WITCHING HOUR OF NIGHT. (Edison. Released September 17. Length 500 feet.)—Another comedy topic in which the humor is well displayed. A magician seeks an opportunity to show his work to the members of a club, and the written request is about to pass unnoticed when one of the members reads of a haunted house which is to be torn down because the ghosts are infringing on the rights of the paying tenants. One of the members (who does not know of the magician's letter) makes a wager that he can remain in the house overnight. The assistance of the magician is obtained, and the regular ghosts are mild and ineffective along side the club members, who play a number of tricks on the victim of the joke. Their return to the club is followed by explanations, and they pay their bets instead of permitting the victim to pay. Some of the trick work is ragged because not enough was cut from the film in the joining, but the tricks themselves are rapid enough to gain the laughs in plentiful proportion.

VITAGRAPH NOTES.

A film de luxe to be issued by the Vitagraph Company of America within a few weeks is a "visualization" of Tennyson's "Launcelot and Elaine." The subject has been in hand all summer and will take rank with the famous "Les Miserables" series, the third film of which will be released October 16 under the title of "Cosette." The fourth reel, "Marius," will be released early in November.

The Vitagraph stock company has been enlarged and some seventy players are regularly attached to the staff. More than two hundred names are on the waiting list in addition to the extra people.

The other day the Vitagraph Company advertised for scripts, employing as a medium one of the weekly magazines. Within a week 250 manuscripts were received and replies are still coming in at the average rate of twenty-five a day.

In the new additions planned for the Vitagraph factory rooms will be provided for the storage of some 1,500 complete costumes. The present wardrobe contains about 1,200 sets of costumes and they are sadly crowded for room. The new additions will relieve this pressure and provide more dressing rooms as well.

INCORPORATIONS.

Sampson Amusement Company, Rochester, N. Y.; to do a general amusement business, including moving pictures; capital, $1,000. Directors: W. Edward Simpson, Frank I. Simpson and Henry S. Crabbe, Rochester, N. Y.

Pantograph Corporation, Yonkers; to deal in and exhibit moving pictures and engage in the business of furnishing supplies of all kinds; capital, $50,000. Directors: James E. Stafford, 168 St. Mark's avenue, Brooklyn; John P. Rogan, 159 East Sixty-fifth street; George C. Spencer, 42 Broadway, New York.

The Albert Weis Theatrical Circuit Company, New York; to own and manage theatres, operate and exhibit plays, dramas, operas, etc.; capital, $1,000. Directors—Albert Weis and Sidney H. Weis, 1520 Broadway; Mortimer Fishel, 43 Cedar street, New York City.

Wald and Zieger, New York; to act as managers and proprietors of places of amusement generally; capital, $5,000. Directors: Jacob Wald and Mamie Wald, 2022 Lexington avenue; Louis Zeiger, 1804 Madison avenue, New York City.

St. Nicholas Moving Picture Co., New York; amusements; capital, $3,000. Incorporators: Theodore Holsten, 914 Longwood avenue; Richard J. Kronke, 2174 Eighth avenue; Charles Marlens, 346 West 127th street, all of New York.

United Film Mfg. Co., Chicago; manufacture moving picture accessories; capital, $50,000. Incorporators T. J. Lynch, H. P. Tuchscherer, C. C. Whelan.

NO PICTURE THEATRE FOR MONTCLAIR, N. J.

Notwithstanding the fact that he displayed a letter from Thomas A. Edison, the famous inventor, and other celebrities, testifying to his good character, an applicant for license to run a moving picture show has been turned down by the Montclair Common Council. "Mr. Edison may be perfectly sincere in what he says," declared one Councilman, "but we don't want moving picture shows here, and if I can prevent it we won't have them, even if Mr. Edison's friends make application."

ADVANCE BULLETINS CONDENSED

Summary of What the Manufacturers Say

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, SEPT. 20, 1909.

BIOGRAPH—In Old Kentucky, dramatic, 983 ft.
PATHE—Aviation Contests at Rheims, 607 ft. Caught In His Own Trap, comedy, 374 ft.
SELIG—The Bachelor's Visit, comedy, 775 ft. False Alarm, comedy, 175 ft.
LUBIN—When Woman Hates, dramatic, 750 ft.

TUESDAY, SEPT. 21, 1909.

EDISON—The Ordeal, dramatic, 950 ft.
VITAGRAPH—The Unspoken Goodbye, dramatic, 425 ft. The Siren's Necklace, comedy, 530 ft.
GAUMONT (KLEINE)—Saved From the Quicksands, dramatic, 600 ft. Taking a Reef, comedy, 380 ft.

WEDNESDAY, SEPT. 22, 1909.

ESSANAY—Gratitude, dramatic, 950 ft.
PATHE—The Tower of Nesle; Film d'Art, dramatic, 1088 ft.
GAUMONT (KLEINE)—Dropped From the Clouds, comedy, 240 ft. The Legend of the Lighthouse, tragedy, 770 ft.

THURSDAY, SEPT. 23, 1909.

BIOGRAPH—A Fair Exchange, dramatic, 995 ft.
LUBIN—The Conquering Hero, comedy, 730 ft.
SELIG—

FRIDAY, SEPT. 24, 1909.

KALEM—The Winning Boat, dramatic, 965 ft.
PATHE—Careless Tramp, comedy, 574 ft. Caucasian Customs, educational, 387 ft.
EDISON—Love and War, dramatic, 400 ft. True Love Never Runs Smoothly, comedy, 230 ft. A Knight for a Night, comedy, 370 ft.

SATURDAY, SEPT. 25, 1909.

VITAGRAPH—Fantine, dramatic, 995 ft.
PATHE—Servant's Good Joke, comedy, 548 ft. Trained Birds, educational, 397 ft.
GAUMONT (KLEINE)—All For a Nickel, comedy, 404 ft. On the Crest of the Waves, dramatic, 554 ft.

BIOGRAPH COMPANY.

"IN OLD KENTUCKY."—A stirring episode of the Civil War which depicts the dramatic events happening in the lives of two brothers who cast their fortunes on opposite side of the conflict. George, the younger brother, joined the forces of the Union, while Bob cast his lot with the Confederacy. In the course of events Bob is selected to carry sealed orders and, to get through the Union lines, he dons the blue uniform of a Federal soldier. He is captured by his brother and condemned to be shot as a spy, but escapes and hides in his old home. His father would surrender him, but his mother's love is stronger than the demands of loyalty to a cause and she protects him, even threatening to shoot her younger son, George, when he comes to arrest the fugitive. Robert is permitted to escape. After the war is over George comes home in triumph bearing the flag of victory and is received with honors. Bob returns defeated and in rags and attempts to leave the scene of his brother's triumph, when he is discovered and dragged into the scene by old Uncle Jasper. An impressive reunion follows, typifying the motto of Kentucky: "United We Stand, Divided We Fall!"

"A FAIR EXCHANGE."—A Biograph version of George Eliot's story, "Silas Marner." Silas appears as a cobbler instead of a weaver. He is seen in the act of ministering to his dying friend when William Dane steals the dying man's money. Marner is accused of the theft and when he appears in the presence of the elders in the vestry fate is against him and he draws the black card that pronounces him guilty of the crime. This is conclusive and his friends shun him thenceforth as they would a leper. Marner makes good the stolen money and leaves his native village for another section of the country, where he is unknown. There he becomes a misanthrope and miser, repelling all advances and refusing charity to needy supplicants, driving beggars from his door. His only pleasure is in hoarding his earnings. Finally his money is stolen by thieves who have discovered its hiding place. His money gone Marner becomes frantic in his search for the thieves. He is unsuccessful and returns to his bench in despair. In the meantime a deserted wife wanders from home in search of her husband and dies of hunger and exhaustion on the highway. Her child manages to reach Marner's house, which it enters. Marner awakes from the lethargy of his despair and discovers the child, which struggles into his arms. A change comes over him as he folds the little one to his beast, exclaiming: "This shall be my recompense." His hard nature is softened and he becomes benevolence personified.

THE EDISON MFG. CO.

"THE ORDEAL."—A dramatization from Victor Hugo's "Les Miserables," dealing with the second chapter in the reformed life of Jean Valjean, first introduced to picture theatre audiences in the subject entitled "The Price of a Soul," and is a continuation of the series. The subject opens with the arrival of Jean Valjean at the factory, which he afterward owns. An interval of 20 years follows when Fantine and her child Cosette arrive at the inn of the Thenardiers. The child is left at the inn and Fantine applies for work at the factory, now owned by the Mayor of the town, the former convict, but whose past record is unknown to the people. Following the story, Fantine is discharged from the factory for some





petty offense. She receives a demand for money from the Thenardiers in behalf of her child and, in desperation, is driven to the street, where she is arrested and eventually brought before the Mayor. When he orders her release she flies into a rage and insults him, believing that he is responsible for her discharge from the mill. Here Javert, the Police Inspector, comes on the scene. He suspects that the Mayor resembles a former convict, and by inquiry, confirms his belief and denounces the Mayor to the authorities. At this juncture a peasant, arrested for stealing apples, is recognized by three galley-slaves as Valjean and the Mayor is cleared of suspicion. But as the peasant is about to be sentenced as Valjean, the Mayor comes into court and confesses, submitting to arrest by the unrelenting Javert. The picture is replete with dramatic situations of intense interest.

"A KNIGHT FOR A NIGHT."—A transformation to pictures of the wonderful tale of the bagman's uncle as told by Dicken's in "The Pickwick Papers." The opening scene shows the "Knight" with a party of convivial spirits. He puts his companions under the table one by one and then starts home, somewhat befuddled, but in a happy mood. Landing in an abandoned and dilapidated old stage coach, he begins to moralize upon its former days of glory and falls asleep. Then things happen in swift succession. Briefly he rescues a maiden from a desperate band of robbers and, as she is about to reward him with a kiss, he wakes up.

"TRUE LOVE NEVER RUNS SMOOTHLY."—An interesting and highly amusing comedy concerning a lover who invites his girl for a drive. Engrossed in the delights of nature the couple permit the horse to wander about the highway at will, until a mischievous country boy slyly cuts the traces just as the horse stops at the top of the hill to nibble a bunch of grass.

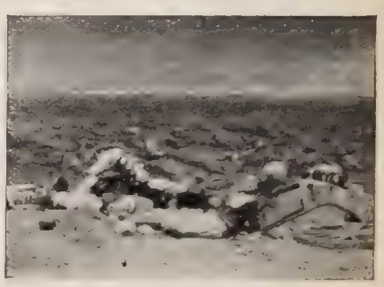




Released, the buggy starts down the hill backwards with the couple locked in each other's arms and oblivious to events. The amazing career of the vehicle until it finally glides out on the lake astride a fisherman's boat and dumps the lovers into the water, is screamingly funny.

"LOVE AND WAR."—An incident of the battle of Waterloo, beginning with the memorable ball at Brussels, on the eve of the battle, at which a beautiful young girl and her soldier lover, enjoying the festivities, are rudely separated by the sudden call to duty. The picture shows the brilliant ball-room scene, fol-





lowed by the excitement of the messenger calling the officers to the field. Finally the girl stands at an open window looking away in the direction of the battle and thinking of her lover's return. The tragic event is revealed by a glimpse of the field of Waterloo strewn with wounded and dying and in the foreground is seen the form of the dead lover.

GAUMONT.

(George Kleine.)

"SAVED FROM THE QUICKSANDS."—An image-maker traveling in Cornwall is caught in the rising tide and quicksands on the beach. He succeeds in escaping the sands to a righ rock, where he is seen and rescued by the monks of a nearby Abbey. To repay the rescuers for their kindness the image-maker sings for their entertainment, for he possesses a beautiful voice. In the midst of a song he is attacked by a fit of coughing, and an examination proves that he has contracted a fatal disease from which he cannot recover. Out of gratitude for the kindness of the monks he begins a picture for their Abbey and works steadily to finish it before death overtakes him. Overcome by exhaustion he falls asleep before his easel with a prayer upon his lips for strength and aid to complete his task. In answer an angel comes while he is sleeping and finishes the picture. The dying image-maker wakes to find his work completed and presenting it to his friends he passes away. The subject is of legendary origin and is superbly treated in the picture.

"TAKING IN A REEF."—A workman has great trouble in getting his belt drawn tight enough. His family and the neighbors give ineffectual aid and he departs to find sufficent means to draw it tight. Scaffolds are pulled down, trees uprooted, and many structures are moved from their foundations in his vain efforts. Finally attaching the belt to the windlass of a dray he is drawn up on the dray and carried away.

"THE LEGEND OF THE LIGHTHOUSE."—A tragic subject based upon an old legend surrounding a lighthouse at the Cape of Death. The story is that an old woman of the village always went to the beach after a storm to rob the bodies which were certain to be thrown up by the sea from the vessels wrecked on that dangerous coast. On one occasion her son warned her that she would be punished if she persisted in her horrible method of getting gold. Finally the King ordered a light placed on a cross at the Cape of Death to warn mariners off the dangerous coast. With the next storm the old woman goes out to watch for the vessels to be wrecked, but the light warns them and they pass by in safety. Overcome by greed the old woman shatters the lamp with the staff and then waits her prey which is certain to come. In the morning she is found searching the dead. Among them she finds the body of her son, which is her punishment. Overcome with pain and remorse she hastens with a lantern to the cross where the light hung and is transformed into a lighthouse, which may be seen to this day. The story is faithfully and dramatically carried out, being enriched by the beauty of the scenery along the coast.

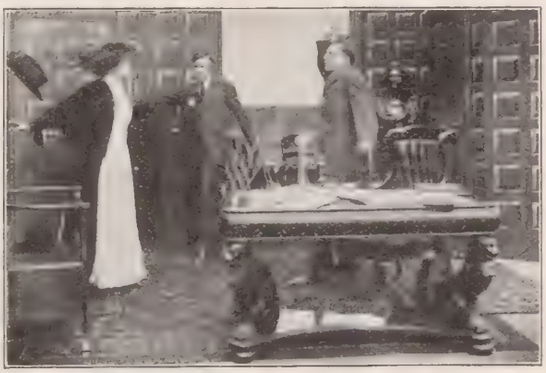
"DROPPED FROM THE CLOUDS."—A knight in love with a lady fair comes bedecked in beautiful raiment to sing beneath her window, hoping thereby to gain a great favor. The gay Lothario is surprised at his serenade by the woman's husband, who calls him away to a secluded part of the grounds for combat. The clandestine lover is wounded and immediately disappears. Mysteriously a group of dandies appear upon the scene. They surround the angered husband and maltreat him. Then, without warning, they are transformed into charming dancers who place him in a beautiful car which carries him up into space and through numberless interesting adventures. After these many experiences, fraught with wonder, he is thrown from the air boat and falls many feet, alighting before his wife's window, where a happy reunion is enjoyed.

"ON THE CREST OF THE WAVES."—The story opens in a Danish seacoast town showing fishing village life. One of the fishermen, home from a trip, passing along the street, sees a cap which pleases him and he buys it for his little boy. When the time for him to go on another fishing trip comes he writes the date of his departure in his boy's new cap, together with his name. As the time for the father's return draws near the boy and his mother go to the docks to get news of the incoming boat. The boy's cap blows off and is carried out to sea on the tide. When the father returns he sees the cap and catches it as the boat goes by. When he recognizes it as his son's cap he fears that the boy has been drowned. He rushes home to find the door locked and no one there; this further alarms him and he throws himself before the huge crucifix in the public square. As he prays the son passes by and there is a happy reunion, during which the son gives his father news of another little boy who has arrived during his absence.

"ALL FOR A NICKEL."—After alighting from an automobile in front of a cafe, a millionaire, while paying the driver, drops a nickel to the pavement. He searches very carefully for it, but is unable to find it. Because some bystanders laugh at his search he insists he will find it. Sieves are brought and the sand is sifted. Nothing is found. Thinking it may have fallen into the sewer he insists on all making a search there with him. He serves refreshments to the entire crowd and as they sit about in front of the cafe a policeman notices the lost nickel attached by chance to the sole of the rich man's shoe. Content, the millionaire pays his helpers and rewards the finder.

ESSANAY MFG. CO.

"THE BROTHERS."—Ralph and Frank Davis, brothers, are in love with Ethel Daily, whom they have known since childhood. Ralph is a straightforward, manly fellow of good habits, while Frank is untrustworthy and unprincipled. Both brothers are employed by Martin & Mathews, a firm of brokers. Martin is Miss Daily's uncle and she will inherit his millions. The boys decide to end the suspense of guessing which is to be the winner. Each writes a letter of proposal and in due time the replies are received. Frank gets home first and upon opening his letter finds that he has been rejected. Ralph's letter is lying on the table and he is tempted to open it to find that his brother has been the lucky one. Next he conceives the idea of changing the initials on the notes and envelopes and when Ralph arrives it appears that he has been rejected. Frank now plans to make his brother's defeat certain. Next morning he gets to the office first and robs the safe. Ralph comes in with a suit case and announces his intention of going West. Martin discovers that the safe has been robbed and accuses Ralph. When about to declare his innocence, Frank gives him an appealing look, and being entirely indifferent now as to what becomes of him, he decides to shield Frank by acknowledging the crime. This sends him to prison. With Ralph out of the way Frank renews his attentions to Ethel and, at the request of her uncle, she consents to marry him. After five years Ralph is released from prison and comes back, expecting that his brother will help him retrieve himself. Frank is at the office telephoning to Ethel when Ralph enters. Dumbfounded by the unexpected return he drops the 'phone and orders his brother from the room. Ralph tries to awaken Frank's conscience, without success. Then he grabs the 'phone and tells his story quickly, to whom he does not know. A fight between the brothers ensues. Ethel, at the other end of the 'phone, catches enough of Ralph's story to know that something serious is the matter and she hurries to her uncle's office. She arrives in time to prevent Frank from hitting his brother with a heavy seal and the mystery is soon cleared up. Ethel and Ralph leave the office, and Frank takes a revolver out of his desk resolved that there is but one way out of it for him.



KALEM COMPANY.

"THE WINNING BOAT."—A clever up-to-date comedy in which figures a motor boat race. The story begins with three little kids, Jack, Ben and Gracie, sailing toy boats. Jack's boat wins and he presents it to Gracie, who rewards him with a kiss. Ben is angry and runs away. Twenty years after Ben and Jack have grown to manhood and are boat builders in the old New England town, where they make motorboats and yachts. Gracie has grown up to womanhood and Jack wins her. Just as he has placed an engagement ring on her finger and is departing Ben calls on Grace who shows him the ring. This sends Ben into a rage and he threatens vengeance against Jack.

There is to be a boat race and Jack determines to build a boat that will win. Ben determines to cause him to lose and tries to blow up the boat with dynamite when it is launched. Grace happens to discover Ben's plot and defeats it. Then, Ben, growing desperate, finds Jack in his boathouse alone and knocks him senseless with an iron pin and locks him in. It is time for the race to start, but Jack does not appear. A search is made but all in vain. Then Grace, determined that Jack's boat shall win, undertakes to run it herself. She gets a bad start, but succeeds in beating the others to the finish. Declared the winner the check for the prize is handed to Grace and, as she turns to give it to Jack, who has escaped from his boathouse by this time, he gathers her into his arms. Grace has won the race, but Jack has won the girl. Ben is denounced and ordered from the club house.

LUBIN MANUFACTURING COMPANY.

"WHEN WOMAN HATES."—Gertie and Ralph are engaged. Juanita, though Gertie's friend, avows her love for Ralph, and when she cannot prevent the wedding, determines to destroy the happiness of her former friend. Sending a note to one of her admirers she invites him to met her at her room, but gives the address of Ralph and Gertie, the young married couple instead of her own. When Ralph gets home and finds a stranger in his wife's room, he knocks him down, and not believing his wife's story, sends her away also. The blow robbed the intruder of his senses and he does not recover them till long after when he meets



Juanita on the street. Recovering his mind he tells Ralph the story of his visit, which sets the husband on a search for his wife. In the meantime Gertie has had a difficult time making a living; sickness has brought her to the verge of starvation and she manages to reach her husband's home where she breaks down in front of the gate. Here Ralph finds her and takes her to his heart and home.

"THE CONQUERING HERO."—Franklin has won the boat race and is on his way to attend the anniversary of the Athletic Club. His auto breaks down and he is obliged to walk the rest of the way—six miles. On his way he is held up by a tramp and robbed of his clothes and his gold medal. The companion of this tramp manages to hold up and rob a lonely horseman of his clothes. The two tramps arrayed in their stolen clothes reach town and are surprised at being received with honors. The hero in disguise makes love



to the daughter of the chairman of the club, a banquet is given in his honor, and the second tramp acts as his valet, so everything is lovely. The chairman is a Justice of the county court and is called to attend to two tramps who have been arrested, then the trouble begins. The counterfeit hero enters the Judge's office and is at once recognized by the men who have been arrested as the tramp who held them up. A chase begins in which the real tramps are caught and sent to jail.

SELIG POLYSCOPE COMPANY.

"THE BACHELOR'S VISIT."—Old Batch is discovered at his club on a warm day trying to get some fresh air. Tom Breeze comes along and invites him to visit his country home. Batch consents in a moment of weakness, and the things that happen to him from the moment that he gets on the ferry boat till he starts back to town would make the angels weep "Never again," says Batch, when he once more finds himself safe in his comfortable club

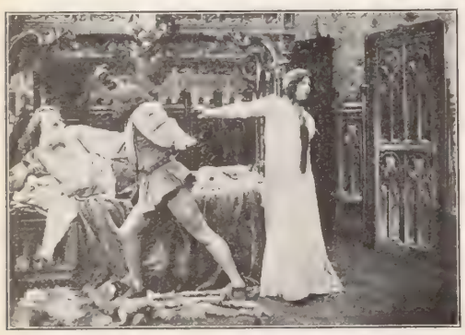
"FALSE ALARM."—A tramp enters the barn of one of Hicksville former residents and in his noisy slumbers caused a world of excitement by calling out the one-man fire department and creating hideous suspicions enough to keep the audience shrieking with laughter from start to finish. Just the sort of a film to give variety to your entertainment.

PATHE FRERES.

"AVIATION CONTESTS AT RHEIMS."—This subject presents all the thrilling and remarkable features attending the great contests between aeroplanes at Rheims and is highly instructive as well as entertaining.

"CAUGHT IN HIS OWN TRAP."—An old crank has forbidden his daughter receiving the attentions of a clever young man of her choice and watches the girl closely that there shall be no love-making between the pair. Contemplating an extended trip the old fellow sets a trap for the young people in the shape of a camera, which commands a couch with the bulb concealed where it will operate the camera if any one sits on the couch. He has everything nicely prepared when a servant girl enters the room, and being somewhat of a gay boy himself, the old fellow commences to make love to her. They sit down on the couch and the camera catches them in a very loving attitude. Before the old gentleman has time to remove the negative the girl gets it and has a good laugh at her father's expense.

"THE TOWER OF NESLE."—Film d'Art.—This subject is an historical drama adapted from Alexander Dumas' famous novel of the same title. The events of the story are supposed to have happened during King Phillipe le Bel and his son Louis X of France. The first wife of Louis X was Marguerite, daughter of the Duke of Burgundy. Previous to her marriage to the King she gave birth to illegitimate children, two sons, by Buridan, a page in the Duke's service. The Duke wanted to send her to a convent, so she has him killed by the lover. Then, to cover her secret she gives the twins to a servant to be killed. The lover is advised and requested to leave the country, which leaves the way clear for her to marry the King. The servant does not kill the children, but marks them



with a cross on the wrist and abandons them on the steps of the Cathedral of Norte Dame. They are rescued and grow up to fine young men, known as Philippe and Gaultier d'Aulnay. In the events that follow Buridan returns to Paris, Philippe is assassinated, and in an attempt to put Buridan out of the way, the Queen causes the death of Gaultier. Buridan learns from the old servant that the young man was his son and accuses the Queen over his dead body of having killed her own son. The plot is full of dramatic and thrilling events and is portrayed by an unusually strong case, including Henri Krauss, of Sarah Bernhardt's company, as Buridan; M. Alexandre, of the Comedie Francaise, as Gaultier, and Mme. Andree Megard, of the Antoine Theatre, as Marguerite of Burgundy.

"CARELESS TRAMP."—A tramp, resting by a haystack, carelessly sets it on fire when lighting his pipe and barely escapes with his life. The country fire department puts the fire out, but the hay is destroyed.



Angry at their loss the peasants pursue and capture the tramp, who they string up to a tree. He is released by a woman, who takes pity on him, and he returns to his companions to swear vengeance against his enemies.

"CAUCASIAN CUSTOMS."—An interesting picture of great educational value, depicting the quaint customs of the people of the Caucasus at a fete in which the Governor General takes part.

"SERVANT'S GOOD JOKE."—The hero of this clever comedy is bidden to the ceremonies attending the announcement of his engagement and sits down to eat a lunch before starting out. The servant girl is in love with him and plans a joke on him. Instead of using olive oil in his salad she gives him an extra large dose of castor oil. The dose does not begin to take effect until he arrives at the home of his intended. His wild actions convulse the party and the lover is compelled to rush home, where he soon receives a note from his girl's father declaring the engagement off. The servant girl then confesses her guilt and her love and wins.

"TRAINER BIRDS."—This picture, which is a reproduction of a famous vaudeville act, is of a clean-cut, high-class type of entertainment, and is bound to meet with approval on account of the cleverness of the numerous birds who perform all sorts of amazing tricks. The ingenuity and patience of the persons responsible for this little entertainment can never be over-appreciated when one stops to consider the length of time it takes to teach a bird to do tricks with almost human intelligence. The photography is perfect and every little detail of the performance is clearly reproduced upon the screen.

VITAGRAPH COMPANY OF AMERICA.

"THE UNSPOKEN GOODBYE."—A sensational film, presenting an intense tragedy with an unexpected and happy ending. Tom Jennings, a quarryman, is late in starting for work and has to hurry. His wife, Ruth, angered because he has not the time to perform some small household duty, refuses to kiss him good bye. At the quarry there is a premature explosion of a big charge of dynamite and Ruth is told that her husband is killed. She suffers an agony of remorse as she thinks of her refusal of the morning, but her grief is changed to joy by the little daughter's discovery



that Tom's coat, by which the body is identified, is worn by a chum. Tom comes to assure Ruth that all is well and a pretty domestic tableau ends a thrilling and absorbing story. For the explosion a blast of a quarter of a ton of dynamite was arranged for at one of the trap rock quarries along the Hudson, and this scene is realistic and convincing. It is subordinate, however, to a graphic narrative of a workman's daily life.

"THE SIREN'S NECKLACE."—Susette, the belle of the little village of Kuban, disdains the simple presents of her fisherman sweetheart and pretends an anger she does not really feel when he serenades her. In despair he listens to the call of a Siren, attracted from her home at the bottom of the sea by the melody, and plunges into the waves after her. Two men, hearing of Jean's experience, charm other Sirens from



the deeps and only the prompt and concerted action of the housewives prevents the rest of the masculine population from following their example. Jen returns with a necklace of real pearls in place of the trumpery bauble, but he does not need it. Susette is only too glad to welcome his return and he turns a deaf ear to the renewed entreaties of the Siren. The subject is rich in comedy and trick effects, utilizing the Vitagraph private lake most advantageously. It is an unusual and most diverting film.

"FANTINE."—The second of the films de luxe based on complete incidents from Victor Hugo's "Les Miserables" yet dealing with the life of Jean Valjean, one of the most notable creations of the novelist. Jean, saved from his evil ways by the good Bishop, has become the Mayor of the village and is known as M. Madeline. He befriends the unfortunate Fantine, who in her distress has disposed of her hair and even her teeth to find the money for the treacherous Thenardier, who is caring for her child. M. Madeline's action antagonizes Javert, the Chief of Police, who has been forcing his attentions on Fantine. He recognizes in the honored Mayor the convict, Jean Valjean, and



denounces Champmathier as the former convict in the hope of inducing the Mayor to betray himself. In this stratagem he succeeds for the Mayor will not permit another to suffer in his stead and as he again comes within the grasp of the law Fantine, deprived of her benefactor, falls lifeless at the feet of the officer. The same careful production that made The Galley Slave a widely discussed topic, even in circles where motion pictures seldom are noticed, makes this second of the series an equally notable achievement.

AMONG THE EXHIBITORS.

Greta's new Electric Theatre at New Orleans, La., opened Sept. 12. It will run vaudeville and pictures.

The St. Nicholas Moving Picture Co. has leased the store at 1409 St. Nicholas avenue, New York city, for five years at a rental of $27,500.

The formal opening of The Star Picture Theatre at Bristol, R. I., occurred on the evening of Sept. 10. Manager Demara prepared a fine bill and a big attendance was recorded.

Mrs. M. E. Watson, proprietor of the Electric and Dreamland theatres at Eugene, Ore., has bought the property occupied by the Electric and will move the present building to make way for a new picture theatre building. It will be a one-story brick building.

Charles W. Demmitt and William Emrick will build a picture theatre at 1713-15 Hartford avenue, Baltimore, Md., to cost $4,500.

W D. Bradstreet, manager of the Scenic Temple, Boston, Mass, has been granted a permit to alter the old Union Hall, Cambridge, Mass., for a picture theatre. The cost of the work is estimated at $30,000. M. F. O'Brien, manager of the Scenic, will be in charge.

Charles F. Weldon has opened a picture theatre at Somerville, N. J. It is located at 145 West Main street.

The Hub Amusement Co. has closed its picture theatre at Franklin Falls, N. H.

Bert Hicks, formerly operator at the Crystal Theatre, Frankfort, Ind., has been placed in charge of the Airdome at Kokomo, Ind.

J. F. Bilz, manager of the Bijou Dream, St. Joseph. Mo., is building a new house for pictures on King Hill avenue, 25 feet by 100 feet. It will be known as the Comique.

The Salem Grand Opera House, Bridgeton, N. J., will be operated as a picture theatre, with vaudeville.

Mrs. Hallie Parish Hinges has purchased Dreamland Theatre, Salem, Ore., from A. P. Harris. It is Mrs. Hinges' intention to make Dreamland the best picture house on the Coast.

A. A. Ashley, of Boston, Mass., has purchased the Scenic Theatre at Marlboro, Mass., from George F. Bradstreet of the New England Entertainment and Amusement Co. The new management took charge Sept. 6. Mr. Ashley represents a syndicate operating picture theatres in several Massachusetts towns.

The new "Picture Theatre" on Third avenue, Birmingham, Ala., was formally opened on Sept. 18.

H. W. Pate has sold his Dreamland Theatre at Bay St. Louis, Miss., to the Abley Amusement Co., of Biloxi, Miss.

Russell Blair has closed the Crystal Theatre at Elkhart, Ind.

Frank C. Poulson has opened a picture theatre on St. Ann's avenue, near 141st street, New York.

CHICAGO LETTER

(Continued from page 1.)

hour after that before the organization committee was ready to report.

W. H. Swanson, the leader of the new movement, called the convention to order and introduced W. H. Havill, president of the Examining Board of Moving Picture Operators in Chicago, who promised to do all in his power to promote the success and welfare of the moving picture business.

The registration list of those in attendance was then read off and proved by the chairman, which showed that 38 film exchanges, nine film manufacturers and importers and five manufacturers of machines, cameras, etc., were represented.

Murdock Coy in First Stages.

J. J. Murdock, president of the I. P. & P. Co., took his seat about this time, his face careworn, serious and inscrutable. Chairman Swanson espied him and introduced him to the convention, but Mr. Murdock at this early stage was not willing to show his hand and merely uttered his thanks for recognition.

Typewritten pages, stating the object of the convention, had been placed on every chair of the convention hall, and after reading this the chairman outlined in a forcible speech the necessity for harmony and united action among the Independents. He indirectly complimented the International's president by referring to him as "the man who entered the opening wedge for the Independents," and that no such man should be decried by the convention. A letter from Mr. Chalmers, editor of a New York publication, was read expressing regrets for non-attendance, through illness, and counselling union of conflicting Independent interests, after which the chairman announced the dissolution of the Independent Film Protective Association and its successor, the National Independent Moving Picture Alliance.

Temporary Officers Chosen.

Temporary officers were elected for the latter, with Wm. H. Swanson, president; Luke Mithen, secretary, and Maurice Fleckles, treasurer. The committee on organization had fixed the initiation fee of the new association at $100 and the yearly dues at $100, the latter payable quarterly, the first payment to be made Jan. 1, 1910. These conditions were announced as binding on Independent film renters, but Independent film manufacturers and importers, and manufacturers of moving picture machines, cameras and other accessories were invited to join the Alliance. After a discussion, the report on fees and dues was accepted and amended, intending members being permitted to join the Alliance at the $100 fee rate, until Nov. 1, after which date the initiation would cost $250. The increased rate is gently intended as a "hurry up" call for every independent film renter to get into the band wagon.

Payment of Fee Enforced.

The names of those who had registered were then called off in turn and payment in full, or a deposit of part of the amount of the fee was accepted as a token of membership. The majority of those present complied with the request, and those who had not were notified by the president, on re-assembling after lunch, that anyone who failed to comply with the demand would be excluded from the active deliberations of the convention. Various excuses were made by several, both at this time and later on in the proceedings, but Chairman Swanson was "from Missouri," and nothing but coin in some acceptable shape would satisfy him. He had been through the mill before with just such people and, while displaying great good nature, he insisted brusquely on prompt action.

Fire and Accident Insurance Scheme.

After thus eliminating the sheep from the goats, the chairman introduced H. D. Burroughs, representative of a local licensed insurance brokerage firm, who presented a scheme for insuring the theatres of Independent exhibitors against fire and accident at $35 per theatre of 500 seats, and 10c. per seat additional for all over that number. After some discussion, in which Mr. Murdock claimed that (under the best legal advice) no corporation could issue legally a combined fire and accident policy, the matter was held over and, when taken up later, it was decided to commit it to the care of the executive committee of the Alliance.

By Laws of Alliance.

The by-laws were next taken up and passed by sections. The officers consist of a president, vice-president, secretary, treasurer and one executive committee man, each of whom is elected by the Alliance. The executive committee thus has five members, each officer being ex-officio on the executive committee. The treasurer is bonded for $35,000 by the Alliance.

Other features of the by-laws are:

The appointment of a film examiner by the executive committee to examine and report on new film subjects.

Special assessments to meet the policy and purpose of the Alliance; this clause being amended later by specific statements.

Sub-Organizations Throughout Country.

The report of the committee on organization recommended that the United States be divided into territorial districts, five or more, in each of which sub-organizations should be formed. The film renters or other members of the Alliance in a local organization, being best informed on the conditions in their territory, are empowered to act as an advisory board, and to elect a delegate to represent them; this delegate to confer with the executive committee at a special or regular meeting of the Alliance and thus save the loss of time and expense of all the members attending such meeting. Later on in the proceedings, a committee was appointed to designate this territorial divisions and they recommended that the country be divided into an Eastern, a Middle West, a Southern and a Pacific Coast district, the states included in each being named. These divisions were accepted.

Demonstrator in Each District.

In each of these districts the Alliance will maintain at least one demonstrator for Independent products, whether film or machine, the manufacturers and importers to furnish subjects for such demonstrations in theatres of exhibitors, free of charge. If there be no Independent exhibitors in a town or city, then the demonstrator shall furnish free to a licensed exhibitor such film as may be necessary, it being announced in any such theatre that the subject is of Independent make and the machine also. It is understood that Independent machines shall be used always, if possible, at these demonstrations.

Licensed Theatres to be Used If Possible.

It was shown during a discussion on the likelihood of being able to secure licensed theatres for the purpose that the scheme had been worked in the past, in connection with the I. & P. Co.'s product. Hector J. Streyckmans named several theatres in Buffalo and elsewhere with whom he had arranged for demonstrations. In case a theatre cannot be secured it was decided to use a screen on the walls of public buildings and give the demonstration on the street.

Urge Necessity for Demonstrations.

Chairman Swanson spoke of the necessity for these demonstrations and so did Murdock.

"There is not a single large theatre in Chicago or New York using Independent film," said Swanson. "Besides, every new theatre of importance that is being opened in these cities uses licensed film. We must show exhibitors that we've got the goods, even if we give two weeks' service for nothing, as others and I have already done."

Publicity Department.

A publicity department will be maintained by the Alliance. Whether or not an official organ will be published, and the nature of advertising matter, have been placed at the discretion of the executive committee. That committee is empowered to appoint a competent man to take charge of the publicity department. Demonstrators are included in this department.

Credit and Information Department.

This department shall keep all sections of the country in close touch as to conditions and needs. Film renters will be kept posted on credits and any renter who infringes the rules of the Alliance in renting film will become known.

Protection Fund for Legal Purposes.

The necessity for the creation of a fund to improve the conditions and to meet impending legal costs was urged. This was a resumption of the question of special assessments, touched on by a section in the minutes and already referred to. A motion was made and passed that each film renter should pay 25 cents per week, per customer, to the Alliance. The film renters disposed of this question in short order and without any manifest hostility; but when it was moved that American manufacturers should pay $2.00 per reel, importers $1.00 per reel, and the manufacturers of machines $2.50 per machine, into the fund, the atmosphere changed in an alarming manner. This was the first snag of any importance struck by the convention thus far, and it temporarily created a well-defined gulf between the film renters and the manufacturers and importers present. The latter were very willing to pay the assessments specified, but each was anxious to know how he was going to be protected. Mr. Murdock voiced the opinion of most of them when he said: "I can say for my company that I am willing to pay $1.00 per reel and be assured protection, but I am not willing to pay the $1.00 per reel and the cost of litigation, too."

He was not so happy in his suggestion that each member of the Alliance should sign a note for $50,000 to create a fund that would protect immediately. The film renters opposed it bitterly to a man and some of Murdock's manufacturing associates pronounced it unfair, as it would render anyone of the signers liable for the whole amount. Recriminations were indulged in freely by the renters and manufacturers and after a pointed remark aimed at him, Mr. Murdock got up and passionately retorted:

"You ask what has been done to protect you by any of the manufacturers present. That I cannot say, but I can say for my company that had it not been for the battle carried on by it single-handed, you would not be sitting as members of this body, to-day. You need not take my word for it; appoint a committee and I shall be glad to submit our books and show you that we have spent $78,000.00 in this fight."

The tension was removed when a committee was appointed, with Mr. Murdock as its chairman, to consider and report on the matter of such assessment.

New Motions Passed.

The following motions were then passed:

All members of the Alliance are bound to purchase film only from manufacturers and importers who are members of it.

Shortage on reels not to exced 2 per cent. of American product and 3 per cent. on imported. Time was extended the International to notify its manufacturers before taking effect.

Manufacturers and importers cannot enter the renting business, nor can renters enter the manufacturing business unless with the approval of the executive committee.

Membership certificates shall be issued monthly to traveling solicitors for the purpose of keeping tab on members who buy film.

New exchanges, after Nov. 1, must agree to purchase at least 4 reels per week.

First Attempt to Elect Officers.

It was near one o'clock Sunday morning when the election of permanent officers was first taken up. Everybody was tired out and the high tension of an hour before had materially contributed to it. It was the understanding of the convention that a renter who had a head office and several branch offices was required to consider each of his branch officers as a separate concern and to pay the fee and yearly dues for each, his voting power to be the sum total of his head office and its branches. Moreover, it had been accepted as full right to membership in the Alliance, when an applicant paid the whole amount, or a deposit on the fee.

The name of J. J. Murdock was placed in nomination and immediately after the motion was passed, it was moved that nominations be closed. The ballots were being cast and Mr. Murdock had walked up to the poll to deposit his, when it was disclosed that he was ignorant of the accepted status of voters. He refused to vote, turned to walk back to his seat and tore up his ballot excitedly on the way. Then he turned and shouted to the chair: "I withdraw my name for nomination. No man should have a right to vote who has not paid his initiation fee in full." In the uproar that followed, it was carried that the ballots cast were void and that they be destroyed.

With the new understanding that each member should have but one vote, nominations for president were again in order. Learning from a friend that his name was being considered, Chairman Swanson hurriedly requested, successively, three members by name to relieve him as presiding officer; but it was only when calling on the fourth, Mr. Clinton, of the Unique Film & Construction Co., of Chicago, that his request was heeded.

Hastily seizing the gavel Mr. Clinton rapped for order; a motion was passed immediately for adjournment, until 10:30 a. m., Sunday, and an exciting denouement to the first day's business was narrowly averted.

Early Sunday Lobbying.

Those who came at the appointed hour, Sunday, had a long time to wait before the business of the convention was resumed. The meeting the first day had been held in a large room on the mezzanine floor, and from 10:30 a. m. until 1:40 p. m., members of the Alliance were collected in groups of four and five in the lobby or on the hotel office floor below. Mr. Murdock did not appear on the scene until noon, and Swanson did not arrive until after one o'clock. It was a surprise to his friends that he had been able to last through the proceedings of the previous day, in his convalescent condition, but he turned up looking spruce and ready for another siege.

The first business of the day should have been the election of officers, but developments showed the time was not ripe for that. Instead, the assumption by the Alliance of some outstanding bills of the Independent Film Protective Association and the acceptance of the money on hand to apply to these bills was the initial proceeding.

Voting Representation Changed.

The next step was to settle decisively the voting representation of branch exchanges. Under the rule—one vote for every branch exchange—it had been discovered overnight that three men could control the Alliance. A committee was appointed to reconsider the question and report at once. This committee recommended that a head office and its branches, when under the same name, should be considered as one, paying one initiation fee and corresponding yearly dues, and entitled to one vote; when under different names, that the head office and each of its branches should be considered as distinct, each paying the fee and dues and each entitled to a vote. The report was adopted without opposition, to remain in effect until Nov. 1.

Protection of the Exhibitors.

As a sop to the exhibitors, several measures were considered on their behalf. A report on what should be done to assist them and to promote their welfare is to be embodied in the platform of the Alliance. There is to be a complaint department for exhibitors, in which duly authenticated wrongs shall be righted. There will be, as set forth by the Alliance, a strict censorship of film. The censorship of a board in any city will be made to pass muster in all cities throughout the country. To make this effective and protective, a committee of two members selected by the Alliance will be appointed to confer with the various censorship boards at regular intervals throughout the year. The misrepresentations of film to exhibitors by film exchanges will be treated most rigorously. All complaints to the grievance, or complaint department, will be carefully sifted, and proofs of wrongdoing on the part of film renters will be referred to the executive committee, which has been entrusted

(Continued on page 12.)



VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, September 21st

THE UNSPOKEN GOODBYE

A sensational film presenting an intense tragedy with an unexpected and happy ending. Tom Jennings, a quarryman, is late in starting for work and has to hurry. His wife, Ruth, angered because he has not time to perform some small household duty, refuses to kiss him good-bye. At the quarry there is a premature explosion of a big charge of dynamite, and Ruth is told that her husband is killed. She suffers an agony of remorse as she thinks of the refusal of the morning, but her grief is changed to joy by the little daughter's discovery that his coat, by which the body is identified, is worn by a chum of Tom's. He comes to assure Ruth that all is well, and a pretty domestic tableau ends a thrilling and absorbing story. For the explosion a blast of a quarter of a ton of dynamite was arranged for at one of the trap rock quarries along the Hudson, and this scene is realistic and convincing. It is subordinate, however, to a graphic narrative of a workman's daily life. Length, 425 feet.

The Siren's Necklace

Susette, the belle of the little village of Kuban, disdains the simple presents of her fisherman sweetheart and pretends an anger she does not really feel when he serenades her. In despair he listens to the call of a siren, attracted from her home at the bottom of the sea by the melody, and plunges into the waves after her. Two men, hearing of Jean's experience, charm other sirens from the deeps, and only the prompt and concerted action of the housewives prevents the rest of the masculine population from following their example. Jean returns with a necklace of real pearls in place of the trumpery bauble, but he does not need it. Susette is only too glad to welcome his return, and he turns a deaf ear to the renewed entreaties of the siren. The subject is rich in comedy and trick effects, utilizing the Vitagraph private lake most advantageously. It is an unusual and most diverting film. Length, 530 feet.

Saturday, September 25th

FANTINE

The second of the films de luxe based on complete incidents from Victor Hugo's "Les Miserables," yet dealing with the life of Jean Valjean, one of the most notable creations of the novelist. Jean, saved from his evil ways by the good bishop, has become the Mayor of the village and is known as M. Madeline. He befriends the unfortunate Fantine, who in her distress has disposed of her hair and even her teeth to find the money for the treacherous Thenardier, in whose care she has placed her child. M. Madeline's action antagonizes Javert, the Chief of Police, who has been forcing his attentions on Fantine. He recognizes in the honored Mayor the convict, Jean Valjean, and denounces Champmathier as the former convict in the hope of inducing the Mayor to betray himself. In this strategem he succeeds, for the Mayor will not permit another to suffer in his stead, and as he again comes within the grasp of the law Fantine, deprived of her benefactor, falls lifeless at the feet of the officer. The same careful production that made The Galley Slave a widely discussed topic even in circles where motion pictures seldom are noticed, makes this second of the series an equally notable achievement. Length, 995 feet.

THE VITAGRAPH COMPANY OF AMERICA { NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

PATHÉ FRÈRES

FILMS

Aviation Contests at Rheims

Sept. 20, 1909 **LENGTH 607 FEET**

The Tower of Nesle

FILM D'ART

Sept. 22, 1909 **LENGTH 1088 FEET**

WEEK OF SEPT. 20

Caught in His Own Trap	374 ft.
Careless Tramp	574 ft.
Caucasian Customs	387 ft.
Servant's Good Joke	548 ft.
Trained Birds	397 ft.

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

CHICAGO LETTER.

(Continued from page 9.)

with the authority to formulate a plan to regulate the penalty, and given full power to execute it. This penalty will vary from a fine to the expulsion of the offender from the Alliance, the latter meaning absolute retirement from the film business.

Protective Measure for Alliance.

At this point in the proceedings, Mr. Murdock made the following motion, which was carried unanimously:

That the officers, collectively and individually of the Alliance, or any member of it, shall not contract any expense over the amount in the treasury, until it is duly incorporated.

Full Payment of Fee Enforced.

Preparatory to immediate action on the election of permanent officers of the Alliance, it was moved and passed that only those members who had paid, or were willing to pay immediately, the initiation fee in full, in some form acceptable to the Alliance, could vote for officers. Several who had made deposits on the fee dropped out at this stage and became only eye witnesses of the proceedings.

Seek Reduction in Price of Film.

At this juncture several malcontents wished to discuss a reduction of the price of film, among them Eugene Cline. The discussion was choked by a motion to elect officers.

Permanent Officers Elected.

After the sifting out process, there remained an even 40 votes to decide on permanent officers. Each officer was ballotted for separately, with the following results:

President, J. J. Murdock; Vice-President, J. W. Morgan, of Joplin, Mo.; Treasurer, A. Kessel, of the Empire Film Co., New York; Secretary, Wm. H. Swanson; member of Executive Committee, Ingvald C. Oes, of the Great Northern Film Co., New York, and representative of the Nordisk Manufacturing Company of Copenhagen. This gives three manufacturers and two film renters on the executive committee—or as one expressed it more closely, perhaps, two and a half one way and two and a half the other, seeing that Mr. Oes is in the film renting and also in the manufacturing business.

The distinctive honor was extended Wm. H. Swanson of making him secretary by acclamation, without election. The motion was made and was greeted with applause, but Mr. Swanson objected to the infraction of the by-laws, as did Mr. Murdock. However, no other name was placed in nomination and Mr. Swanson was declared secretary, unanimously, without balloting.

Report on Assessing Manufacturers.

The report of the committee on manufacturers and importers disclosed merely that the latter were willing to handle the legal cases affecting them, but were not ready to pay the $2.00 and $1.00 fees in addition. The matter was compromised, finally, by committing the matter to the executive committee for action along lines that would best serve the interest of the Alliance.

Banquet After Convention.

A grand banquet in the Hotel La Salle was attended by members of the convention and several representatives of the press. Optimistic speeches of the most glowing character were given and predictions of the coming greatness of the National Independent Moving Picture Alliance were made with a confidence that inspired and strengthened the weak-kneed among the brethren.

Growing Greatness of Film Business.

F. J. Marion, of the Kalem Co., was seen in Chicago last week, on his way back to New York, after an extended trip of many weeks, during which he took in Canada and the Northwest, British Columbia, the Seattle Exposition, Yellowstone Park and other points of interest.

Mr. Marion was particularly impressed by the splendid future outlook for the film business in Canada, the great wheat belt of the Northwest, British Columbia and the Pacific West. Everywhere he went throughout this vast extent of country, he found moving picture theatres doing an excellent business. Two out of every five theatres in the cities visited were closed for enlargements in order to reap the greatest advantage from the promising Fall business.

Exhibitors spoke enthusiastically of the growing interest taken by cultured people in moving pictures. During the past year more noticeably, the better class has grown accustomed to take in the weekly offerings at the picture houses, just as they do the best theatrical events. Many express surprise at the wonders revealed in the pictorial show house, for entertainment, information and education.

Exhibitors everywhere demand the licensed product, as their patrons are dissatisfied with anything but the best; and only those using it can hope to secure the regular patronage of the intelligent theatregoer.

A Great Modern Film Subject.

"Aviation Week at Rheims," the great modern film subject by the Urban-Eclipse, to be released by the Kleine Optical Co. Saturday, Sept. 18, has been pronounced by those who have seen the trial exhibition at the Kleine studio, 52 State Street, a marvel of technique, photography and climatic effects.

The flights of the daring aviators are as realistic and exciting as if one were actually on the ground. The supporters of each expert are clearly distinguished by their enthusiastic displays of encouragement, or by their looks of sympathy, or chagrin over the failure of their favorite.

President Failieres and his staff, the American contingent, the English group, etc., are all readily recognized and the attention is riveted from the opening to the close of the event.

One of the most thrilling scenes depicts the fall and wreck of one of the machines, and the extrication of the disabled aviator from the ruins.

It is expected that this climax of moving picture art and enterprise, thus far, will have a tremendous run, the American public at large having had no opportunity as yet to witness the flight of a heavier-than-air machine.

Nickel Vaudeville Actors.

The war between nickel theatre managers and vaudeville actors is still waged, without either side to the controversy giving way. The actors are keeping pickets at all the theatres suspected of paying below the scale, and two booking offices are also watched to prevent any "hard up" brother from proving false to the cause.

S. Ricardo, Secretary of the Actors' Union, claims that 300 of the managers are eating the humble pie furnished by the Union, and that 120 are fast being brought into line. "We have 'em where we want 'em now and pretty soon they'll be walking the tight rope," says Ricardo. "I can say without fear or favor that we have won the strike, or fight, or whatever you want to call it."

Nickel Theatres Lose License.

On the request of the Fire Marshall, Mayor Busse revoked the licenses of seven moving picture theatres on S. Halsted Street, Sept. 13. Sunday afternoon, Sept. 12, these theatres, it was discovered by the Fire Marshall, had their exit doors locked, or were overcrowded. The buildings in which these theatres were located are considered a menace to hundreds of children, when the theatres are run, and there is little hope of their every being used again for that purpose. The Fire Marshall especially commends the new theatres, built last year on the West Side, and pronounce them above criticism.

The theatres closed are: The Nickelodeon, Lyric, Jud Williams', Gem, Star and South Halsted Street, all situated on South Halsted.

Chicago Brevities.

E. J. Zimmer, proprietor and manager of the Kedzie Theatre, on West Madison Street, is feeling lonely these days. His wife and family left for California early last week. The Kedzie is doing a fine business.

"Shooting Seals in the Arctic," a Pathe subject magnificently treated, is being presented just now at the Orpheum to crowded houses. The recent explorations in the far North and interest awakened by them make this subject a big popular favorite at this time.

The American Film Service has supplied the Jones, Linick & Schaefer Co.'s theatres with film and supplies continuously for the last 18 months. I. Van Ronkel, president of the exchange, states that the Orpheum pays the highest price for its film service than any theatre in the West pays.

The Apollo Theatre, in the South Side, on 47th Street, has one of the prettiest fronts and one of the largest followings of regular patrons (for its size) of any moving picture theatre in the city.

Robert R. Levy, owner and manager, is painstaking in his selection of film, and never rents without seeing the film run off. Result: he has always a line in waiting.

ENFORCING PENNSYLVANIA LAW.

From various parts of the State of Pennsylvania reports come of managers of picture theatres being arrested for not complying with the law which requires them to increase the aisle space in their houses and to erect fireproof booths. It is evident, from these reports, that the temporary injunction secured through the efforts of the Pittsburg Calcium Light & Film Co., preventing the Factory Inspector and his deputies from molesting picture theatres until the law had been reviewed by the courts, does not cover all Pennsylvania houses. It is just possible that some of the managers who are being "pinched" and compelled to make alterations, wish that they had accepted Mr. Clark's proffer of assistance.

CATHOLIC SOCIETIES INVESTIGATE.

The Federation of German Catholic Societies, which convened recently in Jersey City, N. J., took notice of the motion picture show in the following language:

> "Since the number of the so-called 'moving picture shows" is increasing day by day, we recommend that the officers, members of the executive committee and all delegates of the federation make it their duty to visit the shows from time to time, and if they find that pictures are displayed or performances produced that are offensive to morality or religion, or in which priests or nuns are shown in ludicrous situations, to forward the name and address of the place in which such pictures or performances have been produced, and the date when the place was visited, to the president of the State Federation, in order that he may take steps to stop the exhibition of such pictures or performances.

BEFORE AND AFTER.

An Excellent Illustration of the Work Being Done by the Board of Censors.

The motion picture editor of the Washington Herald, Washington, D. C., got busy recently and called attention to what he believed to be a fatal defect in the motion picture show. This was what he printed:

> A form of entertainment that numbers its patrons by the tens of millions is potent for good or evil. There can be no half-way point. Baseball is wholesome, beneficial, and to be encouraged; the theatre, the opera, and the concert play an important part in setting our moral and artistic standards. But recently there has sprung into existence a more popular diversion and one that already outranks all others in its drawing powers. This is the moving picture show.
>
> Gathering material from every quarter of the globe, from every form of human endeavor, from nature and from art, it can present a most diversified list of subjects, and, relatively speaking, it does. The moving picture show is of a popular character, catering to those whose income will not permit attendance at high-priced theatres; hence the managers feel they must lower the character of their productions to meet the wants of their patrons. For this reason there are nightly depicted in predominating form films which represent scenes in Paris, drinking bouts, various forms of crime, domestic tragedies, and grotesque exaggerations of routine events of life.
>
> The effort to give their patrons their money's worth will prove the undoing of the business as at present carried on. If the standard in the nickelodeons continues to decline, the industry must inevitably suffer, and that soon. Either there must be a general elevating or certain houses must cater to an intellectual, refined clientele, permitting others to continue as at present.
>
> Then will come in the question of a censor. These places of amusement are so widespread that national action may be demanded. New York and Chicago have several thousand moving picture houses, other cities have hundreds, and every town and almost every hamlet in America has at least one. The youth of today is being mightily influenced by what he sees on these thousands of screens. Therein lurks a grave danger.

Through its clipping service the National Board of Censorship received a copy of the foregoing editorial and immediately took up the case of the motion picture editor of the Washington Herald, supplying him with full information on the subject of Censorship and the manner in which the great majority of the pictures used in the United States were kept clean and suitable for public exhibition without offense to public morals.

Then the motion picture editor of the Washington Herald got busy again, but what he printed in the next issue of his paper had quite a different tone. This is what he said after the Board of Censors had seen him:

> The organization of a national board of censorship of motion pictures, which was recently accomplished in New York, must be regarded by all thoughtful persons as a step in the proper direction. The Washington Herald has devoted considerable space recently in the interest of this new and highly educational form of amusement for the masses. We have pointed out the influence which such a vast enterprise is bound to wield and the undoubted effect which its exposition is bound to have on the public.
>
> The satisfaction with which every one must view the advent of a form of amusement which is at once attractive and well within the means of the big majority of folk to whom the theatre door is closed owing to necessarily prohibitive prices of admission, is not unmitigated by the feeling that a censorship is desirable.
>
> That no misunderstanding may exist as to the features which seem to require suppression, let it be said at once that none of the moving picture theatres in Washington, so far as is known, has ever offered for public view an immoral picture or any views bordering in the slightest degree upon the obscene or the indecent. But at the same time it is true that many of the pictures, particularly those which come under the head of comics, which are acted out by skilled performers and trained pantomimists, are not such as benefit or instruct children—and the children are, by the way, the main support of the moving picture shows.
>
> Scenes of violence, or revenge, or brutality and crime may well be omitted from the repertoire of these establishments. The proprietor of a theatre who has built up a clientele in his immediate neighborhood would probably much prefer that his exhibitions should not only meet with the approval of the parents of the children he entertains, but give no offense to the grown-up. His business instinct tells him that his good will does not come from shocking his patrons. But he is often powerless, as in very many cases the films are furnished

A Word to Advertisers

Manufacturers and Dealers in Supplies for Motion Picture Theatres seek a certain medium of communication with those interests to obtain a market for their product.

THE FILM INDEX

affords the surest means of obtaining the widest publicity with the best class of Motion Picture Theatres.

It is the recognized journal of the licensed interests and reaches the largest number of the most profitable picture theatres in the United States. IT GOES WHERE THE MONEY IS. 6000 COPIES WEEKLY GUARANTEED. There is nothing better.

ADVERTISING RATES and discounts published on page 2. Same to all. Address

The Films Publishing Company

1 MADISON AVENUE NEW YORK CITY

Diamond —S—

SELIG'S PICTURES

—S— —S—

Always show to crowded houses
Ask anybody

Quality Always—Selig's Record

Show them. "Nuf Sed"

Coming September 20th, 1909

The Bachelor's Visit Length 775 feet

A Screaming Comedy. Code word "VISIT."

False Alarm Length 175 feet

Very Funny. Code word "ALARM."

Coming September 23rd, 1909

STRICKEN BLIND

Get in touch with your Exchange and order a SELIG, which means packed houses always. DON'T FORGET OUR POSTERS. **Price 10 cents.** Write today. Best hit ever for the Lobby.

SHOW A SELIG POSTER AND YOU GET THE CROWD

Selig Polyscope Co.

45-47-49 Randolph Street CHICAGO, U. S. A.

him under contract, so many a day, and he is obliged to show what are sent him or close up his place.

The National Board of Censorship aims to improve the quality of the pictures made, eliminating the undesirable. It desires to create and foster a taste for educational scenes, pictures of foreign lands, their customs, and people—in a word, to instruct as well as amuse.

The actual censoring of pictures is done by the committee on censoring, the members of which give their time without compensation. This committee is at present composed chiefly of persons connected with public and private educational institutions in New York, and of two moving-picture exhibitors.

The magnitude of this task is readily appreciated, and the movement is fully deserving of the moral support of every community.

POINTS FOR LOCAL CENSORS.

In a circular just issued by the National Board of Censorship, which has its headquarters in New York for the purpose of passing upon the great majority of he subjects that are offered to the public, is given a few pointers to the local boards of censors which have been appointed in various cities to supervise picture and other shows locally under the head of "Local Inspection and Regulation":

"From the standpoint of the nation, the moving picture film is the unit of interest. From the standpoint of each city and each neighborhood within the city, the moving picture show or theatre is the unit. The problem of local regulation, which must vary more or less in each community, may be illustrated by the work of this Board in New York.

The motion picture show includes, as a rule, not only motion pictures themselves, but frequently songs and vaudeville. Each theatre or show needs, moreover, to be properly constructed, provided with proper exits, ventilation, sanitation, etc. Local inspection, show by show, is necessary to control these conditions. It is the experience of this Board that the majority of motion picture exhibitors strive for decent shows, and that co-operation with such exhibitors is most important.

The work of this Board on this local side includes, first, inspection. A number of volunteer inspectors, mostly connected with civic clubs, social settlements or similar organizations, are set at work, being provided with the necessary report blanks, etc. (samples of these forms will be gladly sent anywhere on request); wherever necessary someone of the salaried staff or other person responsible and expert in this work re-examines any complaint. Where necessary the matter is brought to the attention of the local public authorities, but as a rule a remedy can best be found by placing the complaint properly before the manager of the business. The local work also consists in endeavoring to secure proper laws and ordinances and their impartial and efficient administration. The moving picture business has suffered here and elsewhere both from the lack of regulative laws and from ill-advised, often drastic and hasty civic action.

Many ways of improving local conditions of shows will suggest themselves in each community to those interested in the improvement of moving pictures. There is a mistaken idea that the hall must be absolutely dark during the exhibition of pictures. The fact is that simply shading the lights so that no direct rays fall either upon the screen or into the eyes of the spectators, a hall can be kept light enough to read in, and still allow pictures to be seen with no deterioration in quality."

Mr. Clarke has covered the substance of the other letters to the exhibitors in his letter to The Film Index, so it will not be necessary to repeat them. Further comment on this subject will be reserved for subsequent issues.

CHANGE IN PATHE RELEASES.

Pathe Freres announces that they will substitute "Aviation Contests at Rheims" for the "Suitors' Competition," announced for release on Monday, Sept. 20, in their bulletin. The announcements in this issue of The Film Index are correct, and exhibitors are requested to be guided accordingly. These interesting views are up to the usual Pathe standard of photographic excellence.

NEW THEATRE FOR HAMILTON.

The Star Theatre Company, of which Lou J. Wittman is manager, announces its intention to build a new theatre at Hamilton, Ohio. The company has acquired the old postoffice site at the corner of Court and Riley streets, by lease covering a long term of years, and work has been commenced on the alterations. There will be a ten-foot lobby of ornate design. The interior will be richly decorated and will have seating capacity for 500 persons. The floors will be carpeted, boxes will range along each side of the stage, which will be large enough to present vaudeville. The entrance will be on Riley street, with ten exits on the Court street side. The name of the new house has not yet been decided. It is planned that it shall be the finest picture theatre in Hamilton.

TWO YEARS THE STANDARD

5000 Exhibitors Endorse It

CURTAINYLINE

The only absolutely fireproof curtain paint on the market.

A $3.00 carton will cover a surface of 175 square feet.

ALL EXCHANGES CARRY IT IN STOCK

Scenery of all kinds and Curtains to order.

Curtainyline Curtain & Producing Co., Inc.

403 Northwestern Bldg. 22 Fifth Ave.

CHICAGO, ILL.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

3 FEATURES

Serviceable Service
Films of Quality
Selection of Subjects

From PENNSYLVANIA FILM CO.

Lewis Building, PITTSBURGH, PA.

Licensees M. P. P. Co. Let us submit prices.

GAUMONT FILMS

WEEK ENDING SEPTEMBER 25TH

Fine Features and Funny Films

Sept. 21st Great Drama, "SAVED FROM THE QUICKSANDS," 600 feet long. Shows the terrible quicksands of St. Michael's Mount—A heroic rescue—gratitude and marvellous and unexpected results.

Sept. 21st Roaring Comedy, "TAKING IN A REEF," 380 feet of continuous side-splitting laughter.

Sept. 22d Soul-stirring Tragedy, "LEGEND OF THE LIGHTHOUSE." The week's greatest and grandest feature. No progressive, prosperous theatre can afford to miss this. Audience breathless from title to tableau. 777 feet.

Sept. 22d Funny Farce, Finely Focussed. "DROPPED FROM THE CLOUDS." A beautifully colored comedy of unusual merit. Just fills the bill. Length, 240 feet.

Sept. 25th Danish Drama of the Deep, "ON THE CREST OF THE WAVES." 554 feet of first-class film. A forceful feature.

Sept. 25th Comical Comedy, "ALL FOR A NICKEL." 440 feet. Mirthful misadventures of a miserly millionaire.

Sept. 20th to 25th Gaumont **Sept. 20th to 25th**

EXCLUSIVELY IMPORTED BY

George Kleine

52 State Street CHICAGO, Ill.

19 East 21st Street NEW YORK

A SYMBOL

To express power, strength, might, main, position, dominion, men have ever resorted to the symbol—the crown, the sceptre, the mace, the shield and its variations.

A symbol may tell an exhaustive tale.

OUR SYMBOL is the **PREMIER FILM SERVICE** label.

It tells the story of many years spent in **Leading** the **Upward** trend of distributing a distinctive Film Service for particular exhibitors.

It is a symbol which expresses a method of business conduct, broad and liberal; a standard of Film productions higher than ninety and nine have dared accept and a disposition to do the right thing at the right time, and give every man a square deal.

Such then is the basis upon which is founded the power, strength, might, main, position and dominion of our **Premier Film Service.**

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

$2.00 That's the price of a year's subscription for THE FILM INDEX—A good investment

Increased Attendance

is reported by all Motion Picture Theatre Managers who are using

A. B. C. POSTERS

Made for all Licensed Motion Picture Subjects from actual scenes in the Pictures and released One Week in Advance. Not "fakes" or imitations, but handsome four color lithographs. Cheaper than Cloth or Lettered Signs.

Herren, Ill., Sept. 11, 1909.

A. B. C. LITHOGRAPH CO., Cleveland, O.
Gentlemen:—Enclosed, find draft for Ten Dollars for posters. Business has increased amazingly since I began using them, and as I can lay it to no other cause, I believe in giving credit where credit is due. The posters are the thing.
S. L. ROTENBERRY, Mgr. Idle Hour Theatre, Herrin, Ill.

Enclosed herewith, find check for $10.75, covering the balance due on our purchases of posters for August. Your posters are trade winners, and we would not be without them if they cost twice the price charged.—THE DREAMLAND AMUSEMENT CO.
Butte, Montana,
(Signed) B. W. Copeland, Manager.

ASK YOUR EXCHANGE

to supply you. If it can't, place your standing order direct with us. Our prices are:

1 Poster with each Release, 15c. and postage 2c.

Send Money with Order to Insure Prompt Shipment

ADDRESS

A. B. C. COMPANY, CLEVELAND OHIO

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

BIOGRAPH FILMS

Trade Mark

Trade Mark

RELEASED, SEPT. 20th, 1909

IN OLD KENTUCKY

A Stirring Episode of the Civil War



IN OLD KENTUCKY

At the beginning of the Civil War, Kentucky endeavored to hold a neutral position between the belligerents, and her sons decided for themselves which side's cause to take up; hence it was that many a Kentucky home was divided. That condition afforded a story for this Biograph subject, showing two brothers enlisting against each other and afterwards meeting under most trying circumstances, where it became a struggle between duty and kindred love. No subject has even been produced with such a succession of tense situations, concluding with the return of the brothers, one 'neath triumphant banner, while the other is shown ragged and homeless for the "Lost Cause." This final meeting is undoubtedly the most impressive ever witnessed—the brothers, each with his cherished flag, grasping hands, typifying the motto of Kentucky, "United we stand, divided we fall."

Length, 983 Feet

RELEASED, SEPT. 23d, 1909

A FAIR EXCHANGE

Free Adaptation of George Eliot's "Silas Marner"



A FAIR EXCHANGE

The Biograph's adaptation of this popular novel makes Master Marner a cobbler instead of a linen weaver. This change, however, does not weaken, or make less romantic, the story. Silas, while giving succor to a dying friend, is accused of robbing him. The circumstantial evidence is so strong that he is shunned by his former associates; so leaves his native village for another section of the country. Through this calumny he becomes a niggard and a misanthrope, hoarding the pay for his labors in shoe mending. He is robbed of all, and is in despair, when a waif wanders into his hovel. Arousing himself from the lethargy induced by his woe, he is amazed to see the little child lying asleep on the very hearthstone that hid his gold. This is his recompense, for the advent of the little one changes his nature entirely.

Length, 995 feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

BIOGRAPH COMPANY,

Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street **New York City**

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date	Subject.	Class.	Length, Feet.
Sept. 23	A Fair Exchange	Dramatic	995
Sept. 20	In Old Kentucky	Dramatic	983
Sept. 16	The Broken Locket	Dramatic	999
Sept. 13	Getting Even	Comedy	587
Sept. 13	The Children's Friend	Comedy	386
Sept. 9	Comata the Sioux	Drama	963
Sept. 6	1776, or the Hessian Renegades	Drama	965
Sept. 2	The Sealed Doom	Drama	779
Sept. 2	The Little Darling	Comedy	211

EDISON CO.

Sept. 24	Love and War	Dramatic	400
Sept. 24	True Love Never Runs Smoothly	Comedy	230
Sept. 24	A Knight for a Night	Comedy	370
Sept. 21	The Ordeal	Dramatic	950
Sept. 17	How the Landlord Collected His Rents	Comedy	460
Sept. 17	'Tis Now the Very Witching Hour of Night	Comedy	500
Sept. 14	Little Sister	Dramatic	975
Sept. 10	The Amateur William Tell	Comedy	810
Sept. 10	The Making of Honey	Industrial	190
Sept. 7	The Temptation	Drama	470
Sept. 7	A Dangerous Pair	Comedy	520
Sept. 3	Ethel's Luncheon	Comedy	670
Sept. 3	Backward, Turn Backward, O Time, In Your Flight	Dramatic	330

ESSANAY CO.

Sept. 22	Gratitude	Dramatic	950
Sept. 15	A Case of Tomatoes	Comedy	495
Sept. 15	Three Reasons for Haste	Comedy	485
Sept. 8	Justified	Drama	970
Sept. 1	My Wife's Gone to the Country	Comedy	950

GAUMONT.

Sept. 25	All for a Nickel	Comedy	404
Sept. 25	On the Crest of the Waves	Drama	554
Sept. 22	Dropped from the Clouds	Comedy	240
Sept. 22	The Legend of the Lighthouse	Tragedy	770
Sept. 21	Saved from the Quicksands	Dramatic	600
Sept. 21	Taking in a Reef	Comedy	380
Sept. 14	Her Busy Day	Comedy	250
Sept. 14	The Tricky Dummies	Comedy	370
Sept. 14	The Fiddle and the Fan	Comedy	324
Sept. 11	Mozart's Last Requiem	Drama	940
Sept. 8	The Stolen Gems	Drama	464
Sept. 8	Glimpses of Paris	Scenic	417

Date.	Subject.	Class.	Length, Feet.
Sept. 7	First Airships Crossing the English Channel	Scenic	510
Sept. 7	The Mason's Paradise	Comedy	414
Sept. 1	An Awakened Conscience	Drama	627
Sept. 1	Magic Cartoons	Comedy and Mystery	340

KALEM CO.

Sept. 24	The Winning Boat	Dramatic	965
Sept. 17	The Story of a Rose	Dramatic	680
Sept. 17	Winning a Dinner	Comedy	245
Sept. 10	Hiram's Bride	Drama	950
Sept. 3	The Pay Car	Dramatic	930
Aug. 27	The Conspirators	Drama	410

LUBIN MFG. CO.

Sept. 23	The Conquering Hero	Comedy	730
Sept. 20	When Woman Hates	Dramatic	750
Sept. 16	The Fortune Hunters	Comedy	575
Sept. 16	All on Account of a Letter	Comedy	385
Sept. 13	Her Face Was Her Fortune	Comedy	810
Sept. 9	A True Patriot	Drama	735
Sept. 9	Glimpses of Yellowstone Park	Scenic	180
Sept. 6	The Call of the Heart	Comedy	670
Sept. 6	Our Country in Arms	Drama	255
Sept. 2	The Woman Hater	Comedy	850

PATHE FRERES.

Sept. 25	Servant's Good Joke	Comedy	548
Sept. 25	Trained Birds	Educational	397
Sept. 24	Careless Tramp	Comedy	574
Sept. 24	Caucasian Customs	Educational	387
Sept. 22	The Tower of Nesle	Dramatic Film d'Art	1,088
Sept. 20	Aviation Contests at Rheims	Scenic	607
Sept. 20	Caught In His Own Trap	Comedy	374
Sept. 18	Oh, What a Beard	Comedy	335
Sept. 18	The Fresh Kid	Comedy	295
Sept. 18	The Construction of Balloons	Indust.	361
Sept. 17	The Mountebank's Son	Dramatic	892
Sept. 15	The Pretty Girl of Nice	Dramatic	492
Sept. 15	The City of Naples	Scenic	449
Sept. 13	The Amateur Detective	Comedy	390
Sept. 13	A Child's Prayer	Dramatic	574
Sept. 11	Chasing a Sea Lion in the Arctics	Scenic	371

Date.	Subject.	Class.	Length, Feet.
Sept. 11	Sports in Java	Scenic	298
Sept. 11	How to Tame a Mother-in-Law	Comedy	351
Sept. 10	Tom Thumb	Legendary	1,016
Sept. 8	The Little Soldier	Comedy	354
Sept. 8	Sweden, The Gota Canal	Scenic	456
Sept. 6	Versailles	Scenic	462
Sept. 6	They Robbed the Chief of Police	Comedy	456
Sept. 4	Grave Disappointment	Drama	361
Sept. 4	Launching the Voltaire	Scenic	253
Sept. 4	Training Bulls for the Fight	Scenic	331

SELIG POLYSCOPE CO.

Sept. 20	The Bachelor's Visit	Comedy	775
Sept. 20	False Alarm	Comedy	175
Sept. 16	Crooked Path	Dramatic	980
Sept. 13	Free Booters	Dramatic	995
Sept. 6	The Stampede	Western Drama	680
Sept. 6	Spring Has Came	Comedy	295
Sept. 9	The Engagement Ring	Drama	995

URBAN ECLIPSE.

Sept. 18	Aeroplane Contests at Rheims	Topical	480
Sept. 18	The Farmer's Treasure	Dramatic	500
Sept. 15	The Fatal Love	Dramatic	584
Sept. 15	Pontine Marshes, Italy	Scenic	367
Sept. 4	In Hot Pursuit	Drama	514
Sept. 4	Romantic Italy	Scenic	437

VITAGRAPH CO.

Sept. 25	Fantine	Dramatic	990
Sept. 21	The Unspoken Goodbye	Dramatic	975
Sept. 21	The Stolen Necklace	Comedy	[illegible]
Sept. 18	The Marble Heart	Drama	968
Sept. 14	The Little Esther	Drama	670
Sept. 14	The Wealthy Rival	Comedy	990
Sept. 11	An Alpine Echo	Drama	990
Sept. 7	The Fisherman	Drama	430
Sept. 7	He Tried on Handcuffs	Comedy	968
Sept. 4	The Galley Slave (film d'luxe)	Drama	885

The Edison Kinetoscope

IS THE ONE DEPENDABLE MOTION PICTURE MACHINE

It gives the steadiest, clearest pictures of any machine made, is the simplest to operate and does not get out of order. That means that you are playing to a full house while the others are closed for repairs.

The Edison is the machine that will make your investment a permanent, solid business—not a fad or speculation.

Write today for booklet of full details and copy of the "Edison Kinetogram."

EDISON FILMS

Releases of Sept. 28 and Oct. 1

Released September 28

WHY GIRLS LEAVE HOME

Hilarious comedy. A burlesque on the "ten-twent- and thirt" melodrama. The effect a theatrical handbill has on a clergyman's household forms the thread of the story, which displays in the most laughable manner the inconsistencies of acting and stage setting of the popular drama, and the varying effects on the audience. Don't miss this,—it's simply great.

No. 6522 **Code, VERTEDORA** **Approx. Length, 1000 feet**

Released October 1

THE WALLACE JEWELS

Comedy. Especially written by Miss Carolyn Wells, the popular author. The discovery by a girl of the secret burial of a box on a lonely mountain, coincident with the announcement of the theft of rare jewels, results in a sensational search, flight and capture, and a startling climax of real comedy strength. A splendid story. Unusually fine photographic effects.

No. 6523 **Code, VERTEDOURO** **Approx. Length, 725 feet**

TWO OF A KIND

Comedy. Young fellow accepts invitation to a dance at a lunatic asylum. In the parlor of the superintendent he falls asleep. Young lady guest's entrance into room awakens him. He thinks her a lunatic. She reciprocates. One tries to detain the other. Result—a screamingly funny short film.

No. 6524 **Code, VERTELLES** **Approx. Length, 275 feet**

Releases of October 5 and 8

Released October 5

LADDIE—Dramatic

No. 6525 **Code, VERTELLING** **Approx. Length, 1000 feet**

Released October 8

THE MINISTER'S DAUGHTER

A Story of Power and Strength

No. 6526 **Code, VERTELLO** **Approx. Length, 830 feet**

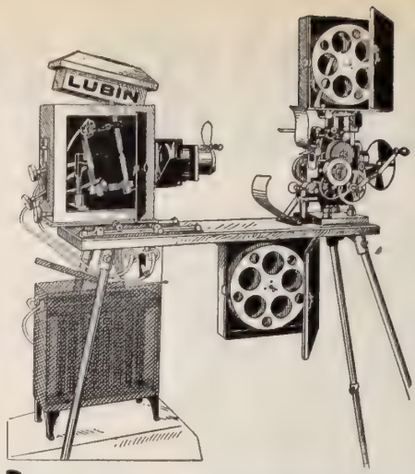
EXPERT GLASS BLOWING

Industrial

No. 6527 **Code, VERTELSEL** **Approx. Length, 170 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.
Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES



LUBIN'S 1910 MARVEL, equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent). Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGUE

Released Monday, Sept. 20

When Woman Hates

The plot is based upon two girls loving the same man. Not being able to gain his love, the girl tries to destroy the happiness of her fortunate rival. She succeeds for a time but truth wins out at last.

Length, 750 feet

Released Thursday, Sept. 23

The Conquering Hero

The race has been won. The hero is invited for a great reception to be given in his honor. He is held up by a tramp, who in his place is honored, but the pleasure is of short duration.

Length, 730 feet

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

KALEM FILMS

Issue of Oct. 1st, 1909



THE "SLEEPER" TRUNK

LENGTH 870 FEET

A distinct novelty in film production. The love romance of a young customs inspector depicting a daring attempt against his life, made by a clever band of millinery smugglers, which resulted in their capture, and led to his happy marriage. The novel dock scenes offer some striking views of New York City's great harbor.

Free Descriptive Lectures to all applicants

Kalem Posters in four colors, are supplied by the A. B. C. Co., Cleveland, Ohio

KALEM COMPANY, Inc.
Eastman Kodak Building
235-239 W. 23d St. New York City
Licensee of the Motion Picture Patents Co.

NEXT Sand H FILM ISSUE

Another Dramatic Masterpiece!

"THE BROTHERS"

(Length Approx. 970 Feet)

This is the third of a great series of problem plays, which is making a tremendous hit all over the country.

Advertise it with our beautiful six-color litho poster, ten cents each. Write for it now. The supply is limited.

Ready Wednesday, Sept. 29

ESSANAY FILM MFG. CO.

435 N. Clark St., Chicago, Ills.

$2.00 PER YEAR

SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No. 40 NEW YORK, OCTOBER 2, 1909 WHOLE No. 180

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

Essanay Looming Big In Picture World

Enterprising Chicago Moving Picture Firm Showing Results of Splendid Efforts.—Some Masterpieces in Late Releases

The Essanay Film Manufacturing Company, of Chicago, has cornered the attention of the picture world. Praiseworthy efforts have netted results; the Essanay people are undoubtedly turning out splendid pictures of late and the improvement is marked in each new release.

A representative of The Films Index writes that the results have obtained from improved facilities in the way of a new factory and studio, modern, up-to-date, and "with all conveniences," and a producing staff who work with confidence and conscience.

The New Essanay Plant.

Ideally located in Edgewater, the heart of Chicago's fashionable residence district, the handsome edifice at 1333 Argyle street, is not unattractive. This is the "Indian's" tepee, and the hunting grounds, the neighborhood around. It is but a step to the lake on the East and but a short distance to cool country on the West. Here is an advantage in more ways than one. There is no smoke and little dirt and the absence of these is a requisite in good photography. The buildings cover several acres of ground and are large and imposing.

The interiors are as attractive as the exteriors. The workrooms in the factory are always spotlessly clean, the offices systematic and beautifully furnished. The indoor studio is the largest of its kind in America. The artificial lighting system was installed and is maintained at the cost of thousands of dollars and is netting splendid results. There is also an outdoor studio which is used extensively during the summer months.

Stock Company Organized.

During the month of August the Essanay company organized a stock company of actors, all chosen for their pantominic ability. Some of these people are well known in theatrical circles as artists of repute. They are doing splendid work and receiving much praise from exhibitors all over the country.

New Pictures Are Well Chosen Subjects.

The Essanay company's late dramatic subjects show the helpful influence of the widespread "uplift" movement in moving pictures. The subjects are all well chosen, beautifully interpreted, while the stage settings have been carefully devised, with the usual discrimination and watchfulness which marks every Essanay production. The comedy subject, "On Another Man's Pass," was a pleasing novelty and received much deserved praise. The dramatic subject "Justified" created something of a sensation all over the country. "Gratitude," their release for this week, is another one-scene dramatic subject and an intensely interesting one, from the descriptions sent out. Advertised for next week is another strong dramatic subject, entitled "The Brothers" and soon to follow "The Twelfth Juror." "Whittier's Maud Muller" is a beautiful production, we are told, which will be released sometime during the month of October. The Subject "Beggars," a picturesque Mexican story, is now in preparation. This will not only prove an epoch making picture from a dramatic point of

(Continued on page 9.)

FRANK MARION RETURNS FROM LONG TRIP IN WEST.

Says Western Picture Business A Great Revelation—Theatres Patronized By Best People—High-class Managers and Houses—Kalem Booming.

Frank J. Marion, of the Kalem Company, returned to business Monday last, after a long absence, during which he made a trip to the Coast and back, after a season of fishing at the Thousand Islands. Mr. Marion is not saying much about fishing, but he is exceedingly enthusiastic about the conditions of the exhibition end of the motion picture business throughout the West.

"Back here in the East we have no conception of the important position that motion pictures hold through the small cities and towns of the West," was Mr. Marion's first emphatic statement to the representative of The Film Index. "Pictures are the principal form of amusement in the West," he continued. "The picture theatres are patronized by the very best class of people. They are in charge of a very different class of managers, and the houses present a very different aspect.

"In the party which traveled over the same route that I did there were men of considerable importance from different cities in the West: cashiers of banks and heads of mercantile concerns. When they learned of my connection with the picture business they would tell me that they went to the picture shows in their towns regularly and said that the various houses were splendid money-making propositions. After that I began to take especial notice of the theatres in the towns I visited along the route. I would hang around the theatre doors and watch the people who attended the shows. I found that they were the very best citizens; that they brought their families, and from the managers learned that the principal revenue of the houses came from this high-class patronage, who were regular attendants.

"There was a noticeable difference in the theatres of the West from those in New York. There you see none of the gaudy 'Coney Island' fronts which are so numerous here. Everything is in good taste. Some of them look as if they might be entrances to some swell club or cafe; there is nothing that suggests the cheap '5-cent theatre.' One that I recall just now has a square entrance built of dark oak. In the lobby, paneled with dark oak and well lighted, were pedestals upon which stood small bay trees; strips of red carpet led to the doors. The effect of the red and green against the dark oak finish was rich and attractive. There were no crowds of loafers about the entrance, and a man in uniform stood outside. The general effect was most pleasing.

"I found but little evidence of the 'Independents' through the West. Occasionally in small towns where there were five or six houses, one cheap place would be using 'Independent' film. But the preference of managers and public is for the good American pictures.

"It may please you to know that whenever I wanted to see a trade paper, I was invariably handed a copy of The Film Index. They all seem to have it and depend upon it for information, even away out in Washington.

"Going out I went by way of the Canadian Pacific, through a wonderful country. In Alberta and Saskatchewan, where two years ago were miles and miles of sage brush desert, is now thousands of acres of wheat. A fine class of people have settled in that country, and their only amusement is the picture show. It is going to be a great place for pictures."

(Continued on page 5.)

Bill Swanson Sidestepped The Alliance Presidency

Not Seeking Empty Honors—Good Conditions In Indiana—Essanay Taft Pictures Popular Hit—Chicago Brevities

James S. McQuade.

Business at the licensed film exchanges is moving along with a steady swing, its volume increasing most encouragingly as the season advances. The independents are saying little and, in the meantime, are sawing wood with might and main. In about three weeks they expect to be in a position to look things fairly in the face and to be able to tell where they are at.

Murdock's absence in Europe is felt among his followers and now, more than ever they look to him as the Moses who will lead them to the promised land.

It has leaked out that everybody wanted popular "Bill" Swanson for president of the N. I. M. P. A., but that the astute "Bill" flabbergasted both Murdock and his own large following by insisting that the International president was the only logical candidate for the presidency of the Alliance. "Bill" has learned by hard experience that there is stronger truth than poetry in the line, "Uneasy lies the head that wears a crown," more especially when the crown has the glitter, but not the gold of the real thing; so he can be pardoned for turning his back on those who would have done him honor.

Alliance Protection Fund "Chesty."

At the meeting of the Executive Committee of the N. I. M. P. Alliance, which was held in New York near the close of the week of Sept. 13, all the members were present except J. W. Morgan, of Joplin, Mo. The by-laws called for such meeting within one week after the organization was formed, and New York was chosen for the reason that most of the independent manufacturers are located there.

The main subject of discussion at the meeting was the assessment of manufacturers and importers, as members of the Alliance, and a call sent out to them to attend the meeting was responded to generally. A board of ways and means was formed of the members of the Executive Committee and of the manufacturers and importers present, and this board created a finance committee which shall have permanent control of the protection fund for legal and other purposes. It was unanimously agreed that independent American Manufacturers should pay an assessment of $2, and importers $1 per reel into the fund; moreover, instant action was taken to swell the fund by each manufacturer and importer present contributing an amount covering the approximate number of reels for several months in advance. In addition it is said that money donations were given by each firm, which raised the amount in the fund to nearly $50,000. The finance committee, it is understood, will have the power to levy on manufacturers and importers when an emergency calls for an increase of the protection fund.

Murdock's European Trip.

While some say that J. J. Murdock's visit to Europe is of the nature of a junketing and recreation trip, there is no doubt that the object is to confer with the foreign manufacturers on matters immediately arising from the organization of Alliance. The short-

(Continued on page 12.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.

FOREIGN SUBSCRIPTIONS—$2.50 per annum.

All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS

ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted, etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

OCTOBER 2, 1909

THAT "INDEPENDENT" ORGANIZATION.

After bolting, or being forcibly disconnected from the great organization of the motion picture interests of the United States, centering about the Motion Picture Patents Company, and fighting windmills for the past six months, the alleged "independent" picture men have at last given up their Quixotic pastime and formed themselves into an organization as nearly like that of the M. P. P. Co. as it was possible for them to form. It is needless to go into the details; all that was published in last week's issue of The Film Index.

On paper the plan and objects of the so-called "National Independent Moving Picture Alliance" read fine—just like the fairy tale which tells about the lovely young princess, about to be eaten alive by the wicked and terrible giant, who is saved from an awful fate by the timely arrival of the beautiful and brave young prince, who kills the giant. Then they get married and live happily ever afterward. You know the kind; used to tell them to the children. To-day, when anyone comes to you with fairy tales you advise them to "communicate it to Sweeney."

Of course, this new organization of "independents," like a former movement along similar lines, will do a lot of brass band work and kick up a lot of dust for awhile. But the wise man in the picture business will soon be able to distinguish the difference between this new movement and the real thing.

When the "Alliance," as it is called for short, is submitted to the acid test it will be found to be of no greater value to the exhibitor than the so-called "independents" have been at any time during their existence.

At the very outset of a critical analysis of the new movement one is confronted with the important fact that it is the same crowd. Only the name is new; like the race-track "ringer," its name has been changed and it has been otherwise disguised, but it is the same old plug. For the most part the persons who compose the "Alliance" were those who could not play the game straight with the Patents Company. When they were dropped from that organization for cause they continued in their unholy practices until they were forced to patch a truce among themselves to prevent utter annihilation, for it has been a case of dog eat dog with the "independents" ever since they became "independents."

Aside from the fact that the movement is simply a sort of armed truce among the "independents," it has no real bearing on the motion picture situation.

It must be remembered that the basis of the motion picture business in this country is pictures, the best pictures and better pictures. This is an element that does not enter into the makeup or the objects of the "Alliance." In respect to pictures of any sort, they are no better off than they were before the "Alliance" was formed. Neither does the "Alliance" put them in any better position to get pictures than they were before.

Preambles, resolutions, agreements, press agents and exhibitions will not make pictures. The visible source of supply for the "independent" is the same to-day as yesterday: a variable quantity of foreign subjects of questionable quality and more questionable utility—a visible and visual eye-sore, together with a purile product of a few pirating picture makers in America, whose ineffectual attempts to turn out pictures are producing even sorrier results.

This supply of film may be sufficient to enable the members of the "Alliance" to go through the motions of renting and exhibiting motion pictures, but when they come to reckon with the discriminating American public their efforts will be of small avail.

There is but one possible conclusion after a careful analysis of the new "Alliance": There is nothing to it.

An amusing phase of the situation is the pretended joy on the part of two-thirds of the trade press upon the result of the Chicago convention of "Independents." One hails the movement as the beginning of the millenium; the other as the confirmation of all its predictions. One, jealous lest the other may gain some business, warns the "Alliance" against its contemporary, which it characterizes as a "Judas," and bids them "beware of the traitor who is already in your midst," whatever that may mean. It also advises the "Alliance" that its "best friends are connected with this paper," which ought to be worth considering.

SOME PRESS COMMENTS.

"There appears to be a distinct resolution on the part of many of those who are taking a prominent part in the new society to mend their ways; to give up duping; to pay their bills; to conduct their business in an honorable way."—Moving Picture World.

"It was truly an alliance of hands and hearts."—Moving Picture News.

"An experiment has been tried in the election of Mr. J. J. Murdock as president."—Moving Picture World.

"The election of J. J. Murdock as president is an event that will add force and stamina, not only to the members of the present Alliance, but to all future members who join. Mr. Murdock is a tower of strength in himself."—Moving Picture News.

"We presume they will work together in all action taken for the general good; they will loyally support each other and their own manufacturers and importers; that each will pay his dues."—Moving Picture World.

"The body of men elected as leaders of this Alliance are men who are known for their integrity, uprightness and cleanness of dealings in all respects."—Moving Picture News.

"It is regretable that film duping, sub-renting and the wholesale marketing of junk has been associated with the Independent name these last eight months. It is regretable also that certain prominent men in the Independent field have failed in their public and private engagements."—Moving Picture News.

"We hail with delight the formation of this Alliance. . . . We urge them to give us the support we deserve. We have fought their fight . . . and we now ask them to rally around a standard and place their advertisements with the paper that is read and eagerly sought after by both trust and independent factions."—Moving Picture News.

"To my mind the best friends the new Alliance can have are those connected with this paper. . . . I bid you beware of the traitor who is already in your midst." -Moving Picture World.

THEATRES LOSE LICENSES.

Under the rule of the Motion Picture Patents Company, which forbids licensed theatres from exhibiting unlicensed film, the following named theatres have been deprived of their license privileges, and exchanges have been notified not to serve them:

Paris Theatre, L. Campbell, Atlanta, Ga.
Dreamland Theatre, W. E. Giffert, Cameron, Mo.
Pastime Theatre, Jackson-Hoyt Co., Jacksonville, Fla.
Majestic Theatre, Jackson-Hoyt Co., Jacksonville, Fla.
Arlington Theatre, Cluse Bros., Brooklyn, N. Y.
Comique Theatre, Roach Bros., Montpelier, Vt.
Theatorium, Le Roy Bickle, Ardmore, Okla.
Exhibit Theatre, L. H. Pursell, Lancaster, Ohio.
Joie Theatre, J. E. Ellis, Ogden, Utah.
Roseland Theatre, Rougelot & Levy, New Orleans, La.

These theatres have lost their licenses for sub-renting licensed film, which practice is contrary to the license agreement:

D. L. Williamson, Opera House, Cairo, Ill.
H. Miller, Crystal Theatre, Tuscola, Ill.
J. B. Stout, Opera House, Danville, Ky.
J. R. Neil, Electric Theatre, Dermott, Ark.
Wm. Humble, Virginia, Harrisonburg, Va.

WILL THERE BE OTHER INDEPENDENTS?

Now that the "original" independents have become an "Alliance," is the proud banner of "Independence," which has been so bravely flaunted by General Murdock, et al., to be trampled in the dust?

In all probability such will not be its fate. There will be a few "Simon pure" independents who will continue to import European and buy some illicit American product. Not all the independent exchanges have joined the "Alliance," and there are some among those who have joined in the initial burst of enthusiasm who will fall by the wayside and drift into their old ways of doing things.

It is inevitable that these things should happen, notwithstanding that The Moving Picture World has announced with its customary cocksureness and air of finality, that no other exchanges than those connected with the Patents Company and the "Alliance" will be able to buy a foot of new film.

One has but to study the "dope sheet" of past performances of the membership of the "Alliance" to learn just about how long each will stay in the race. If the officers of the "Alliance" attempt to enforce rules there will be a grand rush to cover. They say it is hard to teach an old dog new tricks, and it is equally hard to break him of the old ones.

It is plain that another "independent" movement is due inside of six months.

RELATIVE VALUES—A DEADLY PARALLEL

How the Dramatic Mirror Critic Sizes Up the Licensed and Independent Releases. This is Believed to be the Most Unbiased Journal of Those Which Review Motion Pictures. Exhibitors Have Only to Look Up a Few Independent Pictures to Verify the Mirror's Statements.

Licensed Subjects.

Getting Even—Biograph—It is not so much what is done in this comedy pantomime as the way it is done that makes it a laughing hit.

Freebooters—Selig—Picturesque scenery and a clearly constructed story that moves along with directness makes this thrilling melodrama acceptable.

A Child's Prayer—Pathe—Excellent acting renders this commonplace and rather childish story quite acceptable.

Little Sister—Edison—The Edison Company has given us in this issue a really effective and touching production, admirably acted and stage managed.

The Little Father—Vitagraph—A thoroughly good story of the "honesty triumphant," and if we overlook a few minor defects, it must be pronounced well handled.

The Tricky Dummies—Gaumont—Excellent farce with a novel plot is presented in this well-acted story.

The Fatal Love—Urban—A rather novel idea appears in this dramatic offering, and it is fairly well presented.

Three Reasons for Haste—Essanay—This subject is a real comedy with a capital idea back of it. The story is so good and the pantomime so well done that it surely deserved a new setting for the interior of the railroad car.

The Fortune Hunters—Lubin—A good plot, if an old one, gives interest to this film comedy, which is presented in acceptable style.

Story of a Rose—Kalem—An effective subject and worthy of warm praise.

Independent Subjects.

The Rivals—Hepworth—This is rather poor comedy. The action is stilted and the story crudely constructed. The humor of this idea is not apparent.

The Justifier—Eclair—The acting is not impressive.

The Boy and the Convict—Williamson—The acting is of the cheap melodramatic kind that is being abandoned by the better class of producers.

Don Carlos—Cines—The photography is weak and the subject is too fiendishly bloody to be pleasant.

Story of a Bad Cigar—Ambrosia—The story, which pretends to be comedy, has absolutely no laughs in it.

From Millionaire to Porter—Lion—This is a shallow story, not clearly told. The acting is indifferent.

Votes For Women—Andrews—It is about the poorest excuse for trick photography ever offered on a screen.

A Kentucky Planter—Bison—The actors have a long way to go to approximate the class of pantomime now demanded by motion picture patrons.

Uncle Rube's Visit—Warwick—English comedy, and bad at that, is the best way of describing this uninteresting film. The tricks are flat and pointless.

Daughter of an Anarchist—L'Lion—This film is not impressive in story or action.

Love of Adventure—Eclair—There is nothing in this film to warrant a motion picture, not even good acting.

FILMS OF THE WEEK

REAL REVIEWS by CHICOT

THE NOTABLE FILM OF THE WEEK.

The Pathe art film easily leads a week of notable releases. "Tower of Nesle" an unusually interesting subject.

There is no question as to the notable film of the week in which occurs the release of a Pathe Freres art film, and in the "Tower of Nesle," the Wednesday offering, is found one of more than ordinary value even in this series.

Marguerite, third daughter of the Duke of Burgundy, has had a love affair with Buridan, a member of her father's court. The birth of twins, both boys, is a severe blow to the proud old Duke, who threatens his daughter with the convent, where she may expiate her sin.

The prospect is not alluring to the proud and sensual woman, who induces her lover to kill her father that she may retain her liberty and his love. Buridan does the murder, but profits little by it, for Marguerite is to marry the King of France, and nothing is permitted to stand between herself and her goal. The two children are in the way, and though it causes even her hardened heart a pang, she bribes a servant, Landry, to make away with them.

Landry accepts the bribe, but, like others before him, has not the heart to do murder. He marks each child upon the wrist with a cross and leaves them in the portico of the church.

Marguerite writes Buridan that the murder of her father and her children is a bar to their illicit union. She expresses love for him, but declares that they must not see each other again. She returns his jewels, which he casts upon the floor, but the letter he preserves in the casket in which the jewels have been returned. This he places beneath the tiling of the room, content that some day this admission of her guilt will be of service to him.

Twenty years later Buridan comes to Paris. In the tavern of Orsini he finds a young cavalier sore pressed by the loungers, and comes to his aid with his powerful sword arm. He drinks with the young man, but does not recognize in him his own son, Philippe, who has come to the tavern in search of his brother, Gaultier, who is a member of the court and the favorite of the Queen.

Marguerite has not abandoned her licentious ways. She has lost little of her good looks and still can appreciate the daring of a hero. She hears of the prowess of the strangers and sends her woman with notes to the two men, asking them to come to the Tower of Nesle that evening, but warning them that curiosity as to her identity will cost them dear.

Gaultier enters and is made acquainted with the contents of the notes. He warns them that many bodies are found in the Seine below the tower, but nothing daunted, the two men keep the appointment and are received by the Queen and some of her ladies, all of whom are masked. Philippe, flushed with wine and amorous passion, raises the Queen's mask, and she calls her guards to kill the rash guests that her secret may be concealed. Landry is in charge of the guard, and permits Buridan, whom he recognizes, to escape by leaping into the Seine and swimming to the far shore.

Philippe is less fortunate, and Buridan comes to the court the following day to inform Gaultier of the death of his brother. In the guise of an astrologer he penetrates into the Queen's presence and there tells Gaultier of the murder. Gaultier demands that his brother's murderer be punished, and Marguerite denounces Buridan as the offender, and causes him to be cast into prison, but not until Buridan discloses his identity.

Marguerite comes to him in the prison, and when she is told that Buridan has preserved her letter in which she confesses to the murders, she gives him the liberty he exacts in return for the casket. She also gives him the key to her apartment, but when she finds that the box is empty, the letter having been sent to the King by Landry, she plans Buridan's death as he comes to her.

Buridan suspects a trap, and when he finds Gaultier in the tavern moping because he cannot see the Queen that night, Buridan gives him the key and Gaultier rushes off to keep the appointment.

Too late Landry tells Buridan that Gaultier is his son. Buridan follows to the tower, but finds only a dead body. He tells the Queen that she has caused the murder of her sons, one of whom was her lover, and the picture closes on a tragic tableau.

At times the film suffers slightly through having been cut, though, even with the cuts, the length is 1,088 feet, but it is a notably strong story well told in explicit pantomime.

The leading player is a man of exceptional pantomimic gift. His expressive face conveys through without distortion, and his ease and grace add largely to the value of his work, and Marguerite is in no wise inferior in gifts. The settings are splendidly done and the entire effect is of the sort that marks the highest grade of Pathe work. The story by Dumas has furnished the inspiration for a production in which even the other Pathe art films are eclipsed.

FILMS OF THE WEEK.

AEROPLANE CONTESTS AT RHEIMS. (Urban. Released September 18. Length 480 feet.)—This series was brought to this country much more quickly than usual and have a more timely interest. Considerable space is devoted to the appearance of President Fallieres on the scene of the trials, but Curtis, Latham and Bleriot are shown in near views and the flights of the other contestants are duly pictured. This is probably the first time that two and three air craft have been pictured in the air together, one scene showing a dirrigible and two aeroplanes, while mono and bi-plane flights are contrasted. From comparison with the newspaper accounts it would appear that the entire series of events has been thoroughly covered. It is to be regretted that a more liberal use of captions was not made. Several of the pictures are sensational and the film will attract more than passing attention. The photographic work calls for a word of special praise.

THE FARMER'S TREASURE. (Urban. Released September 18. Length 500 feet.)—A crabbed old farmer objects to the suitor whom his daughter favors and orders that the courtship be broken off. Apparently the girl acquiesces, but she does not give up her lover, and at one of their clandestine meetings they narrowly escape detection by the farmer, who is returning from having buried his money for greater security. The lover hides behind a scare-crow and, thus concealed, overhears the plot of two thieves, who have followed the old man, to get the treasure. He notifies the old man, and he, in turn, alarms the police. The whole party repair to the place where the treasure is hidden and surprise the thieves at their work. In his joy at the deliverance of his treasure, the old man gives his daughter as a reward. One or two points are open to question. It might be asked how the thieves did not perceive the approach of their captors earlier, and there was no reason why they should not have taken the money when they were at the hiding place instead of first following the old man home. These are mere details, however, for the film is interesting and the story told in excellent pantomime.

WHEN WOMAN HATES. (Lubin. Released September 20. Length 750 feet.)—Another melodramatic version of "Hell hath no fury like a woman scorned" well told and moving to a proper climax. Gertie and Ralph are engaged. Juanita is also in love with Ralph and takes the trouble to visit his office and inform him of that fact. He is not to be tempted from his allegiance, and the marriage to Gertie follows, but Juanita is not content with seeming defeat. If she cannot be happy herself at least she will prevent their happiness, and in furtherance of her plan she sends a note to one of her admirers making an appointment in her apartment, but giving as the address that of the honeymooners. Ralph is at best a jealous man. Once in the courtship Gertie and her acquaintance indulged in a perfectly innocent glass of soda together, but he surprised them and made a scene. Now, when the man comes to Gertie's room with the secrecy that an affair of the heart enjoins, Ralph appears upon the scene and without asking explanation strikes down the intruder. Gertie is naturally unable to offer explanation and the man is suffering from a fractured skull and can furnish no clue. There is a trial for assault in which unwritten law clears Ralph, and Gertie is driven from him. A meeting between Juanita and her victim supplies the necessary shock to restore his mental faculties, and he denounces the plot to Ralph, who is all penitence. By chance Gertie falls exhausted upon the doorstep of what was once her home, and when restoratives are applied, forgiveness follows and Ralph is made happier than he deserves. The acting honors lie with the leading woman, who, as Juanita, is properly devilish. The story of her plot is reasonable and lucidly put, and what fiction authors term "preparation for events" is followed here, so that the audience which has seen Gertie and Juanita's admirer together are prepared for Ralph's sudden suspicion, which otherwise might be absurd. Smaller points are overlooked as the sending of a policeman on an errand and the delivery of a note by a telegraph messenger to a man sitting in a public square. The note does not suggest an appointment at that place nor does the story. Those Lubin messenger boys are singularly gifted: only a couple of weeks ago a messenger found a man who had gone on a fishing trip. These points, however, are minor in comparison with the unquestioned dramatic value of the story; a story of sufficient repetition in real life to grip the interest. The interiors are an improvement on recent productions.

IN OLD KENTUCKY. (Biograph. Released September 20. Length 983 feet.)—A Civil War story dealing interestingly and with originality with the familiar situation of a house divided against itself, as so many homes along the borderland were in the early days of the great struggle. When war is declared Bob, the elder son of a Kentucky family, declares for the South, while his brother, George, supports the Federal cause. The father is in sympathy with the North, but the mother approves the action of Robert. Robert is chosen to carry dispatches through the enemy's lines and adopts the disguise of a northern soldier. Under military law this makes him a spy and death the penalty. George is a sergeant in command of the guard where Bob seeks to penetrate the lines. Bob is arrested, but in crossing a stream he asks permission to drink, and this request is granted. Others follow his example and only one soldier is on guard. He is thrown off his feet into the swift current, and in the excitement which follows Bob escapes and makes his way to his own home. George and his fellows follow, but the mother has hidden Bob in her own bed, and when the father tells George where his brother is and George goes to her room she is lying in bed pretending to sleep. George dismisses the other soldier who has followed him into the bedroom and declares his intention of retaking his brother; she produces a revolver from beneath the bed clothes and places it against her temple. She will shoot herself if the capture of Bob is attempted. George abandons the intention after vain argument and goes away to report that he cannot find the prisoner. Events jump to the end of the war, when George comes home, an officer and a hero, to receive a hero's welcome. Bob, still loving the lost cause and carrying the company flag as his sole treasure, comes to the house, but turns away when he discovers the situation. He is induced to enter the house by the old butler, and there is a spirited scene between the brothers, which ends in the burial of the enmity, each shaking hands with the other, his arm covered with the flag under which he has fought. There was exceptional opportunity for overaction here, particularly in the scene in the mother's bed chamber. She has ample excuse for chewing all the scenery in the studio, but she doesn't, and her quiet determination is vastly more effective than unlimited gesticulation would have been. Again in the last scene a misplay would have robbed it of all real interest, but so consistent is the action that no point is lost, and the climax is a fitting end to the stirring scenes which have preceded it. In the chase after the fugitive the probabilities are preserved, military procedure is followed and the note of sincerity sounded in the first scene is at no time made discordant by injudicious business. It is a remarkably successful film and won very sincere and deserved applause. To some it might seem that the enmity of the two brothers is overdrawn, but the objection does not hold good for the period in which this story is set. Then the closer the ties the more bitter the hatred of those in disagreement and the more fanatical adherence to duty. Its consistency is one of the subject's real charms.

AVIATION CONTESTS AT RHEIMS. (Pathe. Released September 20. Length 606.)—This release replaces "The Suitor's Competition" in the Monday offering, and is better than a fair exchange, for it presents a series of well-placed views of all of the contestants in the recent competition that attracted world-wide interest. Motion photography is contributing more than most persons realize to the acceptance of the idea of aviation on the part of the general public by making them familiar with the idea of air flights. In this series there is a pictorial as well as news value to the pictures, for when the pictures are taken against the morning sky the cloud effects are charming. Careful captioning adds to the illustrative value.

CAUGHT IN HIS OWN TRAP. (Pathe. Released September 20. Length 374 feet.)—An exaggerated comedy film. A father forbids his daughter to accept the attentions of his clerk and watches carefully to see that his instructions are obeyed. He never quite succeeds in catching them, but their guilty faces rouse his suspicions that all is not well, and he procures a camera which is supplied with a bulb with an unusually long tube. He arranges the bulb on a couch so that any person sitting upon it is photographed. The daughter becomes acquainted with the trap and avoids it, but the plotter himself is caught making love to the servant girl, and is confronted with the proof of his departure from the paths of propriety by his wise little daughter, who presumably has her own way after that. The fact that a bed and not a divan is employed as a trap is not seemly, though probably it pleased in Paris. The camera is quite a remarkable one, for it not only delivers a finished print, but takes the photograph through a closed door and shows the scene from an entirely different point of view which excludes the door on the other side of which the camera is placed. It is quite a new departure in amateur photography.

THE FALSE ALARM. (Selig. Released September 20. Length 175 feet.)—This is a short filler for a longer comedy subject and as a good-natured parody of the official organization of a small town. A [illegible] goes to sleep in a barn and the noise of his snores alarms the householder who [illegible]. The latter calls out the fire department, and he joins the sheriff in a [illegible] on the [illegible] which [illegible] backed up by the owner of the property, with his wife

and daughter. The tramp is doused with the contents of a chemical extinguisher and the story ends. What there is of it is laughable, but it is merely the curtain raiser to a longer laugh.

—

THE BACHELOR'S VISIT. (Selig. Released September 20. Length 775 feet.)—A sprightly farce dealing with the experience of a bachelor resting comfortably at his club who is inveigled into a trip to the shore with Tom Breeze. Bach loves his comfort, but he assents to the trip and catches the ferry with about three inches to spare. Puffing and blowing from the exertion, he sets his bag down on the deck and it is promptly stolen. It is recovered before the landing is made, but this is but the forerunner of other mishaps. At the gate of the Breeze home he removes his hat in a sweeping bow to his hostess, and his bald head is an irresistable temptation to the small son of the house, who turns the garden hose that way. Bach gets into Breeze's smoking jacket for dinner, but the kid makes more trouble and the maid helps out by spilling soup on him. He reassumes his own coat and he and Breeze go out and meet a couple of young women. Breeze induces Bach to make a fourth in a party to the baths, apparently the Sutro Baths in San Francisco, and when Mrs. Breeze and the boy take a trip out to the baths and catch the errant husband in the water with two girls whose good looks are ample excuse for Breeze's misbehavior, she blames it all on Bach. He is not in favor when bed time comes, but even the rest of sleep is denied, for the mosquitos are out in force, and a larger bird of prey appears on the scene to make off with Bach's money and cigars. Bach gets his revolver and starts in pursuit, but the burglar eludes him, and Bach finds himself locked out in his pajamas and a rainstorm. He goes back to town with a "never again" resolution framed up and when he sees Breeze again he takes to flight as the surest way of escape. As a tag there is shown a large portrait of Bach telling what he thinks of it all. Some of his language is clearly to be caught and his expressions are not nice to polite eyes which here replace the ears. The man is a capital pantomimist, and both here and in the vain wooing of sleep his expressions are excellently planned. The intrusion of the burglar is taken at a slower speed than is desirable, and the chase is too slow, but most of the action is spirited, and as a comedy subject the film should be in demand. There is no question as to its laugh-producing qualities. Here the producer departs from his usual outdoor pictures and shows some good interiors. The scenes in the baths are not familiar to eastern eyes, but to those who have visited the Pacific coast it brings a reminiscent smile. Several unusually good exteriors add to the pictorial effect.

—

THE UNSPOKEN GOOD-BYE. (Vitagraph. Released September 21. Length 425 feet.)—A moderately short film into which a deal of action is crowded and which introduces a sensational scene in the shape of the premature explosion of a big blast in a stone quarry. A quarryman lingers over his breakfast until a glance at the clock reminds him of his lateness. His wife asks that he first get a scuttle of coal, but he is so late that he fears to delay and she refuses to kiss him good-bye in a moment of anger that clears the next instant when it is too late. He is seen entering the quarry yards and is about to go to his work when the foreman orders him to another part of the quarry, and a fellow workman carries his coat to the place of his regular employment. The latter slips the coat on, and when he is caught in a premature explosion and the face is badly crushed, the body is identified by the clothing, and word comes to the wife that her husband has been killed. She rushes to the scene of the disaster, but other women draw her away and induce her to return to her home to await the removal of the body. The little daughter of the couple does not inherit her mother's excitable temperament, and her quick eyes discern the fact that while the coat is her father's, the trousers are not, and she runs off to question the foreman. He tells her where her father is working, and presently he comes to his home to reassure his wife and claim the kiss that was refused that morning. The explosion of the blast is as unique as the landslide recently shown in "An Alpine Echo" and more genuine, since the blast was made by arrangement with a quarry. The smoke quickly obscures the scene, enabling a shift to a prepared rock pile, where the remainder of the scene is played. It is an effective and convincing effort. The story is well told; though the incident of the exchange of the coat is somewhat obscure, and the happy ending relieves the tragedy of its ill after-effects. The subject possesses real appeal.

—

THE SIREN'S NECKLACE. (Vitagraph. Released September 21. Length 530 feet.)—A capital comedy subject, reminiscent in its central idea of the Hippodrome show of a couple of years ago, but new in picture form and in no sense a copy. A young fisherman loves the village belle and finds her coy. He offers her a necklace of pearls—imitations, yet the best his purse affords, and she is scornful of the gift. Even less in favor is a serenade beside her window, for the coquette ridicules the singing. The song has attracted from the depths of the sea a siren who, charmed by the song—and the singer as well—bids him join her beneath the waves. Despairing of winning his sweetheart's favor, the man plunges into the water and disappears. Two old men are told of the happening, and they, too, procure musical instruments and lure two sirens to the surface, accepting their invitation to take a dive. Others grasp the instruments and the chorus swells until most of the men in the little fishing village are trying to turn the tables on convention and lure the sirens instead of being lured. Only the prompt action of the broomstick brigade breaks up the concert and drives the men away from the water. The scene changes to the bottom of the sea with Davy Jones' Locker on one side and Captain Kid's Retreat on the other. Like all famous fighters, the Captain has gone into the saloon business. There is some brisk comedy between the old men and the homely sirens, and a scene between the lover and his charmer in which she gives him a necklace of real pearls in place of the tawdry imitation. With this he returns to the shore, and now the little coquette has learned her lesson well and bids him welcome. The siren repents her generosity, which has brought the two together, and calls to him from the sea, but this time her cry is not heeded and she sinks, disappointed, beneath the waves. Some of the effects are unique and the touch of romance is balanced by a strong comedy vein which brings ready laughter.

—

THE ORDEAL. (Edison. Released September 21. Length 950 feet.)—The second in the series of incidents from Les Miserables produced in picture form by the Edison Company, the first of which was "The Price of a Soul." The second takes the story from Jean Valjean's arrival in the town of M—— sur M—— to his denunciation of himself as a former galley slave in order to save an innocent man from conviction in his stead. Jean is seen to enter one of the jet bead factories which were the industry of the town. He becomes the owner of the place through having made improvements in the processes, and it is he who engages Fantine, a Parisian grisette, who comes to obtain work after having left her child at Montfermeil with the brutal Thenardiers, who constantly bleed her for money for comforts for the child, while at the same time they make a slave of her. Fantine is dismissed from the factory because she is known to have a child, not being married, and the incidents of the sale of her hair and teeth are passed over for the greater sacrifice of her body in order to obtain money for the child's support. She resents M. Bamatabois' insult and is arrested by Javert, the police inspector, who is prevented from sending her to prison by Valjean, who, as M. Madeleine, has become the Mayor of the town. Javert, who served in the Toulon bagne where Valjean was imprisoned, recognizes in the Mayor the former convict, and denounces him to the central police at Paris. Later the arrest of Champmathier, who is identified as Valjean, causes him to apologize to Madeleine, and so disclose the fact that another man is charged with his offenses. Jean denounces himself and is apprehended by Javert, the shock of his arrest causing the death of Fantine, who has the Mayor's promise that he will restore to her the child, Cosette. The story is strongly dramatic and interestingly told, though the book is needlessly departed from in many particulars: not always with the best results. Jean is made a younger man than he should appear to be. He was twenty-five years of age when sentenced to the galleys and nineteen years in the bagne makes him forty-four years of age when this section of the story opens, for he arrived in M—— sur M—— the year of the incident of the Bishop Myriel's candlesticks. Jean is shown as a young man, and a caption states that twenty years elapse before the arrival of Fantine. But three years sufficed to revolutionize the jet bead trade, and twenty years are entirely at variance with the story, since Jean arrived in the town in 1815, and in 1823, only eight years later, we find that he has escaped from the Orion. It is evident that since all the events had occurred within eight years an interval of twenty years could not have elapsed. It is allowable, for the purpose of the picture, to show the Mayor the branch of the apple tree Champmathier is accused of having stolen, since it points the subject of the conversation between the Mayor and Javert, but the theft was committed in another town and Javert was not directly concerned with the arrest, but to take Fantine directly from the factory to the street is to rob her of the sympathy that is her due. According to the story it was not until she had sold her hair and even her teeth that she took to the streets, but this fact is not even alluded to. Fantine makes her first appearance in a dress that trails the ground, though a grisette, the mistress of a student, would not have possessed such a gown—even for a party dress—in that period, and in the death scene she disarranged the bed clothing in her struggles and discloses the fact that she is wearing a black skirt over her night dress. This disclosure was not anticipated, but it would have been better to have worn the nightdress over and not under the skirt to guard against accident. These little points in production, careless slips on the part of the producer, hurt the value of the film in the eyes of those very persons to whom it should make its greatest appeal. Another odd oversight is that Javert writes his denunciation with a single dip of a quill pen, a crayon being used in place of ink. The idea of showing Javert writing the letter instead of throwing the letter by itself on the screen is a good one, the method of its accomplishment is absurd. Objection might be made that Champmathier is not accused of being an escaped convict. Valjean was given his discharge and his passport. The charge was stealing apples, the offense being made grave because of his previous conviction, and the theft of the coin from Little Gervaise after he had left the Bishop's house. These details could have been retained, and would have made for a far better effect. Some liberties must be taken with the story for the purpose of making it practicable for pantomimic use, but these omissions are not those of necessity, but a careless preparation.

—

SAVED FROM THE QUICKSANDS. (Gaumont. Released September 21. Length 600 feet.)—This is the pictured reproduction of a supposed legend of th Cornwall coast. A young man is traveling along the beach and is caught between the quicksands and the ocean. Escape seems impossible, but his plight is seen by the monks of St. Michael's Mount Abbey and they rescue him. Singing a psalm of praise, an attack of coughing shows him to be marked by consumption, and the monks, who have been deeply moved by his singing, permit him to remain. In gratitude he starts to execute a picture for the chapel, but the ravages of the disease prevent rapid work, and wearily he sinks beside the easel with a prayer that he may be given strength to complete his task. There is an apparition of angels, and miraculously the painting, scarce begun, is made complete. While the monks stand in adoration of the miracle, the spirit of the traveler takes flight. Given a subject in which a poetical theme lends itself readily to strongly effective work, it would appear that the producer has taken up his task with loving care. A series of coast views of real beauty are supplemented by scenes in what appears to be a real monastery. There are none of the irritating oversights which all too often spoil the work of a producer. The small details are well looked after and the actors appear to have caught the spirit of the occasion, bringing to their work a tenderness which enhances the narrative value. Objection might be made to the fact that a woman is employed to play the traveler, which might confuse some persons, but this objection should not hold good. A strippling who could look the part could not play it, and it would be a pity to spoil the high acting average. It is a subject of which the Gaumont Company may well feel proud.

—

TAKING IN A REEF. (Gaumont. Released September 21. Length 380 feet.)—An extravagant comedy subject produced purely for laughing purposes and without any regard for the probabilities. A workman supports his trousers with a sash. His wife is unable to wind the sash about his waist tightly enough to prevent the garments from slipping down. Three others are called in to aid her, but their combined efforts are not lastingly effective, for presently the trousers again commence to slip. This time he ties one end of the sash to a scaffolding and starts to wind himself up. He only succeeds in pulling down the support and bringing to the ground several laborers who are working on the staging. The next essay is with a tree for an anchor, and here the tree, not a very large one, is uprooted and there is an irate farmer to answer to. A support for an awning over a display of glassware on a street stand is next employed, and several stands are overturned and much crockery and glass broken, with a resultant free fight. Tying one end to the tail of a cart, his efforts draw cart and horses backward along the road by a simple trick effect, but at last he comes upon a dray with a windlass. He tries to wind himself up on this and is driven through the streets suspended from one arm of the windlass. There are plenty of laughs in the lively action.

—

"GRATITUDE."—(Essanay. Released September 22. Length 950 feet.)—The Essanay company appears to have developed a sort of fad for one-word titles and one-scene stories of late, for "Gratitude," like "Justified," is played in a single setting and employs but three players and two extras. So long as they attain their present results, it would not matter if it was a monologue without scenery at all, for these small-cast plays that they have been putting on of late are of a high grade both in the acting and production, while the stories are such as hold the interest. The Essanay name has been associated with comedy in the past, but they seem to have found their winning gait in tragic stories. In "Gratitude" a wife is sitting up for a husband whose irregularity of habit is apparent. She dozes off on the couch and there enters a burglar, apparently new to the business, since he does not see the woman in the full light of the lamp until he has examined completely the other side of the room. He is not yet hardened to the business, for he takes a locket from the neck of the unconscious woman, but replaces it because, apparently, he cannot rob from the person, though he has entered to steal. The home-coming of the husband interrupts his labors and he retires to the balcony. The husband is drunk, as usual, and the woman's mild reproaches rouse him to an excess of passion which ends in his grasping her by the throat. This is too much for the burglar, who throws caution to the winds and comes to the rescue of the wife. In the confusion that follows the husband obtains a revolver from a bureau drawer and covers the intruder while he telephones for the police. Before their arrival the wife notices a kit of burglar's tools on the floor where the burglar left them when interrupted. The though uppermost in her mind is that this man sacrificed his liberty for her life and she makes way with the damaging evidence. When the police come she boldly declares that the man is her friend, and with domestic matters the civil and not the police courts are concerned, the police leave the room while the husband, sobered by the excitement and the shock of her confession, buries his face in his hands and gives way to his grief. The burglar is told to go, but before he takes his depart-

Special Vitagraph Pictures of Hudson-Fulton Naval Parade

SATURDAY, SEPTEMBER 25.

Showing World's Greatest Rendezvous of American and Foreign Naval Vessels, and most magnificent Naval Pageant ever witnessed. Features—Views, Encircling War Vessels, Naval Parades, Reception of Foreign Envoys and Guests. **Approximate Length, 600 Feet, 9c. per foot.**
Ready for shipment, Monday September 27.

SPECIAL RELEASES will also be made of the Historical Pageant, taking place Tuesday, Sept. 28, and the Military Parade on Thursday, Sept. 30. **Rate, 9c. per foot.**

VITAGRAPH COMPANY OF AMERICA

116 NASSAU STREET, NEW YORK CITY

ure he insists upon returning the jewelry he acquired before the advent of the husband. This clearly establishes his status in the eyes of the husband, who, in the delight at the knowledge that his wife is blameless, offers the man the grasp of friendship and at his instigation pleads his wife's pardon. Forgiveness is as ready as is his gratitude to the man whose interruption saved him from a possible murder. There is nothing intricate or involved in this story. It is not an incident of every-day life, but it is wholly within the bounds of possibility that such motives as are indicated would be employed and therefore the story is consistent as well as interesting to the point of thrill. The three players are all artists, the burglar, in particular, being a good pantomimist, and as an evidence of the care with which the production is made it may be mentioned that an electric light on the centre table is provided with a wire for the current. The little things as well as the great have been well thought out and the result redounds to the Essanay credit.

—

"THE LEGEND OF THE LIGHTHOUSE."—(Gaumont. Released September 22. Length 770 feet.)—Both of the early Gaumont releases are features this week. The Legend of the Lighthouse is more dramatic than the Quicksands picture and is a good example of photography. An old crone robs the dead washed ashore after a wreck on the coast. She adds her evil gains to the store of money she has accumulated by similar thefts and her son makes the horrifying discovery that she has made a practice of this ghoulish work. The king proclaims the establishment of a light upon the headland and all are pleased except the old woman, who sees in the deerease in the number of wrecks a loss of gain. She smashes the lantern which serves as the light, but her son, looking for the light in vain, is wrecked and the body washed ashore. She comes to rob the dead after the storm and finds that her own boy is the victim. The body is carried to the cottage, but the old woman does not stay beside it. Instead she takes a lantern from the house and climbs the headland, a dissolving effect showing a stone beacon of heroic size in her likeness holding aloft the light. The opening scene with the corpse-strewn beach is ghastly in its tragic aspect, though most of the bodies are too carefully composed to have been washed ashore by the surf. One body floats in during the course of the picture and though the man must have been close to suffocation at time as the waves bury his head, he gives no sign. It is ghastly, but not revolting, a fine distinction with a vast difference, and the picture will hold the attention not alone through the poetical and graphically-told story, but because of the planning of the scenes.

———

STRICKEN BLIND. (Selig. Released September 23. Length 990 feet.)—A strongly dramatic story of a sufficiently obvious nature to be readily understood, and yet not so self-evident as not to hold the audience in suspense as to the outworking of the plot. Sylvester, a maker of plaster images, who is also a musician, finds business poor and receipts worse than small. His wife, Elinora, seeks to sell his wares from a basket, but she returns wearied and unsuccessful. She has carried the heavy basket all day and has not made a single sale. Paola, a padrone, who is interested in the woman, prevails upon Sylvester to accept a loan, and the sculptor departs to purchase the food they lack. Paola has made the loan to get Sylvester away that he may make love to the wife, and no time could have been better chosen to offer her wealth and the life of ease it comprehends. Her arms still ache with the weight of the basket and her stomach craves food. She accepts Paola's offer after a short deliberation and permits herself to be taken into his arms. They are surprised by Elinora's father, who is too old to make more than verbal protest. Later Sylvester surprises them in another love passage, but he is not quick enough to penetrate the reason for their confusion and still regards Paola as his friend. Paola is persistent and Elinora decides to elope with him. She is almost dissuaded when she comes to kiss her father good-bye as he dozes over his book, but she meets Paola in the shop, where they are surprised by Sylvester. In the fight that follows the old man interferes, shooting at Paola, but of course the villain is bullet proof and he is not hurt. The flash of the gun, however, blinds Sylvester, and in the confusion that ensues Paola takes Elinora away. The scene shifts to California, where Sylvester and his father-in-law are found, the young man supporting the elder by playing in the streets upon his beloved violin. A young girl who is about to be married coaxes her father to engage the violinist to supply the music for her wedding, which is soon to occur. She is engaged to a wealthy Italian who, of course, is Paola. Paola, meanwhile, seeks to get rid of Elinora, to whom he is married, if a letter is to be believed, though there is no reason why a marriage should have taken place, and certainly there is no mention of a divorce from Sylvester which in itself nullifies any subsequent marriage. Elinora journeys to the town whence the letter comes and encounters Sylvester and her father. She faints and is taken home by the bride elect, who discovers her lying beside the road. She catches a glimpse of Paola, and when the strains of the wedding march sound she appears upon the scene and forbids the marriage. Sylvester recognizes her voice and corroborates her story. In the face of this double proof Paola exits, and the girl induces Sylvester to take Elinora back. The incidents are well lined up; though it is absurd that Paola should send Elinora £12,000. The bulletin says £2,000, but the letter reads £12,000, or about $60,000. The wedding would have been more probable had there been other music. Even for the sake of the picture no society girl would have been content with a wedding to the tune of a single fiddle. The others could have been introduced and then relegated to the background. Sylvester in the first scene seeks to convey the suggestion of an artist's smock by wearing his shirt outside his trousers. Later he tucks it in, realizing that it is not a bit like it. The light is too strong in the early scenes, which appear blurred, but after that it grows better and the pictures are of a good color, the exteriors showing some very pretty locations. The story is better balanced than many recent Selig productions, but there still remains room for improvement.

—

A FAIR EXCHANGE. (Biograph. Released September 23. Length 995 feet.)—A very free adaptation of George Elliot's story of Silas Marner. Silas ministers to a dying friend, a second man steals the dying man's money and manages to turn suspicion upon Silas. Superstition still prevails and Silas is compelled to undergo the test of heaven. In the vestry of the church he draws from a box the black card which marks him as the guilty man, and though he pays out of his own purse a sum equal in amount to that stolen, all turn from him. Seeking a new start in another part of the country, his nature changes. He is sordid and miserly, finding comfort only in his money, which he hides behind a loose stone in the fireplace. The homely safe is discovered by two thieves, who rob him of his little fortune, and the man is frantic. The child of a deserted wife who dies of exhaustion on the road comes to Marner's lodgings, and the little child again changes his nature. He becomes once more the open-hearted and open-handed Silas Marner, taking a joy in living and devoted to the little child who has saved him from his misanthropy. Despite the fact that the story is taken from one of the standard novels and offers opportunity for pretty woodland settings and good scenic interiors, the story is not quite up to the Biograph standard, though in the matters of production and playing it is admirable as usual. It is one of the rare occasions when the note of heart interest is not sounded truly and the offering does not make the usual direct appeal.

———

"THE CONQUERING HERO." (Lubin. Released September 23. Length, 730 feet.)—An athlete wins a sculling race and has a medal instead of a rose pinned upon him. He is invited to be the guest of honor at a banquet given by an athletic club, but on the way there the auto gets into trouble. While still five miles from town and the athlete determines to walk. He is held up by a tramp who robs him even of the clothes he is wearing, and togged out in good clothing the tramp sets out to aid his partner in getting a presentable suit. An equestrian is held up and robbed of his clothes and the two tramps head for the club house after indulging in shaves. The second acts as valet to the first, who has a delightful time at the dinner and makes love to the best looking girl in the room. Meanwhile the rider and the athlete are arrested, the latter dressed in a suit made of newspapers. There are explanations which call the tramp from the club house, the police believing the real man to be an imposter who deserves to be shown up. The usual chase follows which ends in the river with the fugitives and their captors splashing water over everybody. It is a senseless sort of comedy subject, but the Lubin comedy is in demand and this will get the laughs. At the same time there might be some improvement made. The tramp, dressed in a loathsomely filthy suit should not be underdressed in spotless underwear, or at least he should not have disclosed the fact, and there is no reason why the two tramps should invariably employ the same business in whatever scenes they find themselves. New business should be invented from time to time. The settings are well done and here improvement is shown as well as in the photography. The boat race is a good starter. It might have been extended.

EPES W. SARGENT (Chicot).

———

MARION'S RETURN.

(Continued from page 1.)

Kalem Business Booming.

Regarding the prospects of the Kalem Company, Mr. Marion said it had never been better with them. "Even with the greatly increased facilities of our new place, we are unable to keep up with our orders. I found that Kalem stood well with the picture theatre managers everywhere. To-day we started out another large producing company, and have in mind other improvements for the near future, which we find to be absolutely necessary to keep up with the demand.

"You might mention, if you will, that we will shortly produce two big pictures dealing with the experiences of the Canadian Colonial troops in the Boer War. These pictures were taken at Kingston, Ont., and introduce for the first time in pictures the Royal Dragoons and the Royal Light Mounted Artillery, both of which organizations were in the campaign against General Cronje, and assisted in his capture. The man who takes the leading part in the picture was formerly a member of King Edward's Life Guards, and was General French's chief signal officer during the campaign against Cronje. He is now a military instructor detailed from the British Army and stationed at Fort Henry, Kingston. This big production was made under the auspices of the Canadian Military Department of the East.

"The second picture deals with the work of the Northwest Mounted Police, the organization which protects the frontier and keeps the Indians and bad men of the border in line. It will be the first time that organization has appeared in pictures. The company which took these pictures returned only to-day with a big batch of negatives, which promise to result in two novel productions. Among the properties used were a lot of the trophies the Canadian troops captured in South Africa, such as guns, rifles, flags and all sorts of military impediments, even to a 'Cape Wagon.' They will be great pictures."

We haven't space to print half what Mr. Marion pumped into our ear in the brief half hour he had to spare from business that was piled up on his desk, then, too, he is a commuter and had to catch a train for Cos Cob or some other lonesumehurst up in Connecticut where he sleeps o' nights; but he admitted that he was feeling fine after his trip and was glad to get back to business.

ADVANCE BULLETINS CONDENSED

Summary of What the Manufacturers Say

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, SEPT. 27, 1909.

BIOGRAPH—Leather Stocking dramatic, 996 ft.

LUBIN—A Fish Story, comedy, 510 ft. Old Letters, comedy, 400 ft

PATHE—He Learns the Trick of Mesmerism, comedy, 443 ft. Suitors' Competition, comedy, 518 ft.

SELIG—Across the Divide, dramatic, 980 ft.

TUESDAY, SEPT. 28, 1909.

EDISON—Why Girls Leave Home, comedy, 950 ft.

URBAN (KLEINE)—Wife or Child, dramatic, 494 ft. Breach of Promise, comedy, 484 ft.

VITAGRAPH—Onawanda, dramatic, 545 ft. The Romance of an Umbrella, comedy, 450 ft.

WEDNESDAY, SEPT. 29, 1909.

URBAN (KLEINE)—Chasing the Ball, mystery, 347 ft. Love, the Conqueror, dramatic, 650 ft.

ESSANAY—The Brothers, dramatic, 970 ft.

PATHE—Pierrot, The Fuddler, comedy, 318 ft. Jane is Unwilling to Work, comedy, 525 ft.

THURSDAY, SEPT. 30, 1909.

BIOGRAPH—The Awakening, comedy, 691 ft. Wanted, a Child, comedy, 296.

LUBIN—The Judge's Ward, dramatic, 960 ft.

SELIG—The Drunkard's Fate, dramatic, 930 ft.

FRIDAY, OCT. 1, 1909.

EDISON—The Wallace Jewels, comedy, 720 ft. Two of a Kind, comedy, 280 ft.

KALEM—The Mystery of the Sleeper Trunk, dramatic, 870 ft.

PATHE—A Game of Chess, comedy, 558 ft. An Eventful Trip, comedy trick, 390 ft.

SATURDAY, OCT. 2, 1909.

GAUMONT (KLEINE)—The Masterpiece, dramatic, 857 ft. Papa's Hat, comedy, 140 ft.

PATHE—The Garbage of Paris, 407 ft. Vendetta, dramatic, 541 ft.

VITAGRAPH—The Scales of Justice, dramatic, 983 ft.

BIOGRAPH COMPANY.

"LEATHER STOCKING."—Another of The Biograph Company's wonderful Indian pictures, adapted freely from James Fennimore Cooper's great story of the same title. Big Serpent, an Indian guide, agrees to escort the Colonel and his two nieces through the wilderness to Fort George. In the party is a white scout. Having a long-standing grudge against the Colonel, Big Serpent believes that this is the opportunity to get even, and notifies his band to be ready when he shall give the word. Leather Stocking, a famous scout, and Uncas, a friendly Mohican Indian, chance to meet, and, learning that Big Serpent is guiding the party, they express fear for its safety. While they are discussing the situation, their fears are confirmed by the scout, who rushes in to tell that he has been assaulted and the horses, which had been taken to a shady part of the forest, had been killed. Leather Stocking and Uncas agree to see the party out of their troubles. As they proceed they discover that they are surrounded by Indians, but they manage to reach a stockade and prepare to defend themselves from the redskins. Ammunition is low and their only hope is gaining assistance. Leather Stocking disguises himself in the skin of an animal and escapes by swimming the river. In this manner he reaches the fort where the soldiers are quartered, and falls exhausted as he tells them of the danger that is besetting the party. The soldiers go to the rescue and arrive just in time to save the lives of the travelers, for the Indians have succeeded in battering down the gate to the stockade and are preparing to burn their captives at the stake. The Indians are driven away and the party continues its journey under the escort of the soldiers. Uncas follows to the brow of a hill, where he is left standing alone, the last of the Mohicans.

"THE AWAKENING."—A young Major believes himself to be a confirmed bachelor. His uncle make his will in the Major's favor with the condition that he must marry within a stated time or lose his inheritance. While the gay young bachelor is enjoying a dinner with chums at his club the warning comes from his lawyer that the time limit is near. Then comes a hurried search for a wife. This has been anticipated by the attorney, who has secured the convent-bred daughter of a Spanish lady, who is of the marriageable age and very beautiful. The wedding takes place. The girl is greatly pleased with the handsome officer, but he seems anything but happy. He takes her home and tells her to enjoy herself, while he returns to the companionship of his club friends. But the club does not seem just right. The face of the sweet little wife is constantly before him, and he is beginning to experience different emotions. Finally he returns home, and is going through the garden when he comes upon his charming little wife plucking roses from a high trellis. She loses her footing just as he appears and falls into his arms. It is all off—Cupid wins.

"WANTED A CHILD."—An old and lonely bachelor feels that he would like a child to keep him company in his declining years. He writes to his brother, the father of a family of seven, who is a poor laborer and finds some difficulty in providing for so many. Old Bachelor tells them that this is a fine chance to get rid of some of his burden. With his wife the poor father makes the rounds of the little cots in which the children are sleeping, trying to decide which one they can spare. The result is this message to the Bachelor: "Dear Brother—Me and my wife have thought over your kind letter. At first we were going to send you all our children, but we find that we are too poor to spare a one. John."

ESSANAY MFG. CO.

"A BIRTHDAY AFFAIR."—Mrs. Smith has social aspirations and seizes upon Smith's birthday as an occasion for a demonstration in force. Smith's bank account is sorely taxed to pay for the arrangements. Invitations to the "four hundred" are carefully written by Mrs. Smith and given to Smith to mail. He puts them in his pocket and starts out, but meeting



a friend, they have a social drink, and the invitations are forgotten until the day of the dinner, when Smith pulls them out of his old coat, dropped carelessly on the floor. To get himself out of this dilemma Smith writes regrets for all the invited guests and has them delivered to his wife by messenger boy. The discomfiture of Mrs. Smith is complete when the returns come in, but she rises to the emergency and invites all the neighbors, including the butcher, the policeman and a hungry tramp. They all gather around the table and, though Mrs. Smith's social star burns dimly, she has the satisfaction of dazzling her neighbors.

"THE MAGIC MELODY."—Angelo Petrosina Jones, a violinist and composer, is inspired to write his masterpiece. After wrestling vainly with his muse in his studio, he lies down on a cot and falls asleep to dream. While in this somnolent condition a melody, sweet and alluring, steals to his ears. He proceeds to build his famous Magic Melody from the fragmentary harmonies. So masterful is the composition that he cannot resist the impulse to waltz. He finally waltzes down the stairs and into Schwartz's delicatessen store, where the melody sets all present to waltzing with him. Out into the street they follow him, where they are joined by others who come under the spell of the magic music. An old horse and finally an elephant from the circus parade also tag on to the enchanted procession. The climax comes when a wooden cigar store Indian steps from his pedestal and waltzes along to the magic music. Then A. P. Jones wakes up to find it was only a dream, and while deep in disappointment a pounding on the door announces the approach of Herr Schwartz, who has come to collect his rent.

EDISON MANUFACTURING COMPANY.

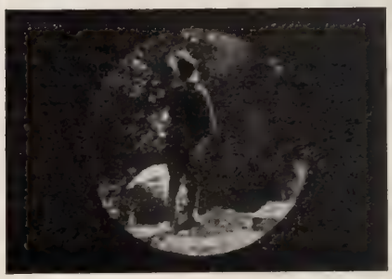
"WHY GIRLS LEAVE HOME."—In this subject the Edison Company has produced a clever burlesque of the once popular and not yet forgotten "melodrammer" of the same title. In the opening scene is shown a minister in his study reading a lurid announcement of the appearance at the local theatre of "Why Girls Leave Home." He drops the bill gingerly in the waste basket as some unclean thing. In due course it reaches the hands of three female members of the





household and each one decides to learn the answer, and goes to the theatre accompanied by her best fellow without the knowledge of the others. The fun in the picture consists in what they see and the effect it has upon them and the surrounding spectators, for the picture is comprehensive and shows a large and interested audience as well.

"THE WALLACE JEWELS."—Another pleasing comedy from the pen of Carolyn Wells, who wrote "Ethel's Luncheon." A distinguished naturalist starts on his morning exploration accompanied by his daughter, who is not as enthusiastic as her father. The professor climbs a steep cliff in search of a particularly rare specimen leaving his daughter seated on a rock below. The daughter amuses herself in the meantime in searching the surroundings with a field glass and discovers a rough-looking man in the act



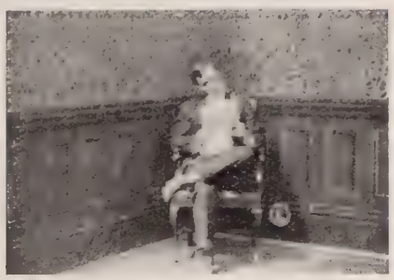


of burying a box in a secluded spot on a nearby mountain. The incident impresses her. Upon reaching home with her father the young lady sees the announcement in the evening paper that the Wallace jewels have been stolen; that they are supposed to be hidden in the very mountains where she saw the man burying the box and that $5000 have been offered

as a reward for their recovery. Believing that she has the right clue the venturesome girl starts on her pony to find the jewels. Her search for and discovery of the box; the discovery of its removal by the man who buried it; the sensational flight and pursuit of the girl down the mountain in which she loses her horse and is captured and then rescued by the villagers who discover that the box contains the remains of a pet dog furnishes fun and thrills enough for one picture.

"TWO OF A KIND."—A comedy picture based upon the experience of a young man who attended a ball at an insane asylum as the guest of the superintendent. He arrived early and while sitting by the fireplace waiting for the host he falls asleep. Upon waking up he finds a young woman standing near him whom he takes to be an inmate and he starts to humor her in order to prevent her escape until the superintendent returns. It happens that the young lady is also an invited guest and likewise believes the young man to be an inmate, adopting similar tactics with him. They have a rather exciting time until the superintendent and his wife come into the room and each learns the identity and mental status of the other. For a short picture it is chock full of fun.





GAUMONT.
(George Kleine.)

"THE MASTERPIECE."—Raphael, Sanzio Vencenti and Van Dyck are admiring the beautiful work of Raphael at his art studios. Here the picture opens showing the rich clothing of the period which makes a strong stage setting. Vencenti and Van Dyck leave the studios and stroll about the beautiful streets of the city. In the course of their walk they pass two ladies, with one of whom Vencenti immediately falls in love. They follow the ladies and learn their abode and, on the following night, Vencenti, with two musicians, serenades them only to discover that the one with whom he is infatuated is married to another. Broken-hearted Vencenti enters a convent. Here again the photographer has found some beautiful scenes about the ancient abbey. Vencenti continues to paint, making small pictures for the market, and finally devoting most of his time to a large work which, when finished, proves so good that the superior has it placed in the chapel. Some months later Fra Vencenti is appointed to conduct some visitors through the abbey, and among them is the woman for love of whom he has changed his life. In his monk's garb she does not recognize him, but she sees his signature on the masterpiece and inquires for him. On another occasion Raphael visits the abbey, sees and admires the masterpiece and attempts to find the painter. Finally to assist Fra Vencenti to live his life in peace, the superior causes the signature to be effaced from the masterpiece. As a drama of life this picture is remarkable for its faithful portrayal of the costumes of the times and is well acted and wonderfully staged.

"PAPA'S HAT."—Entering the drawing room a little girl notices her papa's new hat, which proves to be an opera hat. She picks up the hat and becomes excited when she unconsciously opens it. Shyly she approaches the hat for a second time and the performance is repeated. In order to accentuate the tremendous consternation of the girl she dissolves into an interrogation point while the mystifying hat opens and closes itself.

URBAN-ECLIPSE.
(George Kleine.)

"WIFE OR CHILD."—A touching little comedy drama which is based upon the aversion of a child for its proposed step-mother. The father, a farmer of large interests, has lost his wife and is compelled to engage a woman to conduct his household affairs. He secures a good looking girl and she at once starts in to win her master, as he is very wealthy. It does not take long to win the man, but every attempt to make friends with his little boy is repulsed. The little fellow, after an interesting series of events, finally wins his point and prevents the marriage.

"BREACH OF PROMISE."—Discovering the marriage notice of her sweetheart to another in the morning papers, a young lady goes to her faithless lover's apartments, accuses him of his infidelity, gives him a beating and goes away, locking him in his room. The wedding is to take place at 12 o'clock of that day, and the fellow has great trouble getting to his wedding, which is held up waiting for him. The bride and her friends are also searching for him and they find him on the way. But they upbraid him so harshly that he finally refuses to have the ceremony performed.

"LOVE, THE CONQUEROR."—A beautiful love drama of fascinating interest, staged among the beautiful gardens of England. The first scene is the exterior of an English private school giving an excellent and true to life picture of a village street, with its shops in the England of today. In this scene we are introduced to the old schoolmaster and his beautiful daughter, with whom we are chiefly interested for the remainder of the play. The combining with the fiction of the drama some actually true to life school children at play, as well as a section showing shops, adds materially to the film. The second scene is at the home of a wealthy schoolmate where the master and his daughter are visiting. The young lady is the honored guest and attracts the attention of her hostess' brother. The young man makes improper advances while walking in the garden with the girl and she repulses him. Some time after the schoolmaster's daughter is called to the same home by the illness of her schoolmate, whom she nurses. The brother falls in love with her, and after apologizing for his former rudeness, tells her of his love and is accepted.

"CHASING THE BALL."—Mysterious and unaccountable behavior of a bowling ball which, missing its mark, refuses to stop even within a reasonable distance, and leads the amazed players on a long and merry chase before its recapture is effected. An abundance of comic incident and exciting adventure from beginning to end. The ball magically climbs walls and buildings, runs along open country roads and through city streets, crosses bridges and fields, and finally, in a most picturesque portion of a huge wood it falls into a wonderfully beautiful stream, in which it is captured and taken in triumph to the village club, where it is chained to avoid future flight.

LUBIN MANUFACTURING CO.

"A FISH STORY."—Jack is going fishing, notwithstanding the objections of his wife. Two friends decide to follow him. Jack throws out his line, but whenever he catches a fish the friends exchange the same for an old shoe or other articles of equal value. At last he fishes a note out of the sea telling him there is only one sucker there to-day, and that is the one fishing. Jack is furious and cannot see the joke. On the way home he buys fish and shows them to his wife as the wonderful catch he made. The friends, however, work another joke on Jack. They throw a note through the window reading as follows: "Jack Old Boy: Come back and we will bite. Forgive our rudeness. Miss Fish."



The jealousy of Jack's wife is easily cleared after explanations are made, and the laughing friends are seen through the window.

"OLD LOVE LETTERS."—While the young wife is looking for something in her trunks she spies some old love letters, which she reads over again. Just then the door bell rings and her lady friend calls. Hubby, who forgot something, returns. Going to the bedroom he finds the letters and is horrified to read letters containing dates with his wife. Furious, he denounces her, runs out of the house and straight away to his old-time friends. He does not give them a chance to explain. In his jealousy he tries to lay hands on them, but is roughly handled himself. When at last he returns and accuses his wife of perfidy, showing the letters as evidence, she bursts out laughing, pointing to the dates of the letters, which are more than four years old. Hubby is cured of his jealousy, but the old love letters are burned so as not to make any more mischief.



"THE JUDGE'S WARD."—Robert, the Judge's son, is a vacillating young man. Helen, his father's ward, is devoted to him, and he sincerely desires to make her his wife. An old flame, Dorothy Deane, an actress, writes him asking him to call and say good-bye prior to his nuptials. She is playing with great success at a city theatre, and he calls on her in her dressing room, where he meets a merry company, and all repair to a roof garden. The Judge and Helen happen to attend the performance and drop into the roof garden for refreshment. Revelry is high when Helen detects him in the actress's company. His father, a very stern man, reproaches him for his conduct and upon arriving home drives him from the house.



Robert marries the actress and a child is born, but without the father's aid they suffer great privation. The wife returns to the stage and Robert decides to ask aid from his father. The Judge refuses to see him. Robert departs, but returns later to rob his father's desk. Helen surprises him in the act and he breaks down with shame and kneels at her feet. Still loving Robert, she resolves to help him, and eventually reconciles the Judge and his repentant son.

KALEM COMPANY.

"THE MYSTERY OF THE SLEEPER TRUNK."—Pretty Marie is the young and innocent apprentice girl of a milliner who is engaged in smuggling. Her method is the favorite one employed by smugglers, called by the inspectors of customs a "sleeper trunk." To carry out this plan two trunks were needed, one containing the goods that were to be smuggled through, the other containing articles on which little or no duty was levied. The smugglers would have the trunk containing the goods on which no duty was to be collected examined first and as soon as it was tagged the tag was surreptitiously changed to the sleeper trunk containing the smuggled goods and the trunk quietly removed. The other trunk was then passed through and again examined and tagged. The picture opens at a little millinery shop which the woman uses as a blind for her operations. Marie is sent to deliver some hats to a customer. As she goes out one of the woman's confederates attempts to kiss her, but Marie does not like the fellow and repulses him. He follows her and continues to annoy her. At this point John Dare a young customs inspector, appears and knocks the ruffian down, and then accompanies Marie to her destination and back to protect her. They get well acquainted and John is permitted to visit Marie at her home. A notice is posted at the dock where Dare is stationed warning the inspectors to look out for a trunk marked "X" which is suspected to be a "sleeper." Dare determines to try for the reward. The confederate whom Dare knocked down for annoying Marie is spying around and also reads the notice. He determines to put up a job on

the inspectors. A trunk is fitted with an infernal machine by the woman and her confederates. It is put on a hack and Marie is sent alone with it, though she knows nothing of the plot. The confederate induces Dare to go to capture the trunk. They get to the appointed place just as the hack with the trunk and Marie come along. While all this is happening the woman and her other confederate are securing a real sleeper trunk, but they have been followed by inspectors and are captured redhanded. Dare holds up the cab with the false trunk and demands the name of the owner. The cabman indicates Marie as she steps out of the cab. Dare is astounded, but just then the infernal machine is exploded as Dare's companion attempts to open it and they are knocked down. The confederate of the woman smuggler is killed. The commotion brings the chief inspector with the other prisoners to the scene, and as Dare recovers his wits, all agree that he is entitled to the greatest credit. But Dare takes Marie in his arms and says that finding her alive and innocent is better than all the rewards.

PATHE FRERES.

"HE LEARNS THE TRICK OF MESMERISM."—Jones is a weakling; the butt of his friends' jokes and henpecked at home. One day he comes upon a professor of hypnotism, who teaches him the trick of making people come and go at the crook of his finger. From that day his thraldom ends. Thereafter everybody, from his muscular mother-in-law to the mischievous office boy, is at his beck and call.

"SUITOR'S COMPETITION."—A pretty and charming heiress, who has many suitors, decides to put them to a physical test to decide which is most fit to become her husband. After looking over the lot she selects four for the final competition. They run foot races, lift weights and box. In these contests one big fellow is successful in all and looks like the winner of the girl. Just then a fire breaks out in the house and the girl calls for volunteers to save her pet dog. All lose their courage except one little fellow, who has been the tail-ender in the other contests. Now he rushes into the blazing building and brings out the dog. The girl is so delighted with this evidence of courage that she embraces the little man and promises to become his wife.

"PIERROT, THE FUDDLER."—Pierrot and Harlequin are rivals for the hand of the same dainty maiden. Having been coldly received by the girl, Pierrot goes disconsolately down the street, when he meets Harlequin, who invites him to partake of refreshments. He does and becomes very much befuddled. This gives Harlequin a chance to visit the maid without interruption. But Pierrot, even in his befuddled condition, has his mind on the maiden and goes to her home, where he finds her asleep over her



work. When Pierrot appears she awakes and runs away, terrified at his condition. Poor Pierrot drops into her chair and falls asleep to dream that he is pleading with her, and that, when she repulses him he becomes angry and stabs her. Continuing to dream he sees himself receiving his death sentence in the high court, but awakes when the gallows looms up before his vision, screaming in terror. This brings the girl in a hurry, and they fall in each other's arms as Pierrot tells of his terrible dream.

"A GAME OF CHESS."—James Palmerson and and Willie Sanders, both devoted to the game of chess, engage in a game for $1,000 stake. For two whole days and nights they pore over the game, scarcely pausing to take food and sleeping only when overcome with fatigue. So intent are they upon their game that they pay no attention to a couple of burglars who enter to loot the house. One of the burglars takes the cigar from the mouth of Willie Sanders and enjoys a smoke without attracting the notice of the player. The burglar throws the stub into the lace curtains and sets them on fire, and when the firemen come the players quietly move out, set the board up on a rock and continue the game. One loses his balance and falls into the water. The other tells him not to move, that he will join him, so the game is continued with both players standing knee deep in the rushing tide. Finally James Palmerson makes a lucky move and wins the purse. A ludicrously funny subject.

"JANE IS UNWILLING TO WORK."—Unhappy at home, where she is allowed to follow her own sweet will, Jane announces that she is going to get a position. Her father is pleased with the prospect, as it will lighten his burden, and hurries her off to her new place to which he accompanies her. Arriving at the home of her new mistress, Jane is told to get to work, and, after giving her instructions, the mistress goes out shopping. Jane is not pleased with the prospect and sets to teasing the parrot, which bites



her finger. Glad of an excuse to find fault with her job, Jane goes complaining to the mistress, who, seeing the condition of her parrot, sends Jane on her way. Her next place is at a milliner's, where she pricks her finger with a needle. She raises such an outcry that the mistress sends her away. The next place is in a cafe, where she breaks so much chinaware that the proprietor hustles her off the premises. Her father finally lands her in a laundry. This is the finish, for the rough house she causes ends by the forelady throwing her head first into a tub of suds.

"AN EVENTFUL TRIP."—This subject is one of Pathe's trick pictures telling what happened to a party of three, an Englishman, his wife and servant, aboard



a train. It is full of surprises and startling situations in which the trio perform some very ludicrous stunts.

"THE GARBAGE OF PARIS."—A rather unusual subject illustrating the Parisian method of disposing of the daily accumulation of household refuse.

"VENDETTA."—In a little village in Spain a dance is given by some pretty girls, and everybody seems to be in good spirits. A young man appears and is making love to one of the girls who violently opposes him. As he does not stop annoying her, her sweetheart engages him in a duel, which results in the death of the young man. But his friends inform the police, and the lover escapes through the window. He is followed, however, and the gendarmes arrive at his parents' house, who try to hide him. He is discovered and chased by the policemen until he reaches the



house of his girl. Here she assists in loading his rifle, but finally his ammunition gives out and he is killed by a bullet of his enemies. One day his younger brother will call for vengeance, which his father makes him swear on sight of the dead body. The scenery which is shown to us in this picture is absolutely new, as this film has been taken near the sea. We follow our hero through rocky mountains and see him dash through rivers and wild waters.

VITAGRAPH CO. OF AMERICA.

"ONAWANDA."—An Indian picture that is different from late releases in that it deals with Colonial and not modern times. It is shortly after the founding of the settlement in Massachusetts and a group of settlers have made a home a little north of the present city of Boston. Onawanda, one of the members of the tribe which makes that part of the country its home, shares the resentment of his fellows at the intrusion of the whites, but when he is saved from death from cold and starvation by the kindly preacher, his hatred disappears and he becomes a member of the minister's household, in spite of the protests of the other set-



tlers. The minister goes to Boston and Onawanda is out hunting when a hostile band of Indians attack the minister's home and carry off his two children, leaving the wife for dead in the burning hut. She escapes to tell of the attack, and Onawanda stands face to face with death at the hands of the settlers when the opportune arrival of the preacher prevents the execution of their plan. Onawanda sets out alone to rescue the children, and accomplishes his object, but gives his own life for theirs, justifying the minister's confidence in his integrity, and dying happy in the thought that he has been vindicated.

"THE ROMANCE OF AN UMBRELLA."—Given a good looking young man and a beautiful girl working in offices separated only by a narrow airshaft, and they are bound to take an interest in each other. Bess Fairkirk is appreciative of Jimmie Conyers' good looks, but she is conservative and refuses to make his acquaintance without a formal introduction. Jimmie's chance comes one afternoon after office hours. Bess is lunching and Jimmie follows her in. When she leaves she carries off his umbrella. He follows her to claim his property, but is detained by being made to settle with the cashier, and is barely able to catch the



same elevated train she takes. When she leaves the train he claims his property, but offers to share it with her, as it is raining. She refuses the offered protection, but an increase in the downpour compels her to accept and an acquaintance is formed that soon ripens into an engagement. The subject is a dainty little comedy of everyday business life, and notable because the rain scenes were made in actual rainstorms, and not under a sprinkler arrangement. The photographic work is excellent, the acting better still, and the scenes characteristic of New York in the business and residential sections.

"THE SCALES OF JUSTICE."—In the olden times even theft was punishable by death, and in the little town of Lalsk the culprits were beheaded at the feet of the colossal statue of Justice. Gretchen, the servant in the household of the Burgomaster, is accused of the theft of one of his wife's rings. In spite of her denial she is thrown into prison and is solemnly sentenced to death. In prison she is visited by the

confessor, who urges her to confess her guilt. Her protestations of innocence convince the old man, who is in despair that an innocent life must pay the forfeit for another's crime. As the girl is about to kneel before the block he passionately declares his belief in her innocence and calls upon Heaven for a miracle to prove his faith. As though in answer the scales fall from the hand of the statue and in one of the pans of the balances is found the lost signet ring. As the crowd stands awed by the manifestation an idiot boy scrambles forward to claim his toy, and in a flash all comprehend the situation. The lad is not able to realize the seriousness of the girl's situation, and does not understand that her peril is connected with his theft of the ring, which he has hidden in the scales of the statue, his favorite place of concealment. Her innocence is doubly proven and her accusers ask her pardon.

SELIG POLYSCOPE CO.

"ACROSS THE DIVIDE."—James Barton, a miner in a little California town, having accumulated a considerable store of gold dust, bids his wife and sister good-bye and starts out with an Indian guide to the big settlement many miles distant, to purchase provisions for the winter. When he arrives at the town he is induced to enter a gambling saloon. The Indian, knowing his liking for the game and the probable result, attempts to dissuade Barton, but without avail. He plays and loses all the "dust" with which he intended to buy provisions for the winter. Frantic in his despair, Barton charges the gambler, Bob Mason, with having cheated him, but he is thrown out of the place. Barton is compelled to sell his pack train to get enough provisions to keep his family from starving, and packing the load upon the back of one poor little burro, he returns to his home. There he confesses his weakness to his wife, who forgives him. Nearly a year later the Deputy Sheriff comes along and posts a notice offering $2,000 reward for the capture of Bob Mason, who is wanted for murder of the Sheriff. By a chance of fate, Mason, seriously wounded in making his escape, finds refuge in Barton's cabin. Barton is away at his claim, but his wife and sister care for the wounded man. The Indian recognizes Mason and hastens to tell Barton. On the way home Barton meets the posse which is hunting the fugitive, and together they enter the cabin only to find that the gambler has passed away from the effects of his wounds, which were mortal. Before dying, however, Mason, in gratitude for the kind treatment he had received from the women, gave the wife a large sum of money, entreating her to pray for him. When Barton hears this story his heart is touched and he agrees to arrange for the burial of the dead gambler. Afterward fortune favors Barton and he makes a rich strike. But in all the happiness of his prosperity he never forgets the lonely grave on the hillside.

"THE DRUNKARD'S FATE."—Paul Dupont and petite Marie are in love. Lisette Cortuse also loves Paul, but, chagrined at his preference for Marie, she accepts the attentions of M. Dorel, a wealthy vineyard owner, who is smitten with her charms. Dorel gives a fete to his employees, and Paul, who is present, drinks too much wine, which gets him into a quarrel with Dorel. Marie is in great sorrow over the affair, but Paul asks forgiveness and is pardoned and induced to take the pledge. The wedding is announced, and when Lizette hears the news she writes to Marie to tell her that she hates her and that M. Dorel hates Paul; that they are to be married, and together will cause the downfall of Paul and Marie. Eight years later the picture shows Paul and Marie and their daughter, Nanette, very happy in their home in Paris. Lizette and her husband have come to live in Paris. She is still nursing her hatred for Marie. While Lizette and her husband are sitting in a cafe Paul passes, and they invite him with show of friendliness to join them. He does, and yielding to their invitations to drink, they soon have the fiendish pleasure of taking him home to his wife and daughter in an intoxicated condition. After days of poverty Paul reforms and goes back to work, when everything looks bright again. But Lizette has not forgotten, and again she plots Paul's ruin. While he is upon a high scaffolding she saws the support and Paul is hurled to the ground so badly injured that he hovers for weeks in the hospital between life and death. Finally he is brought home, for Marie has slaved to keep a roof over their heads. The doctor cautions them that he must have no alcoholic stimulants, as it will set him crazy. The Dorels learn of this and contrive to give him wine, which he drinks with fatal effect. But retribution is to come to those who caused his death. Lizette and her husband has been watching the result of their plans through a window from a rickety stairway outside, and Lizette, in the height of her triumph, leans against the rotten railing, which gives way and she falls to her death. The subject is powerful in its dramatic situations and teaches a great temperance lesson.

GAUMONT IN CANADA.

Mr. H. Blache, American representative of the Gaumont Chronophone, the only talking picture machine that has proven practical, has just returned from Montreal, Canada, where he was successful in establishing a branch of the Chronophone Company. While this branch is distinct from the American company, it will be under the direction of Mr. Blache.

ESSANAY LOOMING BIG.

(Continued from page 1.)

view but a scenic masterpiece also. Mexican atmosphere and local color will make it a pleasing picture.

"The Essanay company," Mr. Spoor said, "strives to please the majority of motion picture lovers." We believe we have succeeded. Our stories are simple and easily understood. There are always exciting situations to insure the interest of those who love to feel their blood tingle, and, withal there is the olive, or the cherry, as you will, in the moral, that appeals to the more intelligent and refined patrons of the moving picture theatre."

Prominent American Writers Contribute to Essanay.

The Essanay company has among its contributors of scenarios men who are prominent in American letters, magazine writers whose stories are famous. Sometimes during the fall, the Essanay company will issue a series of films signed well known American writers. They have among their contributors Chas. Battell Loomis, George Allan England, Philip S. Hichborn, Crittenden Marriott, Hawthorne Campbell and a number of other equally prominent literary men.

It is noted that a number of film manufacturers are advertising for scenarios and complaining of a lack of this material. Good scenarios are hard to obtain and the prices asked by good writers, who are capable of turning out really clever material, are very high. The Essanay company is offering as high as $100 for good stories. If all the film companies would extend the same inducements to writers there would be no lack of good stories and save much head-scratching and hair-tearing on the part of the already over-worked producer.

G. M. Anderson Goes West.

Mr. G. M. Anderson, of the Essanay company, left last week for the West to obtain another series of Western subjects. Mr. Anderson has with him a stock company of 8 people and the itinerary will include the states of Colorado, Montana, Wyoming, Oregon, California and old Mexico.

"We have some good stories to put on out there," said Mr. Anderson, "and we are going to break the record we made last fall. We will stop in Colorado to make a subject dealing with mining, will get a good ranch story in Montana or Wyoming. We are going into Oregon for some more "Wonders of Nature" subjects, will visit the beauty spots along the Columbia river and possibly take a picture of the salmon industry. We are going to get some sea stories along the Pacific coast, and will visit Yosemite Valley for another scenic subject. Then we will visit old Mexico and possibly spend two or three months there. We are taking everything for production purposes with us. All interiors will be made in the West where we are operating, and releases will follow, soon after the negatives are received at our plant in Chicago. We intend to and will break all records in the line of Western pictures."

The Essanay company's Western subjects of last year received much applause and it is upon the request of many exhibitors that the new Western trip is made. Some of the subjects of last year such as "The Indian Trailer," "Mexican's Gratitude," and "A Tale of the West," are reported to have drawn as great crowds as the famous "James Boys" subject and "Younger Brothers."

After the Industrial Subjects.

There has been a great stir among moving picture men about the industrial picture. This feature is one that has been rather overlooked, it seems, the manufacturers apparently fearful of failing to please the public. There is room here for some really interesting subjects if handled interestingly. From time to time the Essanay company will release an industrial picture, a showing operation and processes in the mammoth national industries.

More "Wonders of Nature" Pictures Wanted.

The remarkable success of the Essanay's truly wonderful pictures "Wonders of Nature" was a surprise to the film makers of the country. They did not believe that American scenic pictures would be interesting. The Essanay company has received as many as 200 letters from exhibitors all over the country, complimenting them on this great scenic production.

"The greatest water picture ever obtained," one exhibitor is reported to have written. "The picture is truly a work of art in point of photography. We want more scenic pictures; the people like them."

More American educational subjects are in demand and it is up to the American manufacturers to obtain them.

Essanay's London Office Reports Good Business.

The Essanay company have opened a foreign office in London and reports good business.

Mr. Harry Spoor, the London agent, writes:

"Though business has been dull here during the summer months reports from all over the country show a steady increase. The American manufacturers are all doing good business, notwithstanding the great number of "independent" manufacturers who are doing business here. The public likes American-made films and all the better-class theatres and exchanges are using American films."

The Essanay firm's new offices at 435 N. Clark street are handsomely appointed. Space, which was formerly occupied by the studio, has been re-altered and furnished with handsome office fixtures. Since the completion of the new factory and studio at 1033 Argyle street, the company's ever-increasing business has called for more office room.

Spoor Confident of Big Future for Essanay.

Mr. George K. Spoor, president of the firm, is confident that the Essanay company will win distinctive honors in the film field this fall. And it is certainly evident that these Chicago picture makers are about to show that they possess a good arceage of the motion picture map. There campaign is based on merit and is sure to win good results.

"We are going to give the film people a big surprise this fall," Mr. Spoor said. "We could not be better prepared for doing some really great work. The demand for Essanay films is growing larger with each new release, and it is possible that we will have to issue two reels a week instead of one."

There have been few film companies who have taken such giant strides upward as have been made by the Essanay company in the last two months. Improvement is marked in every department of their work. Some of their last releases are really artistic in point of photography, while the productions are all of a higher order, in the way of subject matter, its interpretation and staging.

PLEASING PERSONALITY ALWAYS WINS.

Harry A. Spoor, Essanay Company's London Agent Making Good.

The Essanay Film Mfg. Co., of Chicago, have invaded the European field and have established offices in London at 5 Compton street, W. C. The company is represented by Mr. Henry A. Spoor, who is "making good" to the full extent of the phrase. The Essanay subject "The Maid of the Mountains" was released recently and is reported to have taken well.

The Bioscope, a leading English moving picture trade journal speaks highly of Mr. Spoor and Essanay films. To quote them:

Mr. Harry A. Spoor, the sole European agent of the Essanay Film Mfg. Co., is another instance of the old adage that from small beginnings great things may be built up. Unlike some Americans we know of he did not start with a great blast of trumpets, neither did he open a palatial establishment and invite all interested in the Bioscope to call round and inspect his stock without any compunction to purchase. What he did was by his business ability and his courtesy, so ingratiate himself into the good graces of the purchasers and hirers of films that in a very short space of time he built up a connection that others would have taken years to secure.

The Bioscope speaks further in a complimentary way regarding Essanay films and of the success they are meeting in foreign markets. Few American film manufacturers have been welcomed so heartily as the Essanay company's affable agent.

ENTERPRISING MANAGER.

Daniel A. Gallagher, prominent New England amusement manager, has purchased the Mechanics' Hall property at Manchester, N. H., and will devote it exclusively to pictures and vaudeville. This house was formerly leased by Mr. Gallagher, who made many needed improvements at that time. Now that he has become sole owner he will make still further alterations looking toward the safety and comfort of his patrons.

Regarding Mr. Gallagher, the Daily Mirror and American of Manchester pronounces this tribute:

"In all, Mr. Gallagher has made a most successful start in life for a young man of his years, and it has been mainly through his persistency and clean business methods and genial ways. Unlike many other Manchester young men, he did not have to leave his home town to make good. Nor was he fortunate in having the assistance of others. He had no one to rely on but himself. But his aggressiveness and ability rapidly brought him to the front, where he now stands as an example of the hustling young business man. His many friends wish him success in his several undertakings, and there is no question of doubt, judging from his career of the last five years, but he will make good in each of his undertakings of the future."

VITAGRAPH STAFF INCREASED.

To Mr. and Mrs. E. G. Hedden, born Wednesday, Sept. 22, a boy; weight, nine pounds.

To Mr. and Mrs. Charles A. Burton, born Monday, Sept. 20, a girl; weight, 11 pounds.

The proud fathers are trusted members of the Vitagraph staff, and are receiving congratulations from their many friends. Both youngsters are veritable moving pictures of their respective parents.

CENTURY THEATRE IMPROVED.

A. E. Ashling, proprietor of the Century theatre at South Bend, Ind., has found his house so popular and attractive that it has become necessary to enlarge the seating capacity. In addition to this improvement a new fireproof booth for the projecting machine will be installed, and the lobby will be enlarged and redecorated. A ladies' dressing room will be an added feature. Remodeled, the house will seat 700 persons.

PATHÉ FRÈRES FILMS

FEATURE SUBJECTS

PIERROT

THE FUDDLER

COLORED

Wed., Sept. 29 — **LENGTH 318 FEET**

Week of Sept. 27, 1909	LENGTH
He Learns the Trick of Mesmerism	433
Suitors' Competition	518
Jane is Unwilling to Work	525
A Game of Chess	558
An Eventful Trip	390
Garbage of Paris	407

Week of Sept. 20, 1909	LENGTH
Aviation Contest at Rheims	607
Caught in His Own Trap	374
Tower of Nesle. Film d'Art	1088
Careless Tramp	574
Caucasian Customs	387
Servant's Good Joke	548

VENDETTA

COLORED

Sat., Oct. 2 — **LENGTH 541 FEET**

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street



VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, September 28th

ONAWANDA

An Indian picture that is different from late releases in that it deals with colonial and not modern times. It is shortly after the founding of the settlement in Massachusetts and a group of settlers have made a home a little north of the present city of Boston. Onawanda, one of the members of the tribe which makes that part of the country its home, shares the resentment of his fellows at the intrusion of the whites, but when he is saved from death, from cold and starvation by the kindly preacher, his hatred disappears and he becomes a member of the minister's household in spite of the protests of the other settlers. The minister goes to Boston and Onawanda is out hunting when a hostile band of Indians attack the minister's home and carry off his two children, leaving the wife for dead in the burning hut. She escapes to tell of the attack and Onawanda stands face to face with death at the hands of the settlers, when the opportune arrival of the preacher prevents the execution of their plan. Onawanda sets out alone to rescue the children and accomplishes his object, but gives his own life for theirs, justifying the minister's confidence in his integrity and dying happy in the thought that he has been vindicated. Length, 545 feet.

THE ROMANCE OF AN UMBRELLA

Given a good looking young man and a beautiful girl working in offices separated only by a narrow airshaft, and they are bound to take an interest in each other. Bess Fairkirk is appreciative of Jimmie Conyers' good looks, but she is conservative and refuses to make his acquaintance without a formal introduction. Jimmie's chance comes one afternoon after office hours. Bess is luncliing and Jimmie follows her in. When she leaves she carries off his umbrella. He follows her to claim his property, but is detained by being made to settle with the cashier, and is barely able to catch the same elevated train she takes. When she leaves the train he claims his property, but offers to share it with her, as it is raining. She refuses the offered protection, but an increase in the downpour compels her to accept and an acquaintance is formed that soon ripens into an engagement. The subject is a dainty little comedy of everyday business life and notable because the rain scenes were made in actual rainstorms and not under a sprinkler arrangement. The photographic work is excellent, the acting better still, and the scenes characteristic of New York in the business and residential sections. Length, 450 feet.

Saturday, October 2d

THE SCALES OF JUSTICE

In the olden times even theft was punishable by death, and in the little town of Lalsk the culprits were beheaded at the feet of the colossal statue of Justice. Gretchen, the servant in the household of the Burgomaster, is accused of the theft of one of his wife's rings. In spite of her denial she is thrown into prison and is solemnly sentenced to death. In prison she is visited by the confessor, who urges her to confess her guilt. Her protestations of innocence convinced the old man, who is in despair that an innocent life must pay the forfeit for another's crime. As the girl is about to kneel before the block he passionately declares his belief in her innocence and calls upon Heaven for a miracle to prove his faith. As though in answer the scales fall from the hand of the statue and in one of the pans of the balances is found the lost signet ring. As the crowd stands awed by the manifestation, an idiot boy scrambles forward to claim his toy and in a flash, all comprehend the situation. The lad is not able to realize the seriousness of the girl's situation and does not understand that her peril is connected with his theft of the ring which he has hidden in the scales of the statue, his favorite place of concealment. Her innocence is doubly proved and her accusers ask her pardon. Length, 983 feet.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

GET A FLYING START.



SOARING HIGH ABOVE ALL OTHERS!

Our guarantee of a **CERTAIN AGE FILM SERVICE** and our invariable custom of delivering as guaranteed, **PROMPTLY ON TIME**, has won us the reputation of giving the **BEST FILM SERVICE IN AMERICA**

AMERICAN FILM SERVICE
Temporary Quarters: 120 Randolph St (2d Floor), Chicago, Ills.

ROLL TICKETS

Printed both sides in one to three colors. Numbering Guaranteed. Best Stock. All Colors.

THE CARTER PRESS, PEABODY, MASS.

YOUR SPECIAL TICKET

50,000 . . .	$6.50
100,000 . . .	10.00
500,000 . . .	35.00

Cash with order. No C. O. D.
Special Rates Large Orders.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

CHICAGO LETTER

(Continued from page 1.)

age on reels referred to in last week's letter, will most likely be threshed out and a stricter understanding arrived at as to the character of the film sent out by them. The foreign manufacturer will be obliged to consider the will and wish of the Alliance henceforth, and not merely the I. P. & P. Co. It has been hinted that other important matters will be taken up and definitely settled, the nature of which has not been disclosed.

Alliance's Publicity Manager.

Hector J. Streyckmans, the former Secretary of the I. P. & P Co., has been chosen as publicity promoter of the N. I. M. P. A., with temporary headquarters in the offices of W. H. Swanson & Co. Mr. Streyckmans is well fitted for the position. Possessed of a facile pen, a comprehensive knowledge of the film business, and an easy familiarity with the practical issues at stake, he should prove a valuable man to the Alliance.

Mr. Streyckmans informs me that quite a number of new applicants have sought the privileges of membership within the week, and asserts that every independent of any standing will have become a member before Nov. 1.

The "Systematic" Exchange.

The Standard Film Exchange of Chicago celebrated with appropriate observances the close of its second year of existence, last Thursday, Sept. 23. Short as its life is, this youngster has long since cast away its swaddling clothes and taken its place among its fellows as a full grown and lusty youth, with the future promising and the prospects bright.

On Sept. 23, 1907, the Standard purchased its first reel, "Our Band Going to Competition," by Pathe Freres, and the title most happily foreshadowed the steady growth and continuous success of the new firm. Joseph Hopp, the president, claims that, with possibly one exception, the Standard furnishes more Chicago customers at the present time than any other exchange in the city.

Mr. Hopp, from the outset, aimed at a plan and policy that would make the service of the Standard distinctive and meritorious. Since his firm was handling the same goods that his competitors carried, he readily saw that success lay chiefly in the manner of conducting the business; that there must be no haphazard methods; that the right methods must be discovered and adopted, until in combination they formed a perfect system. In other words, the aim was to build up a thoroughly systematic exchange, where each department discharged its functions without friction and applied its full power to the welfare of the whole. Mr. Hopp prides himself on the fact that the Standard is distinctively known to-day as the systematic exchange." He holds the head of each department personally responsible for its conduct and the head, in his turn, exacts absolute carefulness and accuracy from his subordinates.

The shipment of films, so that they will arrive exactly on time, in good condition and of the kind ordered, proceeds with the precision of clockwork in this model exchange. Every member of the large force works in hearty co-operation, as a part of the softly moving machinery, and perfunctory service finds no followers here. Mr. Hopp's genial good nature and enthusiasm is felt in every department, and the spur to render the best that is in them is furnished the force by his ever considerate manner and kind interest.

"Never make a promise you can't keep; keep every promise you make," is the motto he continually preaches to his employes. And they have grown to see its wisdom in the constantly growing patronage of the exchange.

The Film Business in Indiana.

William Wright, Western representative of the Kalem Co., returned last week from an extensive trip through Indiana. He reports live conditions owing to the prevalent good crops and to the steady increase in the working forces of manufacturing plants. Glass factories are also resuming business after the hot summer, and the hum of industry is heard on all sides.

Licensed exhibitors throughout the state are highly pleased with the outlook, and the H. Lieber Co. Exchange, in Indianapolis, reports a thriving business. Mr. Robert Lieber of this firm is a staunch believer in the future of the film business and holds that it should be conducted along strictly conservative lines.

Indianapolis is an ideal location for a film exchange, as the city is the center of a widely ramifying and well-operated interurban electric service, some of its branches extending to the largest cities in Ohio. The "limited," or fast car, service affords rapid and comfortable travel, running as high as 45 miles an hour, and thus brings the rural districts into easy communication with all the important towns. This gives a spur to the moving picture business at all the best houses in these towns and, besides, the express service of the interurban system offers splendid facilities for the shipment of films from Indianapolis to outlying points.

Mr. Wright was particularly gratified over the success of the Kalem film, "The Pay Car," in Indiana. It has been increasing in demand ever since its release, Sept. 3, and at the Manhattan theatre, Indianapolis, he found it running as a popular favorite. The other leding picture theatres there are planning to feature it later on.

Mr. Wright draws attention to the fine opportunity offered in Fort Wayne to an enterprising exhibitor, who is ready to expend from $15,000 to $20,000 in building a modern moving picture theatre in the center of the city.

The American Film Service.

President Van Ronkel, of the American Film Service, Chicago, has won success and enviable distinction in the film business by the originality and good judgment shown in his business methods. He is always up-to-date and makes it a hobby to blaze the way but never to follow. When a hack afforded the best means of conveyance, he was satisfied to use it; but when the automobile came along, it was none too good for Van and the pace was none too swift. Now that the flying machine specks the horizon, he accepts it with taciturn equanimity and takes the first opportunity offered to impress on his patrons the importance of getting "A Flying Start." And his advice, when followed, adds to his large following every day.

The temporary headquarters of the American Film Service, at 120 Randolph street, are rather cramped, spacious as they are, for its growing business and, in case the new quarters in contemplation should not turn out as expected, it is Mr. Van Ronkel's intention to enlarge his present quarters by the addition of twice the floor space and to establish one of the most commodious film emporium and moving picture supply houses in the West.

Mr. Van Ronkel is as conservative in his utterances as he is in his business policy. "Business is improving," he said the other day, when he would have been amply justified in saying, "Business is booming;" that is, judging from the busy atmosphere of his exchange.

"Exhibitors are fast learning that poor service is a detriment to their business, and they are now hastening to get an improved service, because their trade demands it," is his sage way of expressing the present tendency of the upward move in film renting.

A Touch of Essanay Enterprise.

"President Taft in Chicago and at the Ball Game," is the title of a special release film gotten out on the spur of the moment by the Essanay Mfg. Co. From the hour that President Taft arrived in Chicago until he left at midnight for Winona, the Essanay camera men had him under close scrutiny. This was made possible by special arrangements with the Hamilton Club and Manager Murphy of the Cubs. From the latter, the privileges of the park were secured, so that the film will show the hard fought battle between the Cubs and the Giants, with the President as a rooter and as a greeter of the members of the contesting teams.

One of the spectacular and inspiring features of this intensely interesting film subject is a view of the President as he drives through miles of Chicago streets and boulevards, lined by 160,000 Chicago school children, with waving flags and smiling faces. This remarkable incident alone gives the film a value that has never before been reached, and will serve to chronicle the enterprise of the Essanay Manufacturing Co. in a pleasurable and permanent manner.

Hundreds of telegraphic replies to messages sent

Diamond —S—

—S— **SELIG'S PICTURES** —S—

Always show to crowded houses
Ask anybody

Selig's Western Pictures

Everybody Should Show Them

Watch for the Next, Released September 27, 1909

Across the Divide **Length 980 feet**

A Touching Story of Western Life. Code word "DIVIDE"

Released September 30th, 1909

The Drunkard's Fate **Length 930 feet**

A Tragic Temperance Lesson. Code word "FATE"

Order from your Film Exchange, and be sure to ask for a Selig Poster

Selig Polyscope Co.

45-47-49 Randolph Street CHICAGO, U. S. A.

MR. EXHIBITOR: "We make no promises we can't keep. We keep every promise we make."

WE PURCHASE ALL MAKES OF LICENSED FILM

WE HANDLE ALL MAKES OF MACHINES AND SUPPLIES

A thorough, up to date business system, as applied to an up to date Film Rental Service, enables us to give you

JUST WHAT YOU WANT

Write us today

STANDARD FILM EXCHANGE

JOSEPH HOPP, President

79 Dearborn Street Chicago, Ill.

SOUTHERN RENTERS

Now that we are open and buying only from the licensed makers we are in position to serve you both courteously and well. Can place a few first run renters. We make no promises, but protect you with contracts. Handling the output of Biograph, Selig, Vitagraph, Pathe, Etc.

S. NYE BASS FILM EXCHANGE

823 Union St., New Orleans, La.

out to exchanges all over the country, apprising them of the preparation of this unique special release film, kept pouring into the Essanay offices all the afternoon, Friday, Sept. 17, showing a heavy demand for the subject. As the release was set for Tuesday, Sept. 21, by the time this article is read in print many hundreds of thousands of moving picture theatre goers throughout the country will have been stirred to enthusiasm by the scenes of this memorable film. The Essanay people are confident that it will far surpass in popularity their famous special release of 1908, which showed the famous contest between the Cubs and the Tigers, in the same baseball park in Chicago.

Chicago Brevities.

Geo. Kleine, of the Kleine Optical Co., paid a short business visit to New York last week.

"Aeroplane Contests at Rheims," by the Urban-Eclipse, was run at the Orpheum all last week to tremendous crowds. Aviation is fast becoming the new fad and automobiling is growing tame.

The Curtainline Co. reports a great number of inquiries for curtains and scenery for moving picture theatres, which would indicate that many new houses are going up.

The Orpheum Theatre renews its curtain about every sixty days with Curtainline, not for the purpose of insuring more perfectly against fire, as one coating of the preparation lasts much longer than that, so much as to make the screen bright and clean and thus bring out the highest values of the pictures.

Geo. H. Levee, of Levee & Co., recently opened the Grand Theatre, a modern fireproof structure, at 43d and Grand Boulevard. High class vaudeville and first run films furnish the entertainment, which attracts crowded houses daily. The American Film Service furnishes the pictures.

I. Van Ronkel, of the American Film Service, states that exhibitors are paying from $10 to $15 extra, daily, for the great special release film of the Essanay Co., "President Taft in Chicago and at the Ball Game." This gives the exact conditions at all the other Chicago exchanges respecting this popular subject.

A. P. Flinton, proprietor of the Yale Film Exchange, Kansas City, Mo., was the guest of E. H. Montague, of the Pathe Freres, recently. Mr. Flinton is interested in eight of the largest moving picture theatres in Kansas City and is director of two of the largest banks there, besides being heavily interested in real estate. He is considered one of the largest, if not the largest, buyers of film in the west and reports fine prospects for the fall.

E. H. Montague, of the Pathe Freres, is accumulating a unique collection of souvenir post cards at the present time. Wm. N. Selig of the Selig Polyscope Co., now touring Europe, mails these postals at the rate of two a week. The latest received was from Genoa, Italy. Mr. Selig writes that he was a delighted guest of the Pathe Freres while in Paris, and was shown over the entire plant. He reports that he is enjoying his trip hugely.

Harry Bryan, formerly on the office staff of the Calumet Exchange, has opened a modern moving picture theatre on Madison, near Dearborn. The location is a fine one and the New Casino Garden, as the theatre is named, has the brightest prospects. Mr. Bryan gets his film from the Calumet and is excellently equipped to cater to a high class of patrons. He is an old-time circus man, that is, old in experience, and his new duties fit him like the latest style, custom-made garments.

F. C. Aiken, president of the Theatre Film Service, at 85 Dearborn Street, is now enjoying a well-earned vacation. Accompanied by Mrs. Aiken and Mr. and Mrs. F. W. Powers, he left Chicago Wednesday, Sept. 22, on an automobiling tour that will last for ten days or a fortnight. Mr. Aiken is an ardent automobilist and knows more about the hidden workings of the machine than most of his kindred enthusiasts. He is his own chauffeur and like an expert angler wants all the sport without division. The party left for Detroit, and using that city as a centre will take in all the beauties of the scenery for hundreds of miles around before returning to the Windy City.

D. W. DeWitt, proprietor and manager of the Orpheum, Plymouth, Ind., and wife, were guests of the Standard Film Exchange Sept. 19 and 20. Mr. DeWitt, who, for a long time was an outspoken supporter of independent film, recently joined the licensed ranks. He is not only thoroughly pleased with the change, but he has become an ardent booster of licensed film and, incidentally, of the Standard's film service.

PATHE PROJECTING MACHINE AT GANE'S.

Gane's Manhattan Theatre at 31st street and Broadway, New York, is winning praise for the clearness and steadiness of the pictures displayed. The reason is a Pathe professional projecting machine, which has become celebrated for giving those qualities which are most pleasing to a critical audience.

CHAPMAN LEASES WORK THEATRE.

F. J. Chapman, who has been manager of the vaudeville and picture entertainments at the Work Theatre, Monterey, Cal., recently, has taken a lease of that house for three years. In addition to his vaudeville and picture shows, Mr. Chapman will book two or three first-class dramatic attractions each month during the season.

TWO YEARS THE STANDARD

5000 Exhibitors Endorse It

CURTAINYLINE

The only absolutely fireproof curtain paint on the market.

A $3.00 carton will cover a surface of 175 square feet.

ALL EXCHANGES CARRY IT IN STOCK

Scenery of all kinds and Curtains to order.

Curtainyline Curtain & Producing Co., Inc.

403 Northwestern Bldg. 22 Fifth Ave.

CHICAGO, ILL.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

3 FEATURES

Serviceable Service
Films of Quality
Selection of Subjects

From PENNSYLVANIA FILM CO.

Lewis Building, PITTSBURGH, PA.

Licensees M. P. P. Co. Let us submit prices.

Gaumont & URBAN ECLIPSE

Sept. 26th--Oct. 3d

Urban-Eclipse, "WIFE OR CHILD," Drama—494 feet. Cleverly and entertainingly depicts a countryman's conflicting emotions—well enacted, good photography and scenery.

RELEASE SEPTEMBER 28th.

Urban-Eclipse, "BREACH OF PROMISE," Comedy—484 feet. Shows how a "near-bridegroom" decides "no wedding bells for him."

RELEASE SEPTEMBER 28th.

Urban-Eclipse, "LOVE THE CONQUEROR," Drama—650 feet. A poor girl teaches a gilded youth to respect her and eventually to love and marry her.

RELEASE SEPTEMBER 29th.

Urban-Eclipse, "CHASING THE BALL," Mystery—347 feet. A funny and inexplicable subject.

RELEASE SEPTEMBER 29th.

Gaumont, "THE MASTERPIECE," Drama—857 feet. An exquisite art subject of the middle ages.

RELEASE OCTOBER 2nd.

Gaumont, "PAPA'S HAT," Comedy—Magic—140 feet. A little girl's mystification over an Opera Hat which eventually leads to her dissolving into an interrogation point.

RELEASE OCTOBER 2nd.

The week's best feature is "THE MASTERPIECE," a subject that will linger in the memory.

IMPORTED BY

George Kleine

52 State St., CHICAGO 19 E. 21st Street, NEW YORK

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Cincinnati, Ohio
Rochester, N. Y. Des Moines, Iowa
Wilkes-Barre, Pa.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

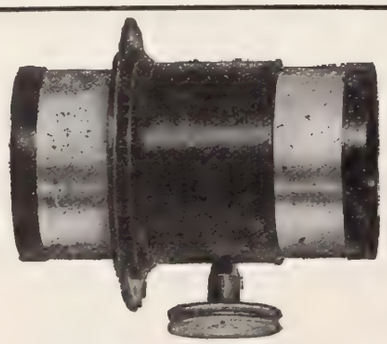
YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

$2.00 That's the price of a year's subscription for THE FILM INDEX—A good investment



FACTS YOU CAN'T AFFORD TO OVERLOOK.

WE manufacture lenses for all purposes—from the great telescope objectives to those no larger than a pin head. We are the largest makers of lenses in the world, and our lenses for all purposes are regarded as standard.

¶ When you buy an equipment, insist upon having it fitted with the

Bausch & Lomb Projection Lens

which is superior to any other. The dealer doesn't make quite as much profit on them as on others, but you can get a result impossible to the less scientific and less perfect lenses.

¶ Send for Projection Lens Booklet.

¶ PRISM is our little lens expositor. Send for copy D, free upon request.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

BIOGRAPH FILMS

Trade Mark

Trade Mark



LEATHER STOCKING

RELEASED, SEPT. 27th, 1909

LEATHER STOCKING

Freely adapted from the tales of James Fenimore Cooper

What person has not been enthralled by the beautiful and thrilling pen pictures of that greatest of novelists, James Fenimore Cooper? Living as he did, almost associated with that tribe of the Algonkin stock, the Mohicans, his characters were real, living people, and while we have made no attempt to follow closely his story, we present a vivid appreciation of his work, the result, we may truthfully assert, being one of the most thrilling and picturesque subjects ever produced. Our story tells of the starting out of a party, piloted by Big Serpent, who is elated at the opportunity of a long cherished revenge. They are waylaid by the Indians and seek shelter in the stockade, assisted by Leather Stocking and Uncas; Leather Stocking undertakes to secure aid by swimming the rapids clothed in an animal skin, and returns none too soon, for the party would have been incinerated by the savages. **Length, 996 feet.**

RELEASED, SEPT. 30th, 1909

THE AWAKENING

Tells of a young bachelor who is bent on taking life easy, but he finds to save his inheritance he must marry within a certain time, which time limit is nearing an end. A bride to order is the forced condition, and he goes to the altar with a pretty little Spanish girl, whom he hardly deigns to notice. She falls desperately in love with her hubby of convenience, and by her artlessness wins him over. **Length, 691 Feet**



THE AWAKENING

WANTED, A CHILD

The parents of a family of seven children, in almost destitute circumstances, have a chance to lighten their burden by an offer of their brother to take one of their young ones. At first they feel elated and could have sent them all, but after looking each kiddy over they realize they can't part with any one of them. **Length, 296 feet**

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street **New York City**

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Sept. 30	The Awakening	Comedy	691
Sept. 30	Wanted, a Child	Comedy	296
Sept. 27	Leather Stocking	Dramatic	996
Sept. 23	A Fair Exchange	Dramatic	995
Sept. 20	In Old Kentucky	Dramatic	983
Sept. 16	The Broken Locket	Dramatic	999
Sept. 13	Getting Even	Comedy	587
Sept. 13	The Children's Friend	Comedy	386
Sept. 9	Comata the Sioux	Drama	963
Sept. 6	1776, or the Hessian Renegades	Drama	965

EDISON CO.

Oct. 1	The Wallace Jewels	Comedy	720
Oct. 1	Two of a Kind	Comedy	280
Sept. 28	Why Girls Leave Home	Comedy	950
Sept. 24	Love and War	Dramatic	400
Sept. 24	True Love Never Runs Smoothly	Comedy	230
Sept. 24	A Knight for a Night	Comedy	370
Sept. 21	The Ordeal	Dramatic	950
Sept. 17	How the Landlord Collected His Rents	Comedy	460
Sept. 17	'Tis Now the Very Witching Hour of Night	Comedy	500
Sept. 14	Little Sister	Dramatic	975
Sept. 10	The Amateur William Tell	Comedy	810
Sept. 10	The Making of Honey	Industrial	190
Sept. 7	The Temptation	Drama	470
Sept. 7	A Dangerous Pair	Comedy	520

ESSANAY CO.

Sept. 29	The Brothers	Dramatic	970
Sept. 22	Gratitude	Dramatic	950
Sept. 15	A Case of Tomatoes	Comedy	495
Sept. 15	Three Reasons for Haste	Comedy	485
Sept. 8	Justified	Drama	970

GAUMONT.

Oct. 2	The Masterpiece	Dramatic	857
Oct. 2	Papa's Hat	Comedy	140
Sept. 25	All for a Nickel	Comedy	404
Sept. 25	On the Crest of the Waves	Drama	554
Sept. 22	Dropped from the Clouds	Comedy	240
Sept. 22	The Legend of the Lighthouse	Tragedy	770
Sept. 21	Saved from the Quicksands	Dramatic	600
Sept. 21	Taking in a Reef	Comedy	380
Sept. 14	Her Busy Day	Comedy	250
Sept. 14	The Tricky Dummies	Comedy	370
Sept. 14	The Fiddle and the Fan	Comedy	324
Sept. 11	Mozart's Last Requiem	Drama	940

Date.	Subject.	Class.	Length, Feet.
Sept. 8	The Stolen Gems	Drama	464
Sept. 8	Glimpses of Paris	Scenic	417
Sept. 7	First Airships Crossing the English Channel	Scenic	510
Sept. 7	The Mason's Paradise	Comedy	414

KALEM CO.

Oct. 1	The Mystery of the Sleeper Trunk	Dram.	870
Sept. 24	The Winning Boat	Dramatic	965
Sept. 17	The Story of a Rose	Dramatic	680
Sept. 17	Winning a Dinner	Comedy	245
Sept. 10	Hiram's Bride	Drama	950
Sept. 3	The Pay Car	Dramatic	930

LUBIN MFG. CO.

Sept. 30	The Judge's Ward	Dramatic	960
Sept. 27	A Fish Story	Comedy	510
Sept. 27	Old Love Letters	Comedy	400
Sept. 23	The Conquering Hero	Comedy	730
Sept. 20	When Woman Hates	Dramatic	750
Sept. 16	The Fortune Hunters	Comedy	575
Sept. 16	All on Account of a Letter	Comedy	385
Sept. 13	Her Face Was Her Fortune	Comedy	810
Sept. 9	A True Patriot	Drama	735
Sept. 9	Glimpses of Yellowstone Park	Scenic	180
Sept. 6	The Call of the Heart	Comedy	670
Sept. 6	Our Country in Arms	Drama	255

PATHE FRERES.

Oct. 2	The Garbage of Paris		407
Oct. 2	Vendetta	Dramatic	541
Oct. 1	A Game of Chess	Comedy	558
Oct. 1	An Eventful Trip	Trick	390
Sept. 29	Pierrot, the Fuddler	Comedy	318
Sept. 29	Jane Is Unwilling to work	Comedy	525
Sept. 27	He Learns the Trick of Mesmerism	Com.	433
Sept. 27	Suitors' Competition	Comedy	518
Sept. 25	Servant's Good Joke	Comedy	548
Sept. 25	Trained Birds	Educational	397
Sept. 24	Careless Tramp	Comedy	574
Sept. 24	Caucasian Customs	Educational	387
Sept. 22	The Tower of Nesle	Dramatic Film d'Art	1,088
Sept. 20	Aviation Contests at Rheims	Scenic	607
Sept. 20	Caught In His Own Trap	Comedy	374
Sept. 18	Oh, What a Beard	Comedy	335
Sept. 18	The Fresh Kid	Comedy	295
Sept. 18	The Construction of Balloons	Indust.	361
Sept. 17	The Mountebank's Son	Dramatic	892
Sept. 15	The Pretty Girl of Nice	Dramatic	492
Sept. 15	The City of Naples	Scenic	449

Date.	Subject.	Class.	Length, Feet.
Sept. 13	The Amateur Detective	Comedy	390
Sept. 13	A Child's Prayer	Dramatic	571
Sept. 11	Chasing a Sea Lion in the Arctics	Scenic	371
Sept. 11	Sports in Java	Scenic	298
Sept. 11	How to Tame a Mother-in-Law	Comedy	351
Sept. 10	Tom Thumb	Legendary	1,016
Sept. 8	The Little Soldier	Comedy	354
Sept. 8	Sweden, The Gota Canal	Scenic	456
Sept. 6	Versailles	Scenic	462
Sept. 6	They Robbed the Chief of Police	Comedy	456

SELIG POLYSCOPE CO.

Sept. 30	The Drunkard's Fate	Dramatic	930
Sept. 27	Across the Divide	Dramatic	980
Sept. 23	Stricken Blind	Dramatic	990
Sept. 20	The Bachelor's Visit	Comedy	775
Sept. 20	False Alarm	Comedy	175
Sept. 16	Crooked Path	Dramatic	960
Sept. 13	Free Booters	Dramatic	995
Sept. 9	The Engagement Ring	Drama	995
Sept. 6	The Stampede	Western Drama	680
Sept. 6	Spring Has Came	Comedy	295

URBAN ECLIPSE.

Sept. 29	Chasing the Ball	Mystery	340
Sept. 29	Love the Conqueror	Dramatic	650
Sept. 28	Wife or Child	Dramatic	994
Sept. 28	Breach of Promise	Comedy	484
Sept. 18	Aeroplane Contests at Rheims	Topical	480
Sept. 18	The Farmer's Treasure	Dramatic	500
Sept. 15	The Fatal Love	Dramatic	584
Sept. 15	Pontine Marshes, Italy	Scenic	367

VITAGRAPH CO.

Oct. 2	The Scales of Justice	Dramatic	983
Sept. 28	Onawanda	Dramatic	545
Sept. 28	The Romance of an Umbrella	Comedy	490
Sept. 25	Fantine	Dramatic	995
Sept. 21	The Unspoken Goodbye	Dramatic	425
Sept. 21	The Siren's Necklace	Comedy	550
Sept. 18	The Marble Heart	Dramatic	968
Sept. 14	The Little Father	Dramatic	648
Sept. 14	The Wealthy Rival	Comedy	360
Sept. 11	An Alpine Echo	Drama	990
Sept. 7	The Fisherman	Drama	430
Sept. 7	He Tried on Handcuffs	Comedy	564

The Edison Kinetoscope

Thomas W. Lawson's prescription for getting rich certainly applies to the moving picture business:

"Get a little money from a lot of people."

The Edison Kinetoscope is by far the most reliable and satisfactory machine you can buy. The pictures are steady and clear, the machine is easily and economically operated, is the most durable made and will more than save the difference in cost between it and a cheap machine by absence of repairs. The Edison is the money maker for you.

Write today for booklet of full particulars and a copy of the "Edison Kinetogram."

EDISON FILMS

Releases of October 5 and 8

Released October 5

LADDIE

The popular story dramatized. A country lad leaves his widowed mother to seek his fortune in the city. Manhood finds him rich and famous. The unexpected visit of his aged mother visibly embarrasses him before his wealthy friends. Heartbroken, the poor old lady steals out of "Laddie's" house, is injured on the street and dies in his arms in the hospital. A most pathetic story, superbly acted.

No. 6525 **Code, VERTELLING** **Approx. Length, 1000 feet**

Released October 8

THE MINISTER'S DAUGHTER

Dramatic. A minister's daughter, infatuated by the stage, runs away from home. Her illusions dispelled, she returns, but is repulsed by her father. She falls fainting on the steps of the church, is found by the village ne'er do well and brought to the altar, where he convinces the minister of the error of his course.

No. 6526 **Code, VERTELLO** **Approx. Length, 830 feet**

EXPERT GLASS BLOWING

Industrial. The process of glass blowing and spinning, cleverly illustrated. Interesting and instructive. Photographically excellent.

No. 6527 **Code, VERTELSEL** **Approx. Length, 170 feet**

Releases of October 12 and 15

Released October 12

A NEW LIFE

Dramatic

No. 6528 **Code, VERTEMENT** **Approx. Length, 1000 feet**

Released October 15

HANSEL AND GRETEL

A Fairy Tale

No. 6529 **Code, VERTEMOS** **Approx. Length, 630 feet**

WHITLER'S WITLESS WANDERINGS

Comedy

No. 6530 **Code, VERTENCIA** **Approx. Length, 330 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

NEXT Sand A FILM ISSUE

Two Jolly Little Comedies

"The kind that make 'em laugh"

"A Birthday Affair"

(Length Approx. 550 Feet)

"The Magic Melody"

(Length Approx. 431 Feet)

If you are not getting Essanay comedy subjects you ought to. They always have been and always will be

"Altogether Satisfactory"

Ready Wednesday, Oct. 6, '09

ESSANAY FILM MFG. CO.

435 N. Clark St., Chicago, Ills.

KALEM FILMS

Issue of Oct. 8th, 1909

THE HAND ORGAN MAN



LENGTH 910 FEET

A delightful picture of every day city life, having for its hero one of childhood's joys, the hand organ man, showing how he repaid the kindness of a little girl by saving her from a gang of Italians. The hero is not played by an actor made up for the part, but is a real organ man with his monkey from the city streets.

Free Descriptive Lectures to all applicants

Kalem Posters in four colors, are supplied by the A. B. C. Co., Cleveland, Ohio

KALEM COMPANY, Inc.

Eastman Kodak Building

235-239 W. 23d St. **New York City**

Licensee of the Motion Picture Patents Co.

FILMS

Released Monday, Sept. 2

A FISH STORY

Instead of attending to the house th young husband goes fishing. As usua he catches nothing, but comes home t tell a great fish story. He is quickl hooked, but all ends well.

Length, 510 feet.

Old Love Letters

Some old love letters fall into th hands of Mr. Newlywed; he does no look at the date and at once starts afte the writers of the love letters, but h meets his Waterloo, and returns badly battered. Explanations follow and love reigns again supreme.

Length, 400 feet.

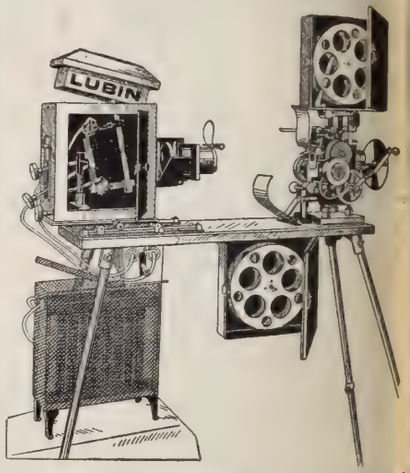
Released Thurs., Sept. 30

The Judge's Ward

The Judge wishes his son to marry his ward; the son, however, falls in love with an actress with whom he runs away. Reverses follow. When in dire poverty it is the judge's ward who reconciles the father to his son.

Length, 955 feet.

Can you depend on your Machine? Why not try a Lubin 1910?



LUBIN'S 1910 CINCOGRAPH, combined with Stereopticon, is equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGUE

LUBIN MANUFACTURING COMPANY

926-928 Market St., Philadelphia, Pa.

$2.00 PER YEAR SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No 41 NEW YORK, OCTOBER 9, 1909 WHOLE No. 181

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

Good Conditions Prevail Throughout the Southwest

So Mr. Berst Tells Our Chicago Man—Sees No Hope For "Independents"—Opening in Havana—Topics of Interest in Chicago

James S. McQuade.

Every licensed exchange visited this week is buoyant over the season's prospects, and every exhibitor encountered, whether from outlying points or in the city, has had the same story to tell—of increased business, of a better class of patrons and of the growing demand for good locations for modern moving picture theatres.

The prevalence of similar conditions in the South and West is reflected in the interviews with J. A. Berst and Frank J. Marion, whose extensive travels in the South and West, respectively, and their observations framed in well-weighed words, convey encouragement of no superficial character.

I have tried hard to gather material enough for one small paragraph, anent the outlook for the independents. The pulse of that body beats sufficiently strong to make its perceptible to one of delicate susceptibility, that life still exists; but anaemic conditions bespeak extreme lassitude and an urgent demand of the whole system for an infusion of red corpuscles. In other words, the independent body is in a quandary as to whether it is a corpse or not.

Film Business Conditions in South.

J. A. Berst, vice-president of the Pathe Freres, who stopped over in Chicago for a few days last week, on his way to New York, after a sojourn of several weeks in the South, was seen at the Western headquarters of the firm in this city, at 35 Randolph street.

Being a globe trotter, and credited with being equally at home whether in the New World or the Old, it was only natural to expect that Mr. Berst had a keenly observant eye and that I would find in him a rich vein of interesting information regarding the film situation in the South, if I were only lucky enough to find him at leisure and in the mood to assist me in uncovering the vein. I did not find him at leisure, but he was good enough to find it for me, and also to fill it with some live, salient facts concerning prevailing conditions, as he found them in his travels.

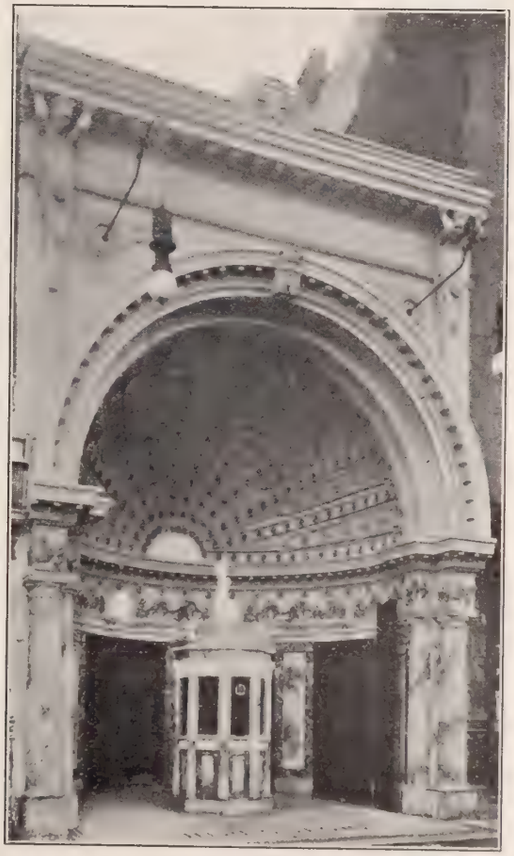
When asked to draw a comparison between the moving pictures presented their patrons by independent and licensed exhibitors, Mr. Berst expressed the opinion that it was scarcely possible to make a comparison.

"The independent exhibitors are obliged to run several high-class vaudeville acts with a few pictures in the larger cities to get business, owing to the poor quality of their film. On the other hand, the licensed exhibitors use moving pictures only and show to crowded houses. This was observed in New Orleans, more especially. Besides, in independent houses it was noticed that the ordinary screen was not used. In order to make the independent films at all passable, the managers have been forced to invest $1,000 or $1,500 in a glass screen—a costly plate mirror, as you can imagine, its surface coated with a paint preparation which gives it the necessary color. This, of course, brings out the best photographic values of

(Continued on page 9.)

YORKVILLE HIPPODROME.

Handsome picture theatre owned by Alfred Weiss, located at 1499 First avenue, New York City. The Hippodrome was opened in January, 1909, and cost $21,000 to build. The dimensions are 22 feet 6 inches front, by 102 feet deep, with an "L" in the rear which gives a width of 39 feet. The auditorium includes a balcony which affords ample seating capacity. There is a commodious stage with a 20-foot opening,



with all drops and scenery necessary for vaudeville acts. The lobby is 12 feet deep and brilliantly illuminated. Every possible means of fireproofing the Hippodrome was employed in its construction. The ceiling and walls are of steel and cost $1,600. During the exhibition of pictures the auditorium is made comparatively light by the use of green lamps and shades. Uniformed help add to the general attractiveness of the place. The Hippodrome can be numbered among the best of the modern picture houses.

Pittsburg "Explosion" Grossly Exaggerated

No One Killed — Films Did Not Explode, Neither Did They Burn—Newspaper Stories Cause Trouble

Motion Picture men were startled to read in the morning papers of Tuesday, Sept. 28, that an explosion of film in the vault of the Columbia Film Exchange, of Pittsburg, Pa., had caused the death of from five to fifty people, according to which paper they read, and that many more were injured in the fire and panic that followed. Up to the present writing no further information on the subject has been printed by the daily press.

The Film Index has received from Mr. J. B. Clark, of the Pittsburg Calcium Light & Film Exchange, a communication which puts matters in the true light. Here is what Mr. Clark writes:

"You have no doubt read an account of the explosion in the Ferguson Block of this city last Monday morning, which started in the office of the Columbia Film Exchange.

"The daily press has made this explosion appear as a terrible calamity, some of the papers publishing the fact that at least fifty persons were killed and large numbers injured. The fact of the matter is that no person was killed and no one seriously injured. The most seriously injured person was a man who had his arm broken by being pushed through a window on the second floor by others anxious to get out of the building.

"Regarding the explosion, I would say that the Columbia Film Exchange kept their films in a brick vault. This valut at the time of the explosion contained approximately 180 reels of film. There were between fifteen and twenty reels on the inspector's table at the time the fire occurred. The shipping clerk entered the vault with a 16-candle power electric bulb in his hand, which was attached to a wire on the outside of the vault. For some unknown reason the electric fuse to which this wire was connected blew out, causing the bulb which he had in his hand to burst. This bulb threw off sparks which ignited the films. The shipping clerk noticing one film on fire immediately threw it out of the vault on the floor, thinking this was the only reel which had taken fire, and that he could save the balance in the vault. Upon looking back into the vault he discovered other reels on fire and immediately closed the door of the vault and ran from the office. An explosion followed in from three to four minutes from this time. The vault containing 180 reels was intact after the fire.

"The writer saw this vault opened yesterday and the reels were standing on the shelves just as they were before the fire, the film still being on the reels, but in a charred condition, showing conclusively that they did not explode. The explosion was on the outside of the vault. The only other inflammable article in the room at the time of the explosion was a half pint bottle of film cement, such as is used in cementing the new non-inflammable films.

"The authorities of this city have made a thorough investigation of the explosion, as have also the underwriters, fire marshall and the Bureau of Explosives, but none of them have up to the present time satis-

(Continued on page 12.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.

FOREIGN SUBSCRIPTIONS—$2.50 per annum.

All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS

ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅝ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted, etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

OCTOBER 9, 1909

A CORRECTION.

Through a regrettable typographical error The Film Index credited the following paragraph to the Moving Picture News:

"It is regrettable that film duping, sub-renting and the wholesale marketing of junk has been associated with the Independent name these last eight months. It is regrettable also that certain prominent men in the Independent field have failed in their public and private engagements."

The author was the editor of the Moving Picture World, and it should have been so credited. Whatever may be the truth of the matter, we owe an apology to Editor Saunders of the News for having put so defamatory a sentence into his mouth. But those who know him also know that he has been a most consistent supporter of the "independent" cause and that he would scarcely have given utterance to the expression credited to him as above.

Editor Saunders informs us that the "independents" have always paid him what they owed him.

DODGING CENSORSHIP.

While the pictures made by licensed manufacturers have been rigidly scrutinized by the National Board of Censorship ever since that body was organized by the Association of Motion Picture Exhibitors of New York, and great care has been taken by the manufacturers themselves to meet the requirements of decency and good taste, a great many subjects of questionable character have reached motion picture theatres through the vendors and renters of so-called "independent" film.

Most of the "independent" product is of foreign manufacture, made in countries where the standard of morality is not so high as in America, so that many motion pictures put out by "independent" renters is of the questionable class and is causing trouble wherever it is exhibited. One of the more recent cases is that of a "L'Lion" subject, imported by the International Producing and Projecting Company, entitled the "Bull Fight," and rented to the few "independent" houses in New York by the Laemmle Company. The picture was of such a brutal and sanguinary character that the S. P. C. A. felt compelled to protest against it, and there would have been trouble in store for the exhibitors and renters responsible for its appearance in New York if it had not been promptly withdrawn.

Inquiry revealed the fact that the International Company, which is the Murdock combination, has pretended to submit for censoring such of its subjects as were intended for exhibition in New York city, but that the "Bull Fight" picture was not submitted at all, the persons responsible realizing that it would not be passed by the Board of Censorship, and preferred to take a chance with the New York public. This is not the first time that the "independents" have tried dodging censorship of their films and have issued for exhibition in New York city many subjects that are away below par in the matter of decency and morality, which goes to prove that the "independent" exchanges are lacking in responsibility and are not to be trusted.

If they continue this practice police intervention of a drastic character will be interposed to the possible detriment of the entire picture business in New York.

Whatever trouble has been experienced in other cities during the past few months has been caused by the purient character of many of the pictures released by the "independents." Fortunately for the licensed American manufacturers, the fame of the National Board of Censorship has been so widely disseminated that their pictures are passed by local boards of censors upon the recommendation of the National Board which publishes a list of such pictures weekly.

If the "independents" are wise they will put a stop to censorship dodging and cease to monkey with the public buzz saw.

MELIES' COMPETITION PRIZES.

A final meeting of the judges selected to name the prize winners in the motion picture senario contest inaugurated by the house of George Melies, was held at Hotel Lafayette on Tuesday evening, Sept. 21. Present were William Steiner, of the Imperial Film Exchange; Ellis Cohen, of the Morning Telegraph; J. P. Chalmers, of The Moving Picture World; J. F. Driscoll, member of the Board of Censorship and a picture theatre manager; Gaston Melies, manufacturer, and James L. Hoff, of The Film Index. These constituted the judges with the exception of Mr. John Collier, of the Board of Censorship, who was unavoidably absent. Mr. Wallace McCutcheon, producer for Melies, was also present.

The judges, after some discussion, formally awarded the prizes as follows:

First Prize, $150—"The Red Star Inn," by Evangeline Sicotte, New York City.

Second Prize, $75—"Baseball, That's All," by David Reichgott, New Haven, Conn.

Third Prize, $50.—"The Fiend of the Castle," by Florence E. Turner, Brooklyn, N. Y.

Seven Prizes of $25 each.—"Lucile's Lovers," by Tom P. Morgan, Rogers, Ark.; "For Sale—a Baby," by James Carroll, New York City; "The Man in the Bucket," by Joseph Palica, Port Arthur, Tex.; "Teddy, the Little Hero," by Mortimer Martini, New York City; "The Naughty Electric Fans," by J. B. Larric, New York City; "The Guide," by R. G. Kelly, Chicago, Ill.; "Pass the Razor," by John M. Bradlet, New York City.

After the business of the judges had been completed the party enjoyed a delightful dinner as the host of Mr. Gaston Melies.

MELIES RELEASE WEDNESDAY, OCT. 13.

The first release to be made by the firm of George Melies will occur on Wednesday, October 13. The subject will be "The Stolen Wireless," a novel story introducing wireless telegraphy. Following that, on October 20, will come "For the Cause of Suffrage," a picture dealing with the present agitation for woman's suffrage. Both pictures are of excellent photographic quality and full of interest.

DRAMATIC MIRROR'S OPINION.

What Its Critic Thinks of Independent Subjects. —A Tip for Exhibitors.

Bull Fight In Oran—L'Lion.—It is totally unfit for American exhibition. And yet it appears to have been sent to independent exchanges by the International Producing and Projecting Company.

Tragic Love—Lux.—The acting is stilted when it is not rendered ridiculous by a wild waving of hands and frantic vows to God. The story is improbable and uninteresting.

Blind Against His Will—Lux.—The story, pretending to be comedy, lacks any element of humor.

His Wife's Nervous Twitching—Raleigh & Roberts. —It is so badly done, however, that there are few laughs.

Old Servants—Lux.—Natural acting is wanting and the film fails to please.

Strike Time In Paris—Lux.—The frantic efforts at comedy are only silly. The less said of the film the better.

Eleanora—Aquilla.—No originality in the story and the acting is too rapid to make an impressive appeal.

Dr. Cook in Copenhagen—Great Northern.—It is a really notable film.

Five Divorces—L'Lion.—The pantomime is fairly well done, but the big scene is somewhat confusing.

Lady Millicent's Caller—Ambrosia.—The character of the subject, show crime triumphant, makes the film of doubtful propriety.

Exhibitors who have any notion that they can please their patrons and increase their business by exhibiting pictures that merit criticism like the foregoing, should think the matter over several times before making the experiment.

Don't forget this fact: Independent pictures are not censored, except for Chicago and New York. The police do the work in Chicago, so there is no chance for the bad subjects to get by. They submit their pictures to the National Board in New York—sometimes. Last week Laemmle put out a faked "Bullfight" and the S. P. C. A. got after him. It had never been submitted to the censors.

Independent subjects distributed to other cities and towns are not censored, and there is constant trouble being had by those who use them.

PICTURE PEOPLE NO. III.

BY CHICOT.

THE FIGHTERS.

The prize ring seems to have come upon evil days and the match with victory prearranged for one or the other of the contestants is painfully plentiful. It is hurting the sport, these hippodromes, and nowhere is the effect more keenly felt than in Pictureland.

Two men are peeved about something. Perhaps they both want the same girl, maybe one has offered the other an insult, sometimes one is a burglar and the other is miffed because he selected that house to burgle: it doesn't matter what the start of the trouble is, the result is almost always the same.

One man tells the other that he is going to fight. The other knows it, of course, because the producer told him about it before the camera was started, but it gives the leading man a chance to wave his arms and look savage for a minute before he hits out. It's a savage blow. It might make a dent in a tub of butter and probably would make a temporary hole in a pail of water, but it doesn't jolt the recipient much, though the offended party looks hurt (mentally, not physically) and hands out a slap in return.

Then they clinch. That's the way to fight in Pictureland. It looks real savage—if your eyesight is bad—and it is far less conducive to black eyes and jolted ribs. Of course in real life men, when they grow angry enough to want to fight, seek to mark their opponent. They want to muss up more than his hair and the better they succeed as countenance decorators the better satisfied they are, but in Pictureland it is probable that they are not done taking pictures and the actor is needed in other scenes of the same subject, so no one tells them to break away until the producer thinks that the fight has run long enough and one or the other lays down on the scrap and pretends to be knocked out.

In real life it takes a jolt on the point of the jaw or a slam on the solar plexus to make a scrapper take the count, but this would never do in Pictureland where the defeated man may be called upon to put the "Where am I" query before the film runs out, but at the same time a fight that differs from a slow waltz only in that two men are partners suggests the professional fight "fixers" and is another scandal to pugilism.

The other day an angry husband broke a chair over the shoulders of another. Of course the chair—like the fighters—had been "fixed," but the poor, unconscious victim began to fall a full half second before the chair reached him. Perhaps he wanted to lie down anyway. In another fight a man is struck with an axe and promptly dies, though the man who strikes the blow makes it very apparent that he is trying hard not to really hit.

Of course only the most exacting man could ask that a person be slaughtered every time there is a fight in Pictureland, but an axe with a stuffed head that could be slammed against the skull would make for a good effect and send a better shudder through the audience than a dozen years of a juggling stunt that even a ten-year-old baby could see through.

But the hearty laugh comes when the guns are pulled. That's when the man with a sense of real humor smiles and looks pleased. He knows almost as well as the producer that the man is going to be shot in the hand. Statistics in Pictureland prove that 99.7 per cent. of gunshot wounds are in the left hand or forearm. Of the remaining .3 per cent. .2 per cent. are in the right hand. The other accident was in a recent picture when an escaping prisoner was hit in the leg. The reason they get it in the left arm is that the right is left free to gesture with.

It might be remarked in passing that in Pictureland some revolvers get a curved ball effect that makes the best products of the big league batteries resemble a mathematically straight line. A revolver can be pointed into the northeast corner of the stage and hit a man in the southeast end, and a bullet that is headed for the meridian when it starts turns a corner and bounces into the left arm of a man twenty feet away.

Knife duels are not popular for some reason. Perhaps there is some fear that someone may be hurt, but the knife is taboo, though once there was an interesting duel with sledge hammers and one theatrical manager kept it for two weeks. In the next play he wrote there was a duel with sledge hammers and there was no credit given the picture, either.

Latly there has been a real mine explosion and a real automobile going over a real cliff. Perhaps some day there will be a real fight, not a savage affair, but one in which there is some suggestion of a boxing match. May that day come soon in the interests of action. It may set a pace that can be followed.

HAS NO KICKS COMING.

Mr. J. E. Pearce of the Imported Film and Supply Company, licensed film renters of New Orleans, La., writes that the stories recently published in The Show World and Variety to the effect that his firm was dissatisfied on account of the action of the Motion Picture Patents Company appointing another exchange for his territory were probably inspired by a person who would like to see his firm turn "independent" because "misery loves company."

Mr. Pearce declares that the situation in New Orleans is entirely satisfactory and expresses the belief that the position of the licensed manufacturers in that territory, as well as renters and exhibitors, is stronger to-day than it possibly could have been at any time previous.

FILMS OF THE WEEK

REAL REVIEWS by CHICOT

THE NOTABLE FILM OF THE WEEK.

Edison Company's Why Girls Leave Home a Capital Comedy Release With Good Pantomime and Travesty Ideas.

Striking a strong comedy note from the outset, the Edison release for September 28 is notable because it offers a comedy idea that is unusually happy in thought and execution. It runs 950 feet and there is a laugh every few feet.

Photographically the work could be improved upon, for the film is muddy at times and the stage poorly lighted, but the comedy touch is certain, and this, after all, is more important than mere technical excellence.

Into the home of a minister is introduced a playbill of "Why Girls Leave Home." There was a melodrama of that title a few years since. The title is far more lurid than the play and it is this performance to which reference is made.

The minister throws it into the waste basket, but it is rescued by his girl secretary. The son of the house catches her reading it and they decided to find out why, even though the performance has been banned. The daughter also sees it and her sweetheart promises to take her. The bill is dropped on the floor to be rescued by the gardner, who promises to take the cook. They all steal from the house and presently the daughter and her escort are found in the orchestra, the son and the secretary in the balcony and the cook and the gardner in the gallery. The lower floor is but mildly interested, the balcony is more demonstrative, but the gallery goes wild over the many mishaps of the heroine. The pantomime is broken to show the four acts of the play. In the first the heroine is lured from her humble home and the heroic lover by the evil villain. In the next she is deserted and the villain gloats over her miseries in the cut paper snow. He lights a cigarette to gloat more effectively and the match sets the snow on fire, two stage hands dousing it with buckets of water. In act three the girl leaps into the water and the hero after her, the splash of the dive anticipating the latter leap by several seconds. The splash maker is shown when the set wall falls over but the audience doesn't mind a little thing like that. In the last act the villain is about to abduct the heroine's child but the hero comes in through a window and knocks down nine villains with a single blow of his fist and thus is virtue rewarded and vice given all that is coming to it.

The travesty of the play is in itself sufficiently good to carry the film, but the pantomimic work of the spectators is even better and a nice discrimination is made in the varying degrees of interest shown by the audiences on the various floors. At the end of the last act the exit of the audience is too deliberate. The scramble of the gallery patrons over the backs of the benches could have gained even more laughs.

After the play the three parties get home safely and the minister closes the house never dreaming that all the others have seen the play. It is the best comedy idea from the Edison studios in some time and they have turned out several good comedies of late.

FILMS OF THE WEEK.

"TAFT IN CHICAGO."—(Essanay. Released September 22. Length not given.)—This is an extra release by the Essanay showing the arrival of the President at the station in Chicago, his removal to an automobile which heads a parade along Michigan avenue and his later appearance at the ball game between the New York and Chicago teams of the National League, a considerable portion of the latter part of the film being devoted to the ball game the President saw. Good photographic work enhances the news value and the pictures make a very good showing. Several clean and close views of the Chief Executive are had and the events are well covered. An additional point of interest is the presentation to the President of a message carried on horseback from Texas to Chicago in 46 days by a cowboy.

DROPPED FROM THE CLOUDS. (Gaumont. Released September 22. Length 240 feet.)—As a filler for the Lighthouse release this film hurts the other because of an almost total lack of appeal. It will please those who like trick effects, but it is not very good even for a trick picture. A young man serenades the lady of his love. Her father objects, there is a duel, and the man wounded sinks into the ground. Half a dozen cavaliers surround the father and threaten him with their swords, but they are changed to women dancers, who are more to the old man's liking. A second change makes them clowns, and they force the father upon a platform which ascends into the air when the clowns walk over the clouds and throw the old man over the edge. He falls back to earth. Trick pictures are wanted, but this linking of one of really good products with a poor example does not make for the best effect.

THE CARELESS TRAMP. (Pathe. Released September 24. Length 574 feet.)—In spite of the fact that the tramp very carefully blows out a match by which he lights his pipe when he lies down on a haystack for a smoke and a rest, he sets fire to the straw when he falls asleep and lets the pipe itself fall into the straw. He is roused by the smoke, and the cries of the farmer and his helpers, and takes flight, followed by most of the farm hands, while a woman calls out the fire department. The French country fire departments differ but little from those in our own rural towns, and there is a funny series of views showing the run and the department getting into action. Meanwhile the chase after the tramp has led far afield. Capture is inevitable, for the tramp is no match in endurance for the husky field hands, and in their anger they string him up to a tree. He is cut down by a woman before he strangles, and rejoins the caravan colony, vowing vengeance on his enemies. It is impossible that the tramp should remain suspended for an hour, though that is the time which has elapsed, according to the caption. This is absurd, and the fact that the tramp is not shown suspended, though such an effect could easily be obtained, does not make for clearness at this point, but the chase is lively, and a huge haystack has been sacrificed in actual fact to make a good fire scene. The climax is weak, for it leads to no particular point, but the story does serve to introduce some capital comedy and plenty of action.

CAUCASIAN CUSTOMS. (Pathe. Released September 24. Length 387 feet.)—The usual weekly Pathe travel film, but one of more than ordinary interest, though most of these possess good pictorial and illustrative value. The Governor General is the central figure in a jollification in his honor, which is preceded by the ceremonies of reception. He is a fine old gentleman with a marked resemblance to Santa Claus both as to appearance and good humor. He submits to being tossed in the air by the women, and the film informs us that this is an honor, though it is a wonder that the kindly old man is not made seasick by the heaving motion. Later he watches a dance, and this is the star feature of the film, for a woman performs a most curious dance in which she appears to glide, ghostlike, rather than walk. There is not the slightest perceptible motion of the lower limbs, though now and then the feet are shown beneath the long skirts. It is a fascinating affair and a good tag is provided in a portrait pose in which she displays mingled embarrassment and the proud consciousness of achievement. It is seldom that the Pathe Freres have produced a more "human" film in their travel series.

THE SERVANT'S GOOD JOKE. (Pathe. Released September 25. Length 584 feet.)—In the bulletin the story of this film is simply impossible. In the playing an excellent pantomimist, about the best of the regular Pathe stock, makes really funny a series of situations that, done by an American actor, would send the entire Board of Censors to the hospital with nervous prostration. A young man is to attend the betrothal party given him by his father-in-law to be. The pretty servant girl is not well pleased with the announcement, and vents her anger by throwing his clothes all about the room. Worse still, she dresses the salad with castor instead of olive oil, and the oil begins to make itself felt immediately. At the party the young man is in sore distress. He is asked to play the piano that the others may dance, but his internal troubles cause strange breaks in the music, and matters are worse when someone replaces him at the piano and he tries to dance. He decides to go home so suddenly that he does not pause to explain, and a letter from the father of the girl follows him to his home, breaking the engagement. He is not much distressed over the matter, and decides that the pretty servant, who confesses both her love and her trick, is plenty good enough for him. The audience concur in his opinion and applaud the finish. The picture is played without any suggestive action and the facial pantomime of the sufferer brings laughs even to those hardened to comedy pictures through constant watching. So far as the action is concerned, the man might be suffering from a stomach ache, or dyspepsia and the only objection possible is that the castor oil bottle is labeled "Oil Ricini," the Latin designation, and not "castor oil."

TRAINED BIRDS. (Pathe. Released September 25. Length, 397 feet.)—A vaudeville specially familiar to American theatregoers through numerous appearances here. The birds are trained cockatoos and go through their work cleverly. The stage is set for the full act, but as most of the tricks are begun a change is made to a closer view, which goes back to the full stage scene when the trick is almost over, providing a close range view of the tricks, yet preserving the continuity of the act. This is largely intended for the children, but will please their elders, since a capital troupe of birds is employed.

"ON THE CREST OF THE WAVES." (Gaumont. Released September 25. Length, 554 feet.)—A picturesque marine subject well taken and dramatic in a fair degree. A seaman buys his small son a cap. His name is written in it and when the father returns home after a voyage and finds the cap floating on the waves he is in despair at the supposed loss of his son. The home is deserted and heartbroken he throws himself at the foot of a crucifix in a public shrine. As though in answer to his prayer the boy passes and leads him to his mother. Instead of losing a son he has gained one for there has been an addition to the family. The incident of the lost cap being early shown, the film lacks dramatic suspense and appeals only through the dramatic action. With that it makes a fair average.

"ALL FOR A NICKEL." (Gaumont. Released September 25. Length, 404 feet.)—The Gaumont producers view their humor broadly. In this film they burlesque what might have been a good comedy idea. A wealthy man drops a small coin, part of the change handed him by the driver of a taxi. His eager search for the money is ridiculed by the bystanders and the loser declares that he will have the coin no matter what the cost. The pavement is taken up, the sand sifted and search is even made in the sewer on the chance of the coin having rolled along the gutter into the basin. Every little while the man hands out a few hundred dollars to the workmen to show that it is just the principle of the thing and refreshments are served as well. In the end the coin is discovered adhering to his own shoe. Broad burlesque is appreciated by a certain class of theatregoers and this film presents plenty of action. The spectacle of two well-dressed women wading in the filth of the sewer with their skirts trailing in the mass is not humorous, otherwise the picture is inoffensive and will gain many laughs.

"A FISH STORY." (Lubin. Released September 27. Length, 510 feet.)—A young married man decides upon a fishing trip when his wife wants him to wash the dishes. What she wants generally takes precedence over what he desires, but this time he throws the dishes upon the floor and drops out of a second story window. He is told where the fish are biting and heads for a dock. Two of his friends reach there first and take their places in a boat beneath the dock from which vantage point they remove the fish he catches and substitute old shoes and other floatsam, finally sending up a note signed "Miss Fish" stating that he is the only "sucker" in that part of the river. Without waiting to look for his tormentor the fisherman packs up and heads for home, buying a string of fish on the way. These he presents to his wife with the appropriate line of talk and is forgiven his absence. A second note from "Miss Fish," thrown through the window, rouses the wife's jealousy and to allay this he is compelled to confess and show the first note. Then he climbs out on the extension and pelts the jokers with plates. Being newly married they probably received two dinner sets and are trying to get rid of one. It is forced comedy, but none the less will probably serve to gain laughs. The workmanship is good.

"OLD LOVE LETTERS." (Lubin. Released September 27. Length, 400 feet.)—A rather unfunny comedy subject. A newly wedded wife digs out some old love letters to read before destroying them. The arrival of a guest calls her away and her husband gets hold of them. He does not stop to consider their age, but leaps to the conclusion that his wife is unfaithful and sets out to round up a few of the offenders. He is kicked out of an office, smashed in the street and pulled off a third man in his club by the servants. He decides that he is not a success as an avenger and starts for home. The wife is terrified by his actions, but when the cause is explained shows him the dates of the letters and the inevitable apology follows. The man who plays the husband is too violent in his actions to be either convincing or funny. A wild waving of the arms does not compose all comedy and apparently he is not trying to burlesque the scene. A better result would have been had had the action been confined to his own home instead of waiting for an explanation until after he has been licked a couple of times. In reaching for farce the producer has overreached and limits his appeal to the few persons who refuse to think.

"HUDSON-FULTON NAVAL PARADE." (Edison. Released September 27. Length, not given.)—This reel solves the problem of being in two places at one time for it gives a hint of all of the events along the river on September 25 and this in better fashion than anyone on shore or shipboard saw it on that occasion. Several close views of the Clermont and Half Moon are shown with war ships and the merchant parade. When events of interest can be so comprehensively shown it is a far more comfortable fashion of viewing them than to be on the spot at the time, for the discomfort of the affair is avoided. As a windup there are shown some toned "moonlight" views that are really artistic. The photography

throughout is excellent, but several bits are above the average. The quickness with which the views were turned out adds timeliness to the other points of appeal.

—

"LEATHER STOCKING." (Biograph. Released September 27. Length 996 feet.)—The Biograph producer has turned to Cooper for inspiration for the latest Indian subject and none better is to be had. A rather free adaptation has been made. Big Serpent arranges to guide the Colonel and his party to Fort George by a short cut. Leather Stocking and Uncas, last of the Mohican tribe, meet the travelers and come to their aid when Big Serpent's band come to capture them. There is a fight in a stockade and Leather Stocking takes advantage of the Indian reluctance to waste ammunition on game and swims the stream under a bear skin disguise. He is discovered but reaches the fort and brings relief just as the torch it put to the brush piled about the captives. The fight is not quite convincing and the roads are rather too good for Leather Stocking's time, but an effective story has been worked out in which the suspense is well sustained and every boy and most of the grownups will want to see this realization of a story familiar to all. The incidents of the escape of Leather Stocking are the best though the fight in the stockade has been well arranged for effect, though the Indians take refuge from the guns behind the very slight protection of a fallen tree. One bad point is the wigs of the Indians. Only a strip of hair in the centre of the scalp is preserved and in making the bald wigs they were not closely fitted to the head. When an Indian comes well into the picture the illusion is lost. This is a small point against many evidences of care in the making of the production but none the less a matter to be avoided.

—

"THE SUITOR'S COMPETITION." (Pathe. Released September 27. Length, 518 feet.)—Being devoted to out-door sport, a young Frenchwoman decides to hold an athletic contest for her numerous suitors, the winner to be rewarded with her hand. In the concours one of the contestants is clearly outclassed and sees the others all home ahead of him in running races, at the weights and with the gloves. The winner is about to receive his reward when a fire breaks out in the mansion and the woman wildly calls for someone to save her pet dog. None of the late competitors is willing to undertake the task with the exception of the smaller man who has nerve if not physique. He staggers into the house, releases the pet and restores it to its mistress' arms. The winner of the contests is about to add his thanks to those of his financee when she thrusts him aside and declares the real winner to be the bravest, not the strongest. The staging is well arranged to give the sympathy to the little fellow, but no hint of the unexpected ending is given until the fire breaks out and the quick change in conditions makes a double appeal to the spectator. One good interior and some charming outdoor scenes form the background for good acting.

—

"HE LEARNS THE TRICKS OF MESMERISM." (Pathe. Released September 27. Length, 443 feet.)—Just a filler film, but one rather amusing, though it makes appeal through exaggerated comedy. It is another case of the under dog winning out. A junior clerk goes home to lunch to find his wife and her mother too much absorbed in a game of bacgammon to give him his meal. They fire him out of the house and resume their interrupted game, but on his way back to the office he sees the sign of a professor of hypnotism and takes a lesson. He learns the whole bag of tricks in a few minutes and returns to the office a couple of hours late. His employer starts to remonstrate but he is hypnotised and made to turn the clock ahead to seven. All of the clerks go home and the mesmerist seeks a cafe where he drinks his own beer and then hypnotises the bock of the man next to him. On the way home he encounters the baker's boy and the chimney sweep who, in the noon hour, gave him a thrashing. Now he hypnotizes them and looks on while they pummel each other until he is content. He hypnotizes the soot on the sweep's face to the baker's boy and the flour from the latter to the countenance of the sweep, a trick effect which gets a laugh. Arrived home he finds the game still in progress but in a jiffy his art is called into play and the two women rush the meal upon the table. It is a senseless little thing, but well played and planned to get the laughs.

—

"ACROSS THE DIVIDE." (Selig. Released September 27. Length, 980 feet.)—A western story with a dramatic flavor and done with a realism which adds to the effect. A miner starts for town to lay in a stock of provisions and dispose of his dust. A capper for a gambling house lures him to the place though the Indian servant urges him to buy his groceries and keep away from the game. The possession of so much money warps the miner's better judgment and he loses all he has to the gambler, adding a locket with his wife's picture to the gold. When the last is gone he accuses the gambler of having cheated and seeks to regain his money, but a ready revolver checks him and he is hustled out of the place by the other players. Selling his burros for enough to lay in a grub stake, he and the Indian start back on foot. He confesses his gambling to his wife and she condones the offense. Later the gambler shoots the sheriff in cold blood and a price is put upon his head, and the gambler has been wounded and is a fugitive in the wilderness. He comes upon the miner's daughter who leads him to the house and she and her mother hide him when the posse comes in search of information. The Indian tells the miner (who is off prospecting) and he leads the posse to the house. Meanwhile the gambler has confessed his repentance, made restitution and the captors find only a corpse. The tag picture shows a wooden headboard with an inscription, though in the bulletin it is stated that the miner strikes it rich but never forgets to look after the lonely grave. Probably this last was omitted on account of the length of the film. For the greater part the action is well planned, but in the scene where the posse comes the first time the girl holds the door so long, while the gambler is being covered with the contents of the clothes basket, that even the most unsuspicious posse would be curious as to the delay. The gambler is brought to the house too quickly after the departure of the miner. The scene should be broken here to indicate a lapse of time and in the death scene the acting sheriff should satisfy himself that man is dead if only as a matter of form. Offsetting this are many nice points of production. The Indian servants (a man and a woman) are not gotten up in buckskin and feathers and the little incidents of western life sound a note of sincerity that gives real local color while the story itself is well planned throughout to move naturally in proper sequence of events. It is a very good example of the Selig western releases.

—

"HUDSON-FULTON NAVAL PARADE." (Vitagraph. Released September 27. Length, not given.)—Taken from one of the scout boats of the Naval Parade of September 25, many striking views are shown, including the Half Moon, under her own sail, and the Clermont, under steam. The battle ships of our own and foreign navies are made subjects for the camera and there is a rescue of an overturned canoe by one of the police patrol boats and a clear view of the water gate where the naval dignitaries landed. Taken from a small boat, the motion of the boat is communicated to the camera, but this rather adds to the effect. The film was timely and well appreciated.

—

"BREACH OF PROMISE," (Urban. Released September 28. Length, 484 feet.)—A young man leaves his sometime sweetheart to discover in the newspapers that he is to marry another. The civil ceremony is set for noon of that day and the sweetheart posts off to the young man's lodgings to make certain there is no mistake. He readily verifies the statement and she gos away in dudgeon locking him in. It is then within half an hour of the time set and the lover is in a bad fix. He climbs out of the window and falls into a garbage wagon. From a second-hand shop he procures another coat and arrives at the ceremony a full hour late. There is an argument, and he decides that he does not want to become a benedict after all. It is a poor finish to a loosely constructed film in which the garbage cart does not make for pleasantness of suggestion, though the cart appears to be filled only with cut paper. The action is spasmodic and exaggerated and seldom funny. Though the captions indicate the passage of time but one change is made in the clock shown.

—

"WIFE OR CHILD." (Urban. Released September 28. Length, 494 feet.)—The old stepmother question but in a new guise. A widower goes to the servant's fair to pick out a maid. He is a farmer with a large estate and the maid slyly plays her cards to win a proposal from her employer. The farmer's little son does not approve of the woman and expresses that disapproval in no uncertain fashion. The father treats it as a childish whim until the maid is being driven to town to procure new clothes. The boy lays himself down in the road over which they must pass to gain the town. The maid takes the road to town alone and the farmer turns back with his child. The story will appeal to many with decided strength. It is plainly told and as well acted as most French subjects are. The scenic interior is not very well done, but most of the scenes are characteristic exteriors.

—

"ONAWANDA." (Vitagraph. Released September 28. Length, 545 feet.)—One of the prevalent Indian releases but this time dealing with Colonial days, instead of the West of the present time. Onawanda is a friendly Indian, a member of a tribe close to the little settlement, an offshoot of the Boston colony. The pastor of the flock takes Onawanda in when he is hungry and frozen and in gratitude the Indian attached himself to the household. The other settlers fear the presence of an Indian in the little community and they urge the minister to send Onawanda back to his tribe. This the good man refuses to do. He has entire faith in the savage and he has become a most useful member of the household as well as the playfellow of the children. There is a loud discussion, but in the end the calm old man carries his point and Onawanda remains a member of the preacher's family. In time the pastor is called to Boston and he leaves Onawanda in charge of things. All unsuspicious of danger, the latter goes on a search for game and in his absence the settlement is attacked and the minister's children are carried off while the wife is left for dead upon the floor of the burning hut. She revives in time to escape a fiery death and makes her way to the meeting house where apparently the others have gathered for safety. Here she tells her tale and there is a quick outcry against the innocent Onawanda. He comes upon the scene at that moment. He proclaims his innocence, but it is of no avail with the angry Puritans and they clamor for his death, believing that it was he who led the others to attack and gave information as to the unpreparedness of the household. It is about to go hard with him when the opportune arrival of the minister saves him from injury, if not death. Onawanda, determined that he will prove his innocence, makes his way to the camp of the hostiles where he effects the escape of the children, but gives his own life to cover their retreat, falling dead at the feet of the now regretful settlers, who have come out to meet the fancied attack at the sound of fire arms. In some of the scenes, notably the attack on the cabin, greater deliberation would have made for far greater dramatic value. The cabin is built up in the actual woods and several pretty woodland scenes are shown, but the interiors are less convincing than usual. The story is well told and dramatic.

—

"THE ROMANCE OF AN UMBRELLA." (Vitagraph. Released September 28. Length, 450 feet.)—A breezy little romance of business done in convincing fashion. The young clerk in an office becomes interested in the type writer across the air shaft and seeks to make her acquaintance but is given no encouragement. By chance they happen in the same restaurant and she carried off his umbrella. He dashes after her, but is stopped at the door, where he is made to pay his bill, and with this handicap he is barely able to catch the same elevated train that she takes. At the home station he leaves the train and follows her, claiming his umbrella. Indignantly she denies that she has his property but he makes it plain that it really is his and offers to share it as far as her home. She will have nothing to do with him and starts out through the wet alone, but a change in the shower and a sudden increase in the downpour drives her to the shelter of an awning and now she is more ready to accept his proffered protection. The acquaintance made soon ripens into affection and engagement follows. The caption writer for the Vitagraph must be a bachelor and a woman hater for he ungallantly terms this "The End of the Romance." A notably good scene is taken in the rain, not under a sprinkler but in real rain. It is effective and adds a touch of reality, though all the settings are unusually good, many of them outdoor scenes about the city. The thread of comedy is pleasant and there is plenty of material for laughs.

—

"AN EVENTFUL TRIP." (Pathe. Released October 1. Length, 390 feet.)—A trick film with some wierd effects. An English couple and their servant travel by train. They have the carriage to themselves and the servant spreads the lunch basket. The bread disappears bit by bit, the sardines devour each other and the other edibles gradually vanish, the opened box of sardines seals itself and other trick effects along similar lines are shown. The train jumps the track and goes over a bridge. The three travelers have a rough time at the bottom of the river and are in iminent danger of being bitten by intruding fishes, but the train obligingly jumps back on the track again and continues in its way. Coming through a tunnel it rolls around a bit and it pauses on another bridge to wave its tail and form an aerial letter S with the rear cars. At last the passengers arrive at their destination happy to be over their experience. There is too much feminine lingerie displayed, even though it is worn by a man who plays the woman, but the knockabout and trick effects are capital. For the smaller houses especially this film is valuable in the extreme.

—

LOVE THE CONQUEROR. (Urban. Released September 29. Length 650 feet.)—A very thin thread of story in which the spectator is required to use his own judgment as to what most of it means. Turning to the bulletin there is a small map, but then the bulletin says that the scenes are set in England, though the street scene shows French signs and the types are clearly French. The daughter of a schoolmaster visits wealthy friends and the son of the house importunes her with proposals of an improper nature. She returns home, but when her girl chum is taken ill and asks that she return she yields to the solicitation of the mother and again becomes a guest. The son either thanks her for aiding his sister's restoration to health or pursues his earlier quest in a picture which might mean either; and then she goes away from there, and he follows with his mother and makes formal proposal of marriage. He's a persistent sort of cuss. Some pretty rural scenes are the sole appeal in this picture, which is badly acted and obscurely told.

—

CHASING THE BALL. (Urban. Released September 29. Length 347 feet.)—A part of the reel with the above and additional confirmation of the belief that the Urban producers are taking a vacation. A game of bowls on the village green is shown. One ball is overthrown and rolls out of the picture. Five men start in pursuit. They fall down and up steps, over walls and waterfalls and into the water where the ball is at last landed. Securely chained they place the ball on the table of the inn while they drink to the recovery. A couple of elemental tricks done by reversing the film are shown, but in most pictures some one starts the ball rolling across the field of the camera and the five dash in pursuit. It is clowned to the point of extreme crudity, and the knockabout acrobats add to the low score by their clumsiness. If the ball had at last circled back to the green and if one player had abandoned the chase

and was waiting there for it to come back, a new turn would have been given an old idea, but as it stands few laughs are gained with this exceedingly elementary appeal to humor.

—

THE BROTHERS. (Essanay. Released September 29. Length 970 feet.)—A good melodramatic story, but scarcely to be classed with the remarkably good work of recent weeks. It is not to be expected that the standard could be maintained, and this story is fairly well told and better acted, while the settings are unusually good. Two brothers love the same girl, who is the niece of their employer. Of course there is a good and a bad brother to produce the contrast, and the bad brother is robbing his employer's safe. The two men decide to put their fate to the test in letter form. Each writes a proposal and mails it in the same box simultaneously. The girl writes prompt acceptance of one and a kindly rejection of the other. The evil brother gets the two letters, and with a little skillful forgery substitutes his brother's name for his own on the letter of rejection. The brother is deeply grieved, and when the thefts are presently discovered he declares himself to be the thief on his brother's secret admission of his guilt. He goes to jail for the sake of the girl, and the crafty brother prosecutes his courtship with small success. The five years' of imprisonment elapse and the brother seeks the office. The man for whom he made the sacrifice is talking over the telephone to the girl, to whom he but recently has become engaged. His cold reception by the bad brother rouses the other, who pours into the telephone the story of the crime. The girl at the other end of the wire gathers that there is a fight about to start and hurries to the office in time to prevent murder and to receive explanations. The good brother gets his heart's desire and the other contemplates suicide. Of course in real life the girl would have had some word with the Quixotic brother before his trial when the story of her acceptance and the other's treachery would have come out, with the result that the man would not have sacrificed himself. The incident of the telephone is not probable, and there are many similar points that will not stand dissection, but the general effect is good and the acting is commendable.

—

PIERROT THE FUDDLER. (Pathe. Released September 29. Length 318 feet.)—In France Pierrot is almost a national institution, and he is better understood than here, where an occasional French presentation brings him into view. In this film Pierrot is a drunkard, and Harlequin, who also loves Pierrette, takes advantage of this fact to get him intoxicated that he may visit Pierrette. The fuddled Pierrot stumbles to her home and finds her asleep over her work. She runs from him when she is wakened and perceives his condition, and he sinks into a chair to sleep off his potations. In a frenzy he rouses to stab a wicker dress form on which Pierrette has been fitting a dress, and his active brain conjures a vision of expatiation of the crime of murder. His cries at the sight of the guillotine rouse Pierrette, who shows him the dummy and declares her love. The film is not understood, and therefore not well appreciated, and at best it is below the Pathe standard.

—

JANE IS UNWILLING TO WORK. (Pathe. Released September 29. Length 525 feet.)—A comedy of clowning poorly developed. Jane is an encumbrance about the house and she is put out to service. Jane gets into an argument with a parrot, and the bird, the family pet, nips her finger. She makes this the excuse for quitting her job. Her irate father takes her to a dressmaker, but she is fired before she is hired, and the same holds good in a milliner's shop. In a delicatessen store she gives away a lot of goods to a poor beggar and drops a large plate costing several dollars. In a laundry she has a rough house, and the film ends. Rather poor material for comedy, though a few laughs are gained when the father kicks his daughter. The work could be improved upon.

—

COMMANDER PEARY AT HOME. (Vitagraph. Special Release September 29. Length 280 feet.)—Pictures taken at Eagle Island, Maine, the home of the Pearys in Casco Bay. The first picture shows the approach to the Island, with the Peary cottage. Young Bobby Peary is shown playing with an Esquimaux dog and making a voyage of discovery of his own in a flat-bottomed boat. Then the Commander is seen talking with the reporters, and finally the Peary family line up before the camera in a set pose. There is a humorous tag in one of the no trespass signs. These are the first motion pictures taken of the explorer since his return, and good photography adds to the interest. The interview with the reporters is clearly the real thing and not a faked pose, and the entire film is convincing as well as interesting and shows the man who did things as he is at the present moment.

—

HUDSON-FULTON HISTORICAL PARADE. (Vitagraph. Special Release September 30. Length about 700 feet.)—Like the naval parade, this release of the land parade of September 28, the first of the three land pageants, is more interesting than the real thing, since the cream of the parade is shown from two points of view and the dreary vistas of black-coated civilians are eliminated. One camera was placed in the Court of Honor, where the parade was in its best formation, and the other at the far side of the Washington Arch, the point where the parade disbanded. The joyous faces of the marchers as they reach their goal and know that a drink is not far away is a bit of unconscious humor in these latter pictures. All of the floats are shown, together with other matters of interest, the Red Man in Indian dress, the students of the University of the City of New York, and a close picture of Governor Hughes and the other dignitaries in the reviewing stand, and there are some capital pictures of the vast crowds. In one picture is shown a small boy clinging to a wall where the mason work affords an inch deep ledge for hand and foot holds. The pictures of the crowds are almost as interesting as the parade itself. The photographic work is excellent and gives no evidence of the speed with which this subject was hurried to release.

—

THE AWAKENING. (Biograph. Released September 30. Length 691 feet.)—Announced as a comedy, the story told is romantic and the love interest predominates. A young officer, apparently on the Gibraltar station, must marry immediately to fulfil the terms of a will under which he is to inherit a large sum of money. The lawyer who makes reminder is thoughtful enough to provide a bride in the convent-bred daughter of an impoverished Spanish family. The young subaltern does not accept seriously the responsibilities of marriage, and regards his little bride as a mere child, preferring the society of his brother officers to that of his wife. Gradually love is roused and passive tolerance becomes the active adoration so pretty a little bride deserves. The story is acted with the customary Biograph finish, and shows some lively pictures of the garrison club and the officer's home. It is additionally notable because when a lapse of time is indicated the heroine changes her dress and does not stick to a single gown all the way through the series. The real appeal of the story, the charm of the heroine and the dash of the young hero all contribute to an unusually good effect.

—

WANTED: A CHILD. (Biograph. Released September 30. Length 296 feet.)—Probably the producer took his theme from an old poem popular years ago. A wealthy man writes his poor brother that he is lonely in his old age and is willing to adopt one of the latter's numerous progeny and extend financial assistance to the others. At the first reading of the letter this seems a godsend, and the parents go upstairs where the seven youngsters are sound asleep. As each one is suggested there is some objection, and at last the father writes his brother that they find they can spare none of the little ones. An absence of hysterical acting over the choice and the simple sincerity of the parents makes this subject wholly delightful, a meet companion for the other subject. A leather couch, apparently an expensive one, sounds a false note in the setting of the opening scene, and surely an open bottle of ink would not be left in the boy's room even though the producer did know that a letter was to be written. An additional scene would have been better.

—

THE JUDGE'S WARD. (Lubin. Released September 30. Length 960 feet.)—A melodrama in which a young man falls in love with an actress and is turned from home because he will not marry his father's ward. He marries the actrrss and has a pretty hard time of it. He asks his father's aid, but the old man will not hear of reconciliation, and the son returns later to rob his father's desk. The ward discovers him, and through the child brings the old and young man together. The story can be followed without mental strain and is rather well told by the stock company. A number of good scenes are shown and the film is rather above the average.

—

THE DRUNKARD'S FATE. (Selig. Released September 30. Length 930 feet.)—When the Selig company can produce such stirring western pictures it is a pity when they elect to rival the imported produce and offer a French subject that for brutality rivals anything lately shown. Paul Dupont works in the vineyards and loves Marie. Lizette loves him and when he makes his choice for Marie apparent, she throws herself into the arms of Dorel, the owner of the vineyard. At the harvest festival Paul becomes intoxicated and knocks Dorel down. Now the man shares the hatred of his wife-to-be, and both vow the downfall of Paul. Paul takes the pledge and marries Marie, going to Paris to live and becoming a carpenter. The Dorels are also in Paris, and in a chance meeting with Paul they ply him with drink and take him to the public wash house where Marie is at work. They enjoy their petty triumph so much that they repeat the temptation until Paul becomes a confirmed drunkard. He has a spasm of reform and to regain him the plotters weaken the staging on which he is working. He is precipitated to the ground, and when he comes from the hospital his physician orders that stimulants be kept from him. The Dorels came to see him, Lizette sees the physician's memoranda, and Dorel gets a bottle of wine and places it within reach of Paul. The latter succumbs to temptation, and while the Dorels are comfortably watching him die in the throes of delirium tremens, the railing against which the woman leans gives way and she is thrown to the ground and presumably killed. The story is sordid and brutal and cannot be said to teach the moral lesson which would be its sole excuse. The only lesson taught is to marry a lady when she asks you or she will make a drunkard of you. The photography is very poor, many of the scenes being a slate grey instead of a good color, and while the lavish use of scenery, real and painted, makes for good effect, the developing room nullifies the effort. The action is well done, and some street scenes are better worked than is usual, with the passers by giving life to the scene.

—

"A GAME OF CHESS." (Pathe. Released October 1. Length, 558 feet.)—A subject that will be better appreciated abroad where the game is more widely played, but funny enough in any country. Two players make a match for £1,000 a side. At the club they play for three days and then move to the home of one of them where the game is continued. A burglar steals even the cigar one is smoking without disturbing them, but in relighting the cigar he sets the place afire and the department is called. The players remove to the bank of a lake where they continue the play until a "check" causes one of them to fall into the water. The other wades in with the board and presently checkmate is announced. The loser pays and they return to their normal frames of mind. The idea is extravagant but not distorted and is really funny to those who do not know the fascination—and deliberation—of the game.

—

"THE VENDETTA." (Pathe. Released October 2. Length, 541 feet.)—Not properly titled since this is not a vendetta though in the last scene the small brother of the principal is called upon to swear vendetta, but upon whom is not made clear. The title does not matter particularly, though it confuses those who seek to figure the matter out. At a village merry making a rival seeks to win a girl from her escort. There is a lively knife fight which ends in the death of the rival. The murderer retreats to his home but is followed by the police. There is a brisk chase over hill and shore—in which many of the settings might be released as a scenic subject—and he takes refuge in the home of his sweetheart. For a time the two stand off the police, but in the end the amunition fails and the man commits suicide in preference to being taken. Acted with spirit and taken at rapid tempo the dramatic story holds the interest from start to finish. Some wierd marksmanship is shown in the last stand, the gun apparently shooting curved balls that would give a pennant winning pitcher the chills, and the fugitive drops on top of the police when he starts to escape though he is on a roof with four sides, three of which are unguarded. These details hardly hold against the general merit.

—

"GARBAGE IN PARIS." (Pathe. Released October 2. Length, 407 feet.)—The weekly educational release taking the garbage from the sidewalk receptacle to the disposal of the cremated refuse. The subject does not give the offense it suggests in its title. On the contrary, it is interesting and well handled.

—

"THE SCALES OF JUSTICE." (Vitagraph. Released October 2. Length 983 feet.)—A story of the middle ages almost important enough to deserve billing as a film de luxe. In a little German town a statue of Justice stood in the public square and before this criminals paid their debt to the law. Even theft was punishable by beheading in those days, and when the servant of the Burgomaster is accused of stealing a ring from the Burgomaster's wife, she is thrown into jail and later condemned to death. The prist visits her in the cell to hear her last confession. Vainly he urges her to confess her sin that she may receive absolution, but even in the face of death she protests her innocence and her protestation convinces him. Before the feet of Justice he prays for a miracle that may prove his belief and as though in answer the scales fall from the hand of the statue and the ring is found on the pedestal. The awed populace stands silent, but an idiot boy, the real thief, springs forward to claim his property, and the explanation is at hand. The Burgomaster and his wife crave the girl's pardon and the priest, his faith vindicated, smilingly regards the trio. The theft is shown that the audience may not be left in doubt and another portion of the film shows the lad concealing the ring in one of the scale pans while it is made apparent that the statue has a particular attraction for him. In spite of the fact that the audience knows the thief, the manner in which a happy ending will be worked up to is not made apparent until a few seconds before the close of the subject and the story has been well told to hold the spectator in suspense throughout the picture. The real action is a little late in starting, but once it begins it is advanced rapidly and with logic. The public square, an out door scenic setting, is particularly well done with the heroic statue modeled with artistic skill.

(Continued on page 12.)

Mrs. Flinton, wife of A. D. Flinton, the prominent moving picture theatre owner and manager of Kansas City, Mo., is seriously ill at her home with typhoid fever. This amiable lady will be remembered by many in the film business as a visitor at the Atlantic City Convention, last July, when she accompanied her husband to that gathering. Her numerous friends and acquaintances all join in wishing her a rapid and permanent recovery.

ADVANCE BULLETINS CONDENSED

Summary of What the Manufacturers Say

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, OCT. 4, 1909.

BIOGRAPH—Pippa Passes, dramatic, 983 ft.

LUBIN—Billiken, comedy, 400 ft. A Visit to Uncle, comedy, 505 ft.

PATHE—The Story of a Banknote, dramatic, 981 ft.

SELIG—A Trip to the Yosemite, scenic, 660 ft. How Binks Butted In, comedy, 315 ft.

TUESDAY, OCT. 5, 1909.

EDISON—Laddie, dramatic, 1000 ft.

GAUMONT (KLEINE)—The Pill Box, comedy, 450 ft. Breaking the Bank, comedy, 490 ft.

VITAGRAPH—Betty's Choice, comedy, 642 ft. Never Eat Green Apples, comedy, 290 ft.

WEDNESDAY, OCT. 6, 1909.

ESSANAY—A Birthday Affair, comedy, 550 ft. The Magic Melody, comedy, 431 ft.

PATHE—Female Sleuth, dramatic, 604 ft. The Music Lesson, trick, 295 ft.

URBAN (KLEINE)—Yachting Off Cowes, scenic, 464 ft. Gambling Passion, dramatic, 530 ft.

THURSDAY, OCT. 7, 1909.

BIOGRAPH—Fools of Fate, dramatic, 972 ft.

LUBIN—A Blank Check, dramatic, 975 ft.

SELIG—Wheels of Justice, dramatic, 950 ft.

FRIDAY, OCT. 8, 1909.

EDISON—The Minister's Daughter, dramatic, 830 ft. Expert Glass Blowers, industrial, 170 ft.

KALEM—The Hand Organ Man, dramatic, 910 ft.

PATHE—Sister Angelica, dramatic, 705 ft. How Jack Helped His Little Sister, comedy, 213 ft.

SATURDAY, OCT. 9, 1909.

GAUMONT (KLEINE)—A Wedding Party, comedy, 434 ft. The Sleuth and the Wig, comedy, 504 ft.

PATHE—Anti-fat Sanitarium, comedy, 653 ft. Dog Pickpocket, comedy, 315 ft.

VITAGRAPH—For Her Sake, dramatic, 995 ft.

BIOGRAPH COMPANY.

"PIPPA PASSES."—An ambitious effort to translate one of Robert Browning's most human creations to pictures. Pippa is a factory girl in an Italian village and the poem tells the events of a day in her uneventful life. While there has been no attempt made to follow the story literally, enough is portrayed to convey the meaning. The story opens with Pippa awakening with the morning of a holiday. As she goes forth to enjoy the day she sings her quaint song. The words sink deep into the hearts of those who hear them as she passes and they turn from evil to do good. The several scenes are beautifully staged and carefully portrayed, bringing out the full dramatic value. This with the photographic quality for which the Biograph pictures are renowned produces a subject of great interest.

"FOOLS OF FATE."—A tragic portrayal of the result of discontent. Ben Webster is a hunter; he bids his wife Fanny goodbye as he is about to leave on a trip in the North Woods. The next scene shows Ben in his canoe; he stands up to shoot the game he has sighted and is thrown into the water by the turning of his unsteady craft. Weighted down by his heavy clothing and cartridge belt he would have drowned had not Ed. Hilton, a Canadian hunter, rescued him. A strong friendship springs up between the two men, and they part with a vow of eternal friendship. Later Hilton meets Fanny at the village store and falls in love with her, not knowing her identity. Still thinking her single Hilton suggests an elopement, to which she consents. Leaving a note advising her husband that she is tired of him, Fan goes with Hilton to his cabin. When Ben returns and finds the note he determines to kill the man who betrayed his wife. Through information gained from the townspeople Ben learns the whereabouts of his wife and sets out to find her. Great is the consternation of the two men when they meet. To prove his innocence of wrong doing Hilton commands Webster to shoot him; but Webster, remembering that Hilton saved his life, refuses, and returns heartbroken to his home. Disgusted with the woman's heartlessness, Hilton drives Fanny out of his cabin and she returns to her husband to ask forgiveness, only to find that he has taken his own life. The scene closes with Fanny kneeling beside the result of her discontent.

EDISON MANUFACTURING CO.

"LADDIE."—A sad, sweet tale of a mother's love for a son who, having attained prosperity, gives a cool welcome to the quaint, old-fashioned woman who comes to rejoice with him in his affluence. Laddie leaves his widowed mother back in the country home and goes to the city to win fame and fortune. He succeeds. Proud of the boy's success his mother pays him an unexpected visit. The sudden appearance of the old lady in old-fashioned clothes and luggage, so out of keeping with his luxurious surroundings embarrasses the son. So great is his sense of shame at his mother's appearance that he fails to accord her the warm reception that she had hoped for, and de-





fining the cause the old lady determines to slip away and never to annoy her son again. Getting together her belongings she slips away from the house while her son is asleep on a couch, stopping only to press a kiss to his brow. Later the son is awakened by the police with a message that his mother has been injured and taken to the hospital. He hurries to her to find her fatally injured. Overcome with remorse, he would give all his possessions to save her, but it is too late, for she dies in his arms.

"THE MINISTER'S DAUGHTER."—A near-tragedy of country life that is familiar to many communities. The daughter of a stern, uncompromising country minister runs away from home to go on the stage. Soon cured of her desire for histrionic fame, she returns home only to be cast off by the stern father. Grief stricken at the heartlessness of her father the girl wanders about the village and finally falls fainting upon the steps of her father's church during serv-



ices. Within the village drunkard has just confessed a desire to mend his ways and join the church. He comes out with new hope in his heart and finds the girl. Learning her story and believing that there is but one way to bring peace to a troubled soul, he takes her to the altar where he has just found forgiveness. When the minister sees his daughter his heart is hardened and he will not receive her. Recovering from his astonishment the reformed drunkard dramatically renounces a religion so heartless as that of the minister who but a few moments before granted him forgiveness. His denunciation and scorn brings the father to his sense of duty and the intensely thrilling scene ends with the father clasping his daughter in his arms and the drunkard renewing his vows.

"EXPERT GLASS BLOWING."—Glass blowing is an historic art requiring great skill and care. This





picture illustrates many of the processes of the expert glass-blower and forms an industrial subject of uncommon interest.

GAUMONT.

(George Kleine.)

"THE PILL BOX."—A policeman has purchased a box of pills from the druggist, but loses them on his way home. Two tramps pick up the box and hit upon a means of using their find to advantage. They do not know what the pills are for, but decide to exploit then as a remedy for the toothache. One disguises himself as a physician, while the other pretends to be suffering from toothache. The latter goes to an Inn and seating himself among the patrons of the place, goes through all the motions of having the toothache. His groans attract the attention of the supposed doctor who comes forward and administers a pill, which produces an instantaneous cure. Announcing that his pills are not only a cure but a preventative, the "doctor" disposes of all his dope at good prices, and the conspirators make their escape. But the pills were were not for the toothache, and the crowd of purchasers, having swallowed them immediately now begin to get results. Someone tells the police and a search for the imposters is made. They are found asleep under a tree, and are aroused and compelled to swallow some of the pills, which gives them a taste of the torture they dealt out to their victims, and then they are placed under arrest. There are plenty of laughs in this picture.

"BREAKING THE BANK."—Showing in wonderfully clear photography the amusing incidents in the life of a toy bank which the owner attempts to open. He tries first to open it with tools. Result—His neighbors raise serious objection. He throws it from windows at various heights, doing much damage to many things, but not affecting the bank. He drops it from the top of the Eiffel Tower, only managing to injure a bystander. He finally uses dynamite with unexpected result that he is arrested on a charge of anarchy and has great trouble in obtaining his release.

"A WEDDING PARTY IN LUNA PARK."—Many costumes, gorgeous billboards, shouting youngsters, merry crowds, hosts of joy devices—these form the settings for this picture. The wedding party try all the devices warranted to thrill and amuse, while the audience enjoy all their pleasures from the standpoint of onlookers. The film will be a wonder, especially to people who never had an opportunity to see the big playgrounds which are so common to dwellers in the large centers. The dance hall, the moving staircase, the shoot-the-chutes, the infernal wheel, the laughing gallery, the toboggan slide all are visited and fun runs high. Further, the film has interest as a travel-

ogue for the Luna Park is of Paris and the concessions differ from ours in America, while some "machines of joy" are shown which are entirely unfamiliar to us.

"THE SLEUTH AND THE WIG."—The wife of a police officer removes her wig preparatory to dressing for her morning trip to the market. A pet dog steals the wig and makes off with it, and, after playing with it until, tired of the sport, leaves it by the roadside. Two policemen find the mangled wig and conclude that a murder has been committee. After some scientific sleuthing they arrest an "Apache" and take him to the station house. Here the Apache calls attention to the maker's name in the wig and suggests that they may discover the owner by asking the maker of the wig. When the police commissioner goes to the wiggery he finds the owner of the wig there preparing to get another. She accuses the police commissioner of stealing her wig and drives him back to the station where she orders her husband who is there on duty, to arrest him. The husband is about to obey when the woman decides that he is to blame for having a dog, so she vents her spleen upon him.

URBAN-ECLIPSE.

(George Kleine.)

"YACHTING OFF COWES."—Fine weather and a good breeze favored this unusually interesting marine contest, of which we were fortunate in securing a brilliant kinematographic reproduction at close quarters. With jackyarders aloft over full mainsails the twelve competing vessels cut smartly through the water, passing and repassing each other, at times heeling almost completely over, thrilling scenes and grand water effects being presented. Meteor IV. and White Heather secure the lead, the latter ultimately beating the German Emperor's yacht by fourteen minutes.

"GAMBLING PASSION."—A strong story, depicting the evils of the game. Tracing in artistic sequence the effects of the craving for excitement upon the home life of a refined man. The home is finally despoiled by the gambler, while his wife and little son seek refuge in a forest hut, miles from their former city dwelling. Fortune again favors him and after huge winnings he returns to find them gone. Flowers dropped by the youngster as he and his mother ride along the highways, leads the now thoroughly reformed father to the little family where reconciliation is affected.

LUBIN MANUFACTURING CO.

"A VISIT TO UNCLE."—Uncle Hiram sends his nephews an invitation to spend their vacation with him and his family. The nephews decide to do so. The country life, however, is too slow for them so they look for some adventures. Meeting an actor walking the rails they purchase his wardrobe and dressed as tramps get busy with Uncle's cow. They paint the white cow black and sell it to Uncle. Pretty soon the color comes off and uncle is looking for the tramps who cheated him. The whole town helps in the search, the tramps are covered with guns, but before any shooting is done they take off wigs and beards and the joke is on uncle.

"BILLIKEN."—The Crisis.—A little girl lies in bed with typhoid fever. The crisis is near. The doctor's face is very serious. The mother breaks down, the father tries to console her. Nothing can tempt the little girl who seems entirely indifferent to her surroundings. Father and mother exit while the nurse keeps a watchful eye on the little patient. The father returns with dolls of all descriptions. The little girl does not care for them. Now he unpacks a Billiken. The funny face of this child brings a smile upon the little girl's countenance. She reaches out her hand for the Billiken and is soon fast asleep. In her dreams she sees Billiken making funny stunts. Billiken also has a circus which she watches with great interest. Everything is so funny that our little girl can hardly refrain from laughing. Now Billiken is tired performing stunts, he jumps back to the bed and the little girl awakens. The doctor enters, the crisis has passed. She is on the way to recovery. Billiken saved her life.



"A BLANK CHECK."—Bob has charge of the payroll in a factory and the proprietor gives him a check signed in blank for him to fill out for the amount when he figures it up. Just then he is called to the bedside of his wife, who is dangerously sick. Fred works beside Bob; he is a reckless young man and gambles. Seeing the blank check he picks it up and fills it in for $3,500 and gets it cashed. Next day Bob does not come to the office till time to pay the men. When he appears he is asked for the payroll and does not know where it is. He explains that he was at his wife's side all night, which is found to be true. Detectives are watching Fred and he is finally caught in a raid on a gambling den where he was spending his ill-gotten money. He is made a prisoner; Bob is cleared from suspicion and next day his wife passes the crisis and is on the road to recovery.



KALEM COMPANY.

"THE HAND ORGAN MAN."—Pietro is a hand-organ man; he goes out with his organ and monkey picking up pennies all day, until he reaches the home of Guffantti, the banker, whose little daughter, Bettina, gives Pietro a dollar. That evening, when Pietro returns to his home in the Italian quarter, he tells about the banker and the pretty little girl who gave him so much money to his friends. When he leaves them they plot to obtain some easy money from the banker by threatening to steal his daughter. A letter is written demanding money and sent to Guffantti, but he notifies the police and they lay for the plotters. The plotters are equally wise, and one of them, Vieto, watches the police and decides that while the police and Guffantti are busy waiting for him to go to the place where the money was to be hidden, he will have a good chance to really steal the child. With his two confederates he goes to the house with a large basket pretending to sell bananas. Vieto induces the mother and child to come to the door when they snatch the child and make off with her to the Italian quarter where they hide her. Pietro happens along in time to see little Bettina. He realizes what has happened and hastens to tell the father, Guffantti. By his aid the police are able to rescue the child and capture the kidnappers. The story is dramatically portrayed and contains many thrilling situations.

PATHE FRERES.

"THE STORY OF A BANKNOTE."—Tempted by dire poverty a young married woman and mother seeks aid from an old admirer who seeks an appointment with her. She meets him and is taken to a modiste's where her rags are changed for fine gowns. As she comes from the store with her friend a large crowd attracts them and they find that a poor man, suffering from starvation, has fallen to the sidewalk. Out of pity the woman slips a banknote into the man's hand and the couple pass on. With the money the man purchases food for his family, but the tradesman discovers that the note is counterfeit and calls the police, who are about to arrest the poor man as the wife enters the house. When she hears her husband's story of how he came to possess the banknote she realizes that it was she who gave it to him, but did not recognize him at the time. She now offers to lead the police to the place of her friend where it is discovered that he is at the head of a band of counterfeiters. They are arrested and the woman returns to her family. As a reward for her services the government gives her husband a good position.



"FEMALE SLEUTH."—An old Baron has just broken the bank in a fashionable gambling house. A couple of men who have been losing heavily act so suspiciously as to attract the notice of a young woman who determines to watch them. The men follow the Baron to his hotel and engage a room next to his. That night they rob him while he is asleep. All this the young woman has suspected and has notified the police, who arrive just as the thieves are making their escape. The thieves escape in an automobile and are followed by the police, who corner them. A fight ensues in which one of the policemen is shot and the gamblers escape, and go back to the gambling den. The young woman leads the police to the den where the gamblers are found and arrested.



"THE MUSIC LESSON."—A beautiful trick picture, artistically colored introducing many new novelties in transformation scenes.

"SISTER ANGELICA."—This is one of the most beautiful and fascinating little legends that has ever been presented through the medium of the silent drama. The film is richly colored, and the photography is perfect, bringing out every detail of the artistic acting and magnificent background, which forms such an important factor in the dramatic precision. The scene opens in a hospital tent on a battle field where a soldier, mortally wounded, writes a note to the only woman he ever loved, begging her to come to him. The note is to Sister Angelica, a member of a cloistered community, and is given to her stealthily by the messenger. The duty of the sister is to care for the altar of the Virgin Mother and she is at her duties when the note arrives. Later the Mother Superior finds her in tears and asks the trouble. The sister gives her the message and is reminded of her vows by the Mother Superior, who commands her to remain at her duties. Broken hearted the sister falls on her knees before the statue of the Virgin Mother which suddenly becomes animate and steps down before the sister, commanding her to go quickly to the dying soldier, while she takes her place so that the sister's absence will not be discovered. Sister Angelica goes to the camp and performs such offices as she may for the dying man who breathes his last in her arms, after which she returns to her duties.



"HOW JACK HELPED HIS LITTLE SISTER."—This is a simple, sweet little story of childhood days, and one which will please the rising generation. Little Marguerite, in her innocence, allows her birds to escape from the cage. Her brother Jack happens along, and finding his sister in tears, promises to coax back the little fugitives. Going out to the field, he whistles and calls, and soon we see all the little birds coming from all directions to the little charmer, perching on his outstreched hand. Finally the birds are all recaptured and put back in the cage, while Marguerite, in her high glee, dances and claps her little hands, promising never to allow them to escape again.

"ANTI-FAT SANITARIUM."—Two very fat women are introduced in the opening scene. One of them wants to get married to a very wealthy man who wishes to make the acquaintance of a petite young woman, and pursuades the other to go with her to a



physical culture school where fat folks are reduced to normal weight. Here they undergo all sorts of physical torture and succeed in becoming quite slim and willowy. Then the man comes to claim his bride, but he is so enormously fat that the expectant bride loses no time in kicking him out of the room.

"DOG PICKPOCKET."—This is an exceptionally interesting and amusing picture, as the principal part is acted by a dog, and it is remarkable how well this dumb animal succeeds in playing his part with al most human intelligence. This dog Jack has been trained in the art of picking pockets, and has attained such a high degree of perfction that his dishonest master is able to live well by the fruit of his thefts. He eventually is caught in the act, and as well trained dog detectives exist, one is put on his trail, and soon Jack and his bad master are rounded up and placed under arrest.

SELIG POLYSCOPE COMPANY.

"A TRIP TO THE YOSEMITE."—A scenic picture par excellence, showing the wonderful beauties of nature in that most wonderful valley. Among the scenes shown are Bridal Veil Falls, El Capitan, Three Brothers, Cathedral Rock, Cathedral Spires, Sentinel Rock, Yosemite Falls, The Royal Arches, Washington's Column, North Dome, South Dome, Mirror Lake, Glacier Point, Vernal Falls, Liberty Cap and Illillouette Falls.

On the same reel is the comedy subject "How Blinks Butted In;" a roaring farce that is full of fun.

"WHEELS OF JUSTICE."—Brighton is an absconding bank cashier. He locates in a small town and begins a flirtation with Sallie, the daughter of Deacon Hooper, the banker, who has hoped to secure for her husband the young Methodist minister of the town. A large reward has been offered for Brighton and a prominent detective agency is on his trail. From notices that have been sent broadcast over the country Hiram Sleek, the local marshall of the town where Brighton is hiding, recognizes him and notifies the detective agency. Realizing that he may not remain long in one place Brighton is preparing to decamp and, finding that Sallie is fn love with him, he pursuades her to elope with him on the very day that the detective arrives. Planning to get away by the regular passenger steamer Brighton, with Sallie, discover that they are too late, so they take a lunch. When the town marshall and the detective go to Deacon Hooper's house to capture their prey, they discover that Brighton has skipped with the deacon's daughter. Inquiry puts them on the right trail and they start in pursuit in a faster motor boat, by which means they effect the capture of the defaulter. Sallie learns her mistake in time to prevent complications and is forgiven by her father. She then makes it up with the minister and the picture closes on a vision of domestic happiness that tells the story of the finish.

VITAGRAPH CO. OF AMERICA.

"BETTY'S CHOICE."—Betty is a little English girl, the daughter of Squire Kenyon, a landed proprietor.



She loves Basil Howard, a neighboring landlord, but she is inclined to be a flirt and she leads him a long chase. One day when he has waded into the lake to procure for her the water lilies she admires—because they are inaccessible—he stumbles and falls. He is a sorry spectacle and Betty leaves him for Cecil Gilman, a new arrival from London. Betty encourages Gilman's attentions to pique Basil and in this ruse she does better than she anticipates, for at the County Ball Basil is angered because she gives Gilman the dance belonging to him. He vows that he will not see her again, but in saving the Kenyon home from the intrusion of burglars he is wounded and Betty makes her choice, selecting the country gentleman in preference to the city man who did not show to advantage in the fight with the burglars. A charming love story, daintily told amid picturesque scenes.

"NEVER EAT GREEN APPLES."—A short, humorous subject with plenty of comedy of action and presenting an unusually good pantomimist as the heroine of the tale. Mrs. Hawtrey nibbles at a green apple while her maid is preparing her morning bath. The green fruit raises havoc with an empty stomach and the resultant cramps cause her to rouse the neighborhood with her cries. The police are attracted and an ambulance summoned while the passersby gather in front of the house in the belief that murder is being done inside. The ambulance surgeon ad-



vises a hot water bag and this simple application is sufficient to allay the pain and bring smiles to the agonized face. A comedy film no manager can afford to ignore.

"FOR HER SAKE."—An unusually interesting film including a most sensational picture of a sinking ship produced aboard an actual wreck with a realism that no studio production can even approximate. Tom and Joel are shipmates and chums and Tom is delighted with the news that Joel has become the heir to his uncle's fortune, but the friendship of years is broken when Joel succeeds in winning the love of pretty Mary Turner whom Tom wishes to marry himself. Tom goes off to sea, but Joel stays ashore, for his uncle has left him independently rich. Eight years later the failure of a bank compells Joel to ship as a sailor and by chance he is serving under Tom, who



has risen to be mate. The old enmity remains and Tom refuses to be friends even when the ship is wrecked and they two are the sole survivors of the crew, being cast upon an island, but the memory of Mary haunts Tom, he succors Joel, later they are taken off the island by another whaler. The rich dramatic possibilities of this intensely interesting story are fully developed and both in point of action and staging this is an unusually good subject—even for the Vitagraph.

ESSANAY FILM MFG. CO.

"THE TWELFTH JUROR."—Here are two bank clerks, both in love with the same girl and both working in the same bank. One, Willis McDonald, private secretary to the president of the bank, is accepted by the girl, so the other, Paul Horton, assistant cashier, is rejected, and immediately begins to plot to defeat his successful rival and win the girl. About this time things begin to go wrong in the bank. One day the president calls his private secretary and tells him all about it; then he writes a note saying good-bye to all his friends and goes into another room and shoots himself. Private Secretary McDonald hears the shot and rushes in to find the president dead. He picks up the pistol with which the shot was fired and is holding it when the



bank officers come upon the scene, and is arrested as the murderer. Paul Horton happens to pick up the note of farewell written by the president, and realizes that McDonald stands a good chance of hanging if that note is kept out of the case. In the course of events McDonald is brought to trial, and by some strange chance Paul Horton is chosen as the "twelfth juror." When the case is finally given to the jury there are eleven votes pronouncing the defendant "guilty." Horton refuses to vote. A disagreement is about to be announced when Horton confesses to what he knows, produces the president's note and secures a verdict of acquittal for his rival. The girl stuck to McDonald, of course, and they get married.

VITAGRAPH NOTES.

The Vitagraph Company of America makes the interesting announcement that preparations are being made to supply suitable music for their "Films de Luxe" and certain other releases where the use of appropriate music will enhance the value of the film. This music will not be merely a compilation of various melodies, but will be written by a well-known composer to fit the immediate situation just as the music is written to suit the action in the production of pantomime proper. The music will be written during rehearsals and will be played as the negative of the film is made, insuring absolute timing, since the pianist has only to play the music at the proper tempo to suit the melody to the action. A copy of the score will accompany each reel of film sent out on these subjects and this departure, if found successful, will be extended to the general films. The Vitagraph Company has been paying much attention to the musical feature and experiments have been in progress since last spring looking to some method of meeting the demand for music that would fit well into the situation. Popular airs and standard composition were found not to answer the requirements of the swiftly-changing action and the adoption of the special-music idea followed. Since June their efforts have been bent in this direction and now they are able to announce the pending release of their first musical film de luxe. It marks a long step in advance in motion photography.

Ground was broken this week at the Vitagraph plant for the new buildings which are planned to increase the dressing room and costume department facilities, and now passengers on the Brighton Beach branch of the Brooklyn Rapid Transit are remarking that the Vitagraph is building some more. When the additions are completed fourteen elaborate settings can be built in the studio space without crowding in the least.

The fourth and fifth of the "les Miserables" series released by the Vitagraph company are announced for November 6th and 27th. The first is Maurius and deals with the love of Maurius for Cosette and the last Jean Valjean will take the story to the death of the former galley slave.

The latest addition to the Vitagraph stock company is a company of Italian actors who recently came from Rome to try their success in America with their compatriots. Those who have seen the first film for which they posed declare the work to be superior to that of any American stock and equal to the best of the French companies. The Italian Company has been retained for the season and some capital work is to be expected.

At the Vitagraph factory there is a rowboat which has become a regular Fregoli for quick changes. Other water craft are brought to the Vitagraph lake as needed, but this rowboat remains on the grounds. It never has made a trip of more than fifty feet in a straight line and it is seldom that it appears twice the same. Now it is a Venetian barge, then a fisherman's skiff, a pleasure rowboat, a funeral barge and so on. It has played more than a hundred roles and always "dresses the part" with correctness. It is probably the only full-sized rowboat that never had a longer voyage than the fifty feet which is the length dimension of the lake.

CHICAGO LETTER

(Continued from page 1.)

a film, and even this, as I have said, the independent product is barely passable.

"The licensed exhibitors, I was pleased to note, are demanding a high standard film service everywhere, more particularly in the large cities. They find that it is a safe investment to pay more for the superior service, because it brings them increased business. An inferior service, they have proved, works to their own detriment.

"In Birmingham, Ala., the licensed interests are well represented, and exhibitors are showing to fine business, with every indication of reaching high-water mark this winter.

"In Texas there are more independent theatres compared with licensed than I found anywhere else during my trip, but they are found chiefly in the many small towns in the State. In the large cities, licensed interests are well represented and exhibitors are showing to a good, paying business. In these cities I found the tone of the moving picture entertainment much higher than in smaller communities, as the audiences were distinctively more intelligent and cultured.

"In St. Louis, while business was prosperous, I discovered that some licensed exhibitors suffered because of the similarity of film subjects in closely adjoining neighborhoods. It appears to me that licensed exchanges can obviate this drawback by buying more novelty films and also by a certain co-operation after comparing notes. If two exchanges furnish customers, whose theatres are only two blocks or more apart, with identically the same film subjects, it stands to reason that these exhibitors will lose business. If it were arranged by harmonious co-operation between two such exchanges that these exhibitors could be furnished with film that will vary the sameness, by the introduction of novelties as I have referred to, much of the dissatisfaction, if not all of it, would be eliminated. Furthermore, if exhibitors would contrive so that each would have at least one new reel daily to display, and not display two or three new reels at the beginning of the week and then repeat the same bill daily, as many of them do, they would have a new feature to offer daily that could not fail to add to their bill the effect of newness, and thus hold the repeaters throughout the week.

"The moving picture theatre business has got beyond the stage where haphazard methods will stick. Brains and forethought and good judgment are what tell nowadays in every line, and the successful exhibitor of the future will be the man who thinks and plans how he can best attract business. Then he must nurse and increase it continually by every means in his power.

"In Kansas City, it was observed that the conflict between the same films in theatres situated near to each other was not noticeable. This condition is partly due to the fact that a circuit of the best theatres is controlled by the same man, and if he can book his film so as not to interfere, it certainly can be done with a little care in cities where the conditions are not exactly the same.

"I am glad to be able to state positively that everywhere I have visited in the South the licensed business shows a healthy growth. Where one licensed exchange or exhibitor becomes independent, fully ten independents join the licensed ranks, and the latter come to stay.

"The demand among moving picture theatre-goers is for a higher standard of picture, and the exhibitor who pays heed to that demand has no difficulty in filling his theatre. I noticed, too, that the tendency is towards better houses; better from the points of comfort, hygiene and attractiveness internally, and better in artistic and neat appearance externally. The uplift is due to the movement among the better class of citizens to patronize first-class moving picture houses, and that movement is adding hundreds daily to the regular patrons of the better class of licensed houses.

"I am very well satisfied with the general conditions existing all over the territory visited in the South and Southwest, excepting, perhaps, Texas; but even there the tendency is towards better service on the part of exchanges, owing to the insistence of the public for a higher type of film subject. It is only a question of time until the great superiority of the licensed service will be acknowledged everywhere. The law of demand will determine that; for with the education of moving picture theatre-goers, they will patronize only those houses that are known to show the latest and most entertaining subjects. 'The best for our money' is the cry even now heard among moving picture patrons throughout the country, and who can furnish the 'best,' if not the licensed manufacturers and importers, and they through the licensed exchanges?

"The licensed exchanges are doing well everywhere in the largest cities of the South, and there is a harmony and willingnss to co-operate with one another, as a whole, that is bound to react most beneficially to the advantage of the exhibitors.

"I visited Cuba during my trip, most of my stay being in Havana. I found the film business in a miserable condition there. Exhibitors think they are paying high when they pay 70c. per reel, per day, and seven reels per week are rented all the way from $5 to $10. Of course this is all junk, purchased many years ago, and good film in its day. New subjects are wholly unknown and no exchange has the courage to invest in new film with such poor prospects for renting it. I believe, however, that a good, live man with the necessary capital to start in a moderate way, and with the skill and persistence to introduce the new, up-to-date film to the public in a convincing manner, could command the film business of Havana in a comparatively short time. It is only a question of time until this is done."

Mr. Berst concluded the interview by answering a query made concerning the importance of the new independent organization recently formed in Chicago, as follows:

"While one must give the independent movement, as it exists in opposition to licensed interests, thoughtful consideration, I do not believe this new organization worthy of anything but passing attention."

A Great Pathe Art Film.

The art films of the Pathe Freres have gained such wide fame both from the standpoint of subject and of the artistic enactment of the personages in the story—not to speak of the perfection of technique, of photography and all the other requisites necessary before a film d'art becomes a commercial article—that any announcement extraordinary made by the firm is always received in the film world with unusual interest.

It has been learned that a new film d'art, entitled "Drink" (2,000 feet), founded on Zola's L'Assomoir, will most probably be released Oct. 22. This release will be made as a whole, not in sections, quite an unusual event in film manufacture. On the week of the release of "Drink," only three releases will be made, instead of the customary four, so that exchanges will be saved any additional investment for that week by securing this great double-length subject.

It is understood that Zola's famous work has been followed closely in the dramatic masterpiece which the film will disclose, and that the characters have been in the hands of the most accomplished actors and actresses. It is, perhaps, not widely known that the Pathe people have no voice in the selection of subjects for their art film series. That is in the care and judgment of a board of authors and playwrights in Paris, of whom Monsieur Pierre Decourcelle is the acknowledged chief. Decourcelle will be recognized as the author of Le Deux Gosses ("The Two Kids" is the nearest English translation), which had a run of three years at the Theatre Ambigu, Paris.

Monsieur Decourcelle may be called the Belasco of France, as his genius in the realistic production of plays and in the selection of talent for their presentation is second to none in that country. A subject having been selected, it is staged with elaborate care in a special studio—erected for the production of film d'art subjects at a cost of $100,000—and the presentation is given, after repeated rehearsals, by a company of eminent players under Decourcelle's supervision.

At this point, in the creation of a film d'art subject, the Pathe Freres come into action. They have their machines and the expert operators to take pictures of the play as it proceeds, from the rise of the curtain until its fall on the denouement. Then the customary process in the manufacture of film are followed in the world-famed Pathe factory.

"Drink," the English adaptation of "L'Assomoir," has had some remarkable runs during the past thirty years, both in England and America. The writer saw it over twenty years ago at the Princess Theatre in London, with Windham in the leading role, and tickets had to be secured far in advance. Just now, with the temperance question at fever heat all over the country, this Pathe art film will be considered far too short by thousands of enthusiasts, while the regular moving picture theatre-goes will be thrilled and held by the powerful story.

Kleine Optical Co. Enlarge Quarters.

The Kleine Optical Co., at 52 State street, Chicago, have enlarged the quarters occupied by their office force and merchandise department to just twice the size. Hitherto the third floor of the building, in which the Chicago headquarters of the Company are located, had been deemed ample; now the fourth floor has been added to meet the needs of their large and growing businss.

The private office of George Kleine, president of the Company, has been removed to the fourth floor, where also are located the show rooms and the filing and shipping departments. The additional space for show rooms affords a fine display of all the different makes of moving picture machines, dissolvers, stereopticans and other paraphernalia.

Mr. Kleine's new office is commodious and well appointed. In addition to the modern and tasteful furniture designed for his special use, a large, flat top, oblong table, made of quarter-sawed oak, with gold oak finish, occupies the center of the room. Round this are placed chairs of corresponding material and finish. In the center of the table is placed a large handsome base, wrought in brass, for inkwells, pens, etc., and around the table, near the edges, are inset receptacles for cigars and cigar ash. The table is designed for the convenience of business associats who may assemble to discuss special matters at meeting, or for those who are admitted for the ordinary transaction of business.

Wedding Bells Will Ring.

It is announced that Mr. L. P. Goble, of the scenario and importing departments of the Kleine Optical Co., will be united in marriage to Miss Winifred E. McKee, of Kalamazoo, Mich., Wednesday, Oct. 6. The nuptial ceremony will be solemnized by the Rev. H. W. Gelston, of the First Presbyterian Church, Kalamazoo, at the home of the bride's parents, Mr. and Mrs. Jno. McKee, in that city.

The honeymoon will be passed among the palms of the South. A large following of sincere friends in Chicago will waft after Mr. Goble and his bride their best wishes for life's voyage, and invoke for them fair skies and a sunlit sea.

An Artistic Film Bulletin.

The Essanay Manufacturing Co.'s film bulletin is an artistic and attractive brochure, typographically neat, the paper of good quality and the type clear. The front page is a facsimile, in black and white, of the colored poster used by the firm, and designed and printed by the U. S. Litho. Co. This facsimile shows in the profile the Indian head trade mark of the Essanay Co., and, attached to it, a vignette border of handsome design, morticed in which is the characteristic scene of the film subject advertised. In a cross panel underneath, the title of the film is morticed, the whole presenting a chaste and catchy appearance.

Archer McMackin, in charge of the publicity and scenario departments of the Essanay, is to be complimented for his judgment and good taste in utilizing a duplicate of the poster in such an effective way.

The bulletin at once impresses one as being both distinctive and valuable. There is not a vestige of cheapness about it, and it cannot fail to commend the Essanay films wherever it goes. The pithy lines on the fourth page strike home the merits of the Essanay films to film renters and exhibitors in a way that cannot fail to bring rich returns.

A Prosperous Moving Picture Circuit.

Frank Thielen of Aurora, Ill., can boast of being the owner and manager of one of the best managed and best paying moving picture circuits in the Middle West. These theatres include the following: The Palace and the Star, Aurora, with seating capacities of 1,200 and 900, respectively; the Temple, the Star and the Opera House of Elgin, capacities, 1,000, 600 and 1,800 respectively, and the Majestic of Kewanee and the Lyric of Ottawa with capacities of 400 and 450. Five out of the seven are strictly moving picture houses, the other two using higher class vaudeville with pictures.

It is asserted that Mr. Thielen pays more money for his film service than any other manager, owning the same number of theatres, in the West. His representative, Sidney Smith, devotes his entire time to booking film subjects for the circuit, and makes his headquarters in the Geo. K. Spoor & Co.'s exchange, by whom all the service is furnished. Mr. Thielen attributes his phenomenal success to the unvarying observance of the motto: "Quality, regardless of price." He takes 14 reels, first run, weekly, on an average, which runs up into large figures.

Besides, he selects his location carefully and pays well for them, erecting thoroughly fireproof and commodious structures. He is now building a new theatre in Kewanee, at a cost of $20,000, which will be opened in about 50 days with moving pictures and vaudeville.

M. P. Operator's License Pledged For Loan.

The Chicago board of examiners of moving picture operators discovered recently that an operator, E. H. Alexander by name, had turned over his non-transferable license to a nickel theatre owner on Milwaukee Ave. as security for a loan. This novel proceeding electrified the members of the board into immediate action to ascrtain if licenses were being hypothecated commonly in this manner. Thus far, President Wm. H. Havill has been unable to discover a similar case.

Chicago Brevities.

Robert Lieber, of H. Lieber & Co.'s exchange, Indianapolis, was a visitor in Chicago, Thursday, Sept. 23.

Monsieur Bona, the Pathe agent in Chili, S. America, is spending a few days in New York on his way back home, after an extended European trip.

Wm. N. Selig, of the Selig Polyscope Co., will arrive in New York from a tour of Europe on the steamer Mauretania, Sunday, Oct. 3. This ocean leviathan is Mr. Selig's mascot, as when aboard her, he never suffers from mal de mer.

It is understood that there is room for a high-class M. P. house in Rock Island An exhibitor who is prepared to furnish an up-to-date theatre and film service, it is said, can secure a following of the best citizens in that city.

A number of inquiries are being received daily by the Kleine Optical Co., this city, from prospective moving picture managers regarding good locations for new houses. It would seem that the film business has special attractiveness just now for men with moderate capital.

PATHÉ FRÈRES FILMS

HEADLINERS

The STORY of a BANKNOTE

A POWERFUL DRAMA

Mon., Oct. 4 — **LENGTH 981 FEET**

Sister Angelica

A BEAUTIFUL AND FASCINATING LEGEND

ARTISTICALLY COLORED

Fri., Oct. 8 — **LENGTH 705 FEET**

Other subjects released week of Oct. 4

	LENGTH		LENGTH
Female Sleuth - - - -	604	How Jack Helped His Little Sister. (Colored)	213
The Music Lesson. (Colored)	295	Dog Pickpocket - - - -	315

ANTI-FAT SANITARIUM

AN AMUSING COMEDY

Sat., Oct. 9 — **LENGTH 653 FEET**

Beautifully colored posters of all our pictures can be obtained from the A. B. C. Litho. Co., Cleveland, O.

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street



VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, October 5th

BETTY'S CHOICE

Betty is a little English girl, the daughter of Squire Kenyon, a landed proprietor. She loves Basil Howard, a neighboring landlord, but she is inclined to be a flirt and she leads him a long chase. One day when he has waded into the lake to procure for her the water lilies she admires—because they are inaccessible—he stumbles and falls. He is a sorry spectacle and Betty leaves him for Cecil Gilman, a new arrival from London. Betty encourages Gilman's attentions to pique Basil and in this ruse she does better than she anticipates, for at the County Ball Basil is angered because she gives Gilman the dance belonging to him. He vows that he will not see her again, but in saving the Kenyon home from the intrusion of burglars he is wounded and Betty makes her choice, selecting the country gentleman in preference to the city man, who did not show to advantage in the fight with the burglars. A charming love story, daintily told amid picturesque scenes. **Length 642 ft.**

NEVER EAT GREEN APPLES

A short, humorous subject with plenty of comedy of action and presenting an unusually good pantomimist as the heroine of the tale. Mrs. Hawtrey nibbles at a green apple while her maid is preparing her morning bath. The green fruit raises havoc with an empty stomach and the resultant cramps cause her to rouse the neighborhood with her cries. The police are attracted and an ambulance summoned, while the passers-by gather in front of the house in the belief that murder is being done inside. The ambulance surgeon advises a hot water bag and this simple application is sufficient to allay the pain and bring smiles to the agonized face. A comedy film no manager can afford to ignore. **Length 290 ft.**

Friday, October 8th

FOR HER SAKE

An unusually interesting film including a most sensational picture of a sinking ship produced aboard an actual wreck with a realism that no studio production can even approximate. Tom and Joel and shipmates and chums and Tom is delighted with the news that Joel has become the heir to his uncle's fortune, but the friendship of years is broken when Joel succeeds in winning the love of pretty Mary Turner whom Tom wishes to marry himself. Tom goes off to sea but Joel stays ashore, for his uncle has left him independently rich. Eight years later the failure of a bank compels Joel to ship as a sailor and by chance he is serving under Tom, who has risen to be mate. The old enmity remains and Tom refuses to be friends even when the ship is wrecked and they two are the sole survivors of the crew, being cast upon an island, but the memory of Mary haunts Tom, he succors Joel; later they are taken off the island by another whaler. The rich dramatic possibilities of this intensely interesting story are fully developed, and both in point of action and staging this is an unusually good subject—even for the Vitagraph. **Length 995 ft.**

Special Vitagraph Pictures of HUDSON-FULTON CELEBRATION

GRAND NAVAL PARADE
of Saturday, Sept. 25

showing the launching of the "Clermont," and the world's greatest assemblage of American and foreign naval vessels as escort to the "Half Moon" and "Clermont."

Length, 700 feet

HISTORIC PARADE
of Tuesday, Sept. 28

Magnificent views of the procession with its floats and moving tableaux representing the principal events in American history.

MILITARY PARADE
of Thursday, Sept. 30

An elaborate reproduction of the great military display of men of the U. S. Army and Navy, the National Guard, Naval Militia and delegations from the foreign warships.

EXTRA: **Special Vitagraph Pictures of Commander F. A. Peary, the famous Arctic Explorer, taken at his home, Eagle's Nest. Length, 300 ft.**

All of the above READY for delivery MONDAY, OCTOBER 4. Price, 9c. per foot.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

We Promise You

The Best Film Service in America

AND MAKE GOOD. Write us at once and allow us the opportunity of proving to you that we can serve you in a manner that will "back 'em up" at your box office and establish a patronage for your theatre which will

Bring in the Money Regularly

We not only have all the new licensed films, but we deliver them to you by a systematic service that realizes our promise of

No "Repeaters" and No Delay

AMERICAN FILM SERVICE

Temporary Quarters, 120 E. Randolph St. Chicago, Ill., U. S. A.

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Cincinnati, Ohio
Rochester, N. Y. Des Moines, Iowa
Wilkes-Barre, Pa.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

ROLL TICKETS

Printed both sides in one to three colors. Numbering Guaranteed. Best Stock. All Colors.

THE CARTER PRESS, PEABODY, MASS.

YOUR SPECIAL TICKET

50,000 . . . $6.50
100,000 . . . 10.00
500,000 . . . 35.00

Cash with order. No C. O. D.
Special Rates Large Orders.

THE BEST MOVING PICTURE MACHINE TRUNK

is the "BAL" Fibre Trunk, not only because it is the LIGHTEST and STRONGEST manufactured for the purpose, but also because the convenience of the operator and the serviceability of the trunk were the two principal points taken into consideration. Send for Catalog I.

WM. BAL, Inc., 210 West 42d Street, New York City

The Film Index

$2.00 a year

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

PITTSBURG EXPLOSION.

(Continued from page 1.)

fied themselves as to the exact cause of the explosion. They all seem to be of the opinion that celluloid films, while they will make a fierce and hot fire, will not explode. Therefore, up to the present time, the real cause of the explosion has not been determined, although, of course, it is known that the fire started through the films.

"As a result of this explosion, all the film exchanges in the city have been notified to move out of the office buildings and the film exchanges hereafter will be regulated to not more than two-story buildings.

"They are also talking of passing an ordinance prohibiting the use of celluloid films within the city limits.

"We are very sorry that the daily press has so misrepresented this matter, as it is liable to result in legislation in other cities, when the facts of the matter are that while it was quite a heavy explosion, no person was seriously injured or killed."

Now, there are the facts from the M. P. man's side. Doesn't read a bit like the wild and utterly untrue story which the Pittsburg newspapers printed and put on the press wires to be printed in other cities. The next chapter will be the report of the underwriters and fire inspectors of Pittsburg, for which we will wait with considerable interest.

A. B. C. POSTERS.

There are some remarkably attractive posters among those issued by the A. B. C. Poster Co., for the subjects released during the week of Sept. 27 to Oct. 2. Notable among them is the "Pierrot" poster for Pathe's "Pierrot the Fuddler," and the poster for Edison's "Laddie," which are distinctive in design and coloring. The poster for Kalem's "Sleeper Trunk" is striking in color effects, as is also true of the Biograph "Fools of Fate" poster. The Lubin "Fish Story" poster and the Vitagraph "Betty's Choice" poster are equally attractive. The rest are well conceived with the exception of the "Leather Stocking" poster which is very much aside from the story and suggests in the picture of an Indian about to tomahawk a child the very thing that the picture-maker is avoiding in his pictures. If the A. B. C. people can keep up the standard they have set, managers should never be at a loss for a good advertising medium.

FILMS OF THE WEEK.

Continued from page 5.)

THE MYSTERY OF THE SLEEPER TRUNK. (Kalem. Released October 1. Length 870 feet.)—A reminiscence of last summer when the "sleeper" trunks—undeclared baggage removed under cover from the docks of the steamship companies—promised to become a national scandal. A milliner is one of those concerned in the smuggling, using her millinery business as a blind for the headquarters of her band. She has an assistant, Marie, who is sent to deliver three hats to the same address (lucky person to have three new hats at once!). On the way Marie is stopped by one of the smuggling band—politely designated as "the loafer" in the titles—who is annoying her, when a young Customs Inspector intervenes and knocks him down a couple of times. The tough vows vengeance, and when the band seek to put a couple of Inspectors out of business with a decoy trunk while the real "sleeper" is landed somewhere else, the tough picks this particular Inspector to be food for the infernal machine the decoy contains. This is sent to the dock in charge of Marie—who is not acquainted with the real business of her employer—and the young Inspector is astounded to discover her to be a member of the band. He has a bigger surprise a moment later, for the infernal machine goes off and those nearby are stunned. The Inspector is not killed, however, but the young tough is and does not live to see Marie promise to marry the Inspector, though the betrothal is witnessed by the milliner and her masculine assistant, who have been arrested while landing the real trunk. It is easy to sense the story, which is of sufficient lucidity to be followed without effort, while complicated enough to be interesting and hold the spectator in suspense. The photographic work is as good as usual and the acting of fair average. The tough is about the most villainous person seen in the pictures in a long time. His face suggests the wrath of heaven, and he looks the part without the aid of make up. The milliner overplays, but the others keep well within bounds and keep the action moving rapidly but without undue speed.

FILM TITLES

"The Best Title on Earth"

OUR PRICES THE LOWEST

Let us make up a sample order of five titles for you to prove our claim.

WRITE FOR SAMPLES AND PRICES

NEW PROCESS FILM TITLE COMPANY

Room 403, Northwestern Bldg., 22 Fifth Ave.
CHICAGO, ILL.

3 FEATURES

Serviceable Service
Films of Quality
Selection of Subjects

From PENNSYLVANIA FILM CO.

Lewis Building, PITTSBURGH, PA.

Licensees M. P. P. Co. Let us submit prices.

TWO OF A KIND. (Edison. Released October 1. Length 280 feet.)—Under various titles this has been played as a vaudeville sketch for years. A man and a girl accept an invitation to a ball given in lunatic asylum. Left alone in the same room, each imag nes the other to be a dangerous lunatic until the arrival of the hosts brings with it explanations. The comedy is not fully developed, but the subject will appeal to those who like their comedy to be of the elemental sort. About its only merit is its brevity. The story is one that does not readily lend itself to pantomime except of the extravagant sort, and here a middle course is taken which is but mildly amusing.

Gaumont **George Kleine** ECLIPSE

Oct. 3-10 Oct. 3-10

52 State St., CHICAGO 19 E. 21st St., NEW YORK

Oct. 5. Sparkling Comedy. **"THE PILL BOX."** Gaumont, 450 feet. Shows how clever hoboes treat toothache patients with cathartic pills. One long, loud laugh.

Oct. 5. Another Funny Scream. **"BREAKING THE BANK."** Gaumont. 490 feet. Pointing the moral, "Don't bank your money."

Oct. 6. Scenic. **"RACE FOR THE KING'S CUP."** Urban-Eclipse, 464 feet. An exquisitely depicted yacht race, showing the "Ocean Swallows" maneuvering at close range and traveling at break-neck speed. A superb subject.

Oct. 6. Drama. **"GAMBLING PASSION"** Urban-Eclipse, 530 feet. A lesson that will strike home. Ends happily.

Oct. 9. Comedy. **"WEDDING PARTY IN LUNA PARK."** Gaumont, 434 feet. Jollification of a bridal party in an amusement park. Full of funny episodes and provoking much merriment.

Oct. 9. Comedy. **"SLEUTH AND THE WIG."** Gaumont, 504 feet. Proving that detectives occasionally "miss the mark."

THEY WILL PACK THE THEATRES

Posters in four colors for all above subjects are supplied by the A. B. C. Co., Cleveland, Ohio.

ESSANAY FEATURE FILMS

Are Headliners Always

RELEASE OF WEDNESDAY, OCTOBER 13

The Twelfth Juror

(Length, approx. 1000 feet)

An intensely interesting story of rivals in love. Two young men, employed in a metropolitan bank, love the same girl. The president of the bank commits suicide, and the successful suitor is arrested. The rejected suitor contrives to get on the jury, but a troubled conscience will not permit him to condemn his friend, and he furnishes evidence which frees his rival. Read a detailed description in other columns. It is interesting.

Other Subjects soon to be Released

"JUDGMENT" (A Western Drama)
"THE WIDOW" (Comedy)
"A WOMAN'S WIT" Comedy
"A BACHELOR'S LOVE AFFAIR" (Comedy-Drama)

Order Essanay posters from your film exchange or from us. You can't get Essanay posters elsewhere. Get on our mailing list and keep posted.

ESSANAY FILM MANUFACTURING CO.
435 North Clark Street CHICAGO

Increased Attendance

is reported by all Motion Picture Theatre Managers who are using

A. B. C. POSTERS

Made for all Licensed Motion Picture Subjects from actual scenes in the Pictures and released One Week in Advance. Not "fakes" or imitations, but handsome four color lithographs. Cheaper than Cloth or Lettered Signs.

Herren, Ill., Sept. 11, 1909.

A. B. C. LITHOGRAPH CO., Cleveland, O.
Gentlemen:—Enclosed, find draft for Ten Dollars for posters. Business has increased amazingly since I began using them, and as I can lay it to no other cause, I believe in giving credit where credit is due. The posters are the thing.
S. L. ROTENBERRY, Mgr. Idle Hour Theatre, Herrin, Ill.

Enclosed herewith, find check for $10.75, covering the balance due on our purchases of posters for August. Your posters are trade winners, and we would not be without them if they cost twice the price charged.—THE DREAMLAND AMUSEMENT CO.
Butte, Montana,
(Signed) B. W. Copeland, Manager.

ASK YOUR EXCHANGE

to supply you. If it can't, place your standing order direct with us. Our prices are:

1 Poster with each Release, 15c. and postage 2c.

Send Money with Order to Insure Prompt Shipment

ADDRESS

A. B. C. COMPANY, CLEVELAND OHIO

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

Diamond —S—

—S— **SELIG'S PICTURES** —S—

Always show to crowded houses
Ask anybody

TWO ON ONE REEL COMING!

ORDER FROM YOUR FILM EXCHANGE NOW

THE BIG TREES of the Mariposa Grove are now reached from Yosemite by a daily stage service. The distance is 20 miles, and close by the Grove is the fine mountain hotel, "Wawona."

The Greatest Scenic Picture Ever Produced

Selig's Next Release Oct. 4, 1909

A TRIP TO YOSEMITE

Code Word, VALLEY Length, 680 Feet

Well, It's Up to You to Get a Good Laugh by Seeing SELIG'S Comedy
Released with Yosemite Valley

HOW BINKS BUTTED IN

Always in Trouble—See the Fun

Code Word, "BINKS" Length, 315 Feet

Enjoy Life and Watch for these Two Pictures

Released Oct. 7, 1909

WHEELS OF JUSTICE

Code Word, WHEELS Length, 950 Feet

HOW ABOUT SELIG'S POSTERS?

Do YOU use them? They help to increase Box Office Receipts.
Any Exchange will sell you one. Try them. Greatest Money Getter for the Lobby.

Remember, Selig's Pictures Always Show to Crowded Houses.

The Selig Polyscope Company, Inc.

45-47-49 Randolph St. Chicago, U. S. A.

MR. EXHIBITOR: "We make no promises we can't keep. We keep every promise we make."

WE PURCHASE ALL MAKES OF LICENSED FILM

WE HANDLE ALL MAKES OF MACHINES AND SUPPLIES

A thorough, up-to-date business system, as applied to an up-to-date Film Rental Service, enables us to give you

JUST WHAT YOU WANT

Write us today

STANDARD FILM EXCHANGE

JOSEPH HOPP, President

79 Dearborn Street Chicago, Ill.

SOUTHERN RENTERS

Now that we are open and buying only from the licensed makers we are in position to serve you both courteously and well. Can place a few first run renters. We make no promises, but protect you with contracts. Handling the output of Biograph, Selig, Vitagraph, Pathe, Etc.

S. NYE BASS FILM EXCHANGE

823 Union St., New Orleans, La.

AMONG THE EXHIBITORS.

W. H. Smith and Edmund LeGard have bought the Gem Theatre from E. J. Parizeau at Stafford Springs, Conn.

Raymond Jadoin and James Pendergast are building a picture theatre at Monson, Mass. The building will be 100 by 32 feet.

Arthur G. Pearson has opened a picture show in the opera house at Medford, Mass.

The Majestic will be the name of the new picture theatre at Danbury, Conn.

Nelson Flebotte has formed a company to build a picture theatre at Whittinsville, Mass. It will be called the Star. The building will be 40 by 80 feet and will be ready for business by Oct. 15.

James Joyce has opened the Bijou Electric Theatre at Schuylerville, N. Y.

Ned Stein, for the past ten years treasurer of the Columbia Theatre at Washington, D. C., will again manage the Masonic Temple Auditorium during the current season, running motion pictures and vaudeville. The seating capacity of the Auditorium is 2,000.

The Bijou Theate, at Marquette, Mich., has installed a McIntyre dissolving view machine.

Heinz & Kohl opened the National Theatre at Cleveland, O., on Sept. 9 with motion pictures and vaudeville. The National is on 55th street, between Linwood and Lexington avenues. It has a seating capacity of 400 and is considered one of the finest picture houses in Cleveland.

The People's Theatre Company has been organized at Richmond, Ind., to conduct a picture and vaudeville theatre on North 8th street. Charles W. Bennett will be the manager of the new house.

C. A. Price has purchased the Casino picture theatre at Fort Wayne, Ind.

The Lyric picture theatre at Rockford, Ill., has reopened.

Verne F. Haywood, of Kendallville, Ind., has opened a picture theatre at Butler, Ind.

The management of the Bijou picture theatre at Easton, Pa., has made extensive preparations for the current season.

Kahnweiler & Condon, proprietors of the new picture theatre at Chester, Pa., have met with great success in their venture.

The Western Amusement Co., of South Bend, Ind., has taken over the interests of the A. C. Mardi Co. in the lease of the store at 135 South Michigan street, and will install a picture theatre.

A new picture show is to be opened in the Loverin Block, Tilton, N. H.

P. B. Cooper has purchased a picture theatre at Annapolis, Md.

Manager Frankel is making improvements on his picture theatre at Plymouth, Pa.

Wm. H. Maines has opened a picture theatre at Mayfield, Pa.

The Majestic Theatre in the new Vickery Block, Eaton Rapids, Mich., has been opened as a picture theatre.

J. A. Chrisman opened a new picture theatre at Connorsville, Ind., on Sept. 11.

John Sharp has opened the Bijou Theatre at Manistee, Mich., with motion pictures, and will introduce talking pictures.

The Colonial Investment Co., of St. Louis, Mo., will build a $26,000 picture theatre on Delmar Boulevard.

Frederick R. Matthews will conduct a picture theatre at Torrington, Conn. It is called the Gem.

C. M. Leach, manager of Idle Hour Theatre, at Hardwick, Vt., has enlarged his house, putting in new chairs, new booth and front.

C. H. Bean, manager of the Pastime Theatre at Franklin, N. H., had a capacity attendance at his opening on Labor Day. The house has been fitted with new draperies and a drum and props have been added.

Frank J. Dutton has opened a picture theatre at Northfield, Vt. It will seat 200 people.

P. J. McCahey has opened a picture theatre in the Johnson block, East Greenwich, R. I.

Frank Pufahl has purchased the Unique at Janesville, Wis., from M. A. Dalton, who returns to Chicago.

Lee Lassner has taken charge of the Bijou theatre at Calumet, Mich.

Walter Herbold and Arthur Cohen have opened a picture theatre in Ellwood City, Pa.

M. L. Barrett has purchased the Lyric picture theatre at Spartansburg, S. C.

The Washington Amusement Co., of Everett, Wash., has bought the Acme picture theatre at Snohomish, Wash.

A new picture theatre called The Poli has been opened at Cumberland, Md.

Humphrey & Ballsmith, of Attica, N. Y., have bought the Theatorium at Perry, N. Y., from R. U. Criswell, who will devote all his time to his Leroy theatre.

Ed. Thacker, manager of the Airdome picture theatre at Frankfort, Ind., has opened an indoor theatre in the same town.

Cablish, Gates & Waugh have opened a picture theatre in Huntington, W. Va., for pictures only.

Fred. Neipling is manager of the Royal picture theatre recently opened at Findlay, Ohio.

L. H. Spencer has opened a picture show in Browne Hall, Cooperstown, N. Y.

Clarke & Carroll are enlarging their picture theatre at Whitinsville, Mass.

The Biograph is the name of a new picture theatre at Media, Pa.

Fred Held has leased Olympic Hall, Norwich, Conn., for a picture show.

The Main Street theatre at Naugatuck, Conn., has been opened as a picture theatre.

James Connors will manage the Theatorium picture theatre at Macomb, Ill.

SAFEGUARDING PICTURE THEATRES.

In the movement at Washington, D. C., to safeguard picture theatres, Fire Chief Wagner has made the following recommendations to the District Commissioners:

"That the cinematograph booths in moving picture theatres be not less than 6 feet high, 5 feet wide and 6 feet long, metal lined and properly ventilated. That all chairs in such theatres be the so-called 'opera-style,' with self-raising seats, fastened to the floor by screws or bolts. That ceilings of moving picture theatres in buildings used as dwellings be metal.

"That the use of gas heaters or coal stoves in moving picture shows be prohibited, and that proprietors of such theatres be required to heat them by electricity, furnace, steam or hot water."

Chief Wagner recommends that where the capacity of a theatre is from 100 to 300, there should be one centre aisle 4 feet wide; over 300 and under 500, there should be two aisles 3 feet 6 inches wide; where the capacity is over 500, there should be three aisles, each 3 feet 6 inches wide. This space Chief Wagner believes essential to afford quick exit in view of the crowded condition of these places.

ANOTHER HAMILTON THEATRE.

The Queen, the fifth picture theatre to be opened at Hamilton, Ohio, gave its first performance on Saturday, Sept. 11. It is on the second floor of a hall at Front and High streets, and has a seating capacity of 300. The fittings and decorations are rich and beautiful. Messrs. Wiles, Mitchel & Heuer are proprietors and managers.

SUNDAY CRUSADE AT NEWARK.

Without warning, the police of Newark, N. J., arrested thirteen picture theatre managers on Sept. 26 for running picture shows on Sunday. This is in line with the agitation to enforce the Sunday laws in New Jersey.

BIOGRAPH FILMS

Trade Mark

Trade Mark

Released October 4th, 1909.

PIPPA PASSES

OR, THE SONG OF CONSCIENCE



PIPPA PASSES

In this picture the Biograph presents a most artistic subject, handled in a manner never excelled, with keen appreciation of its poetic and dramatic value, photographically perfect, and comprising many novel effects. While there has been no attempt to follow literally the story, a decided stress is brought to bear upon the psychological importance of Pippa's song, which really typifies conscience and peace. Several beautiful episodes are introduced and the staging, costuming and acting are of the highest order, making it a production the subject deserves.

Length, 983 feet.

Released October 7th, 1909.

FOOLS OF FATE

The Awful Result of Discontent



FOOLS OF FATE

A life story showing how foolish it is to rebel against the designs of Fate. A young woman, tired of her lot, elopes with a man, who is himself innocent of any wrong, only to find in him the person to whom her husband owes his life, he having previously saved him from drowning. The husband follows his wife and her unknown companion, and is amazed to find the unwitting wrecker of his home the man to whom he has sworn eternal friendship. This is the basis of a story most intense in its movement, working up to a climax that is as unique as it is thrilling.

Length, 972 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street **New York City**

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Oct. 7	Fools of Fate	Dramatic	972
Oct. 4	Pippa Passes	Dramatic	983
Sept. 30	The Awakening	Comedy	691
Sept. 30	Wanted, a Child	Comedy	296
Sept. 27	Leather Stocking	Dramatic	996
Sept. 23	A Fair Exchange	Dramatic	995
Sept. 20	In Old Kentucky	Dramatic	983
Sept. 16	The Broken Locket	Dramatic	999
Sept. 13	Getting Even	Comedy	587
Sept. 13	The Children's Friend	Comedy	386

EDISON CO.

Oct. 8	The Minister's Daughter	Dramatic	830
Oct. 8	Expert Glass Blowers	Industrial	170
Oct. 5	Laddie	Dramatic	1,000
Oct. 1	The Wallace Jewels	Comedy	720
Oct. 1	Two of a Kind	Comedy	280
Sept. 28	Why Girls Leave Home	Comedy	950
Sept. 24	Love and War	Dramatic	400
Sept. 24	True Love Never Runs Smoothly	Comedy	230
Sept. 24	A Knight for a Night	Comedy	370
Sept. 21	The Ordeal	Dramatic	950
Sept. 17	How the Landlord Collected His Rents	Comedy	460
Sept. 17	'Tis Now the Very Witching Hour of Night	Comedy	500
Sept. 14	Little Sister	Dramatic	975
Sept. 10	The Amateur William Tell	Comedy	810

ESSANAY CO.

Oct. 6	A Birthday Affair	Comedy	550
Oct. 6	The Magic Melody	Comedy	431
Sept. 29	The Brothers	Dramatic	970
Sept. 22	Gratitude	Dramatic	950
Sept. 15	A Case of Tomatoes	Comedy	495
Sept. 15	Three Reasons for Haste	Comedy	485

GAUMONT.

Oct. 9	A Wedding Party	Comedy	434
Oct. 9	The Sleuth and the Wig	Comedy	504
Oct. 5	The Pill Box	Comedy	450
Oct. 5	Breaking the Bank	Comedy	490
Oct. 2	The Masterpiece	Dramatic	857
Oct. 2	Papa's Hat	Comedy	140
Sept. 25	All for a Nickel	Comedy	404
Sept. 25	On the Crest of the Waves	Drama	554
Sept. 22	Dropped from the Clouds	Comedy	240
Sept. 22	The Legend of the Lighthouse	Tragedy	770
Sept. 21	Saved from the Quicksands	Dramatic	600
Sept. 21	Taking in a Reef	Comedy	380
Sept. 14	Her Busy Day	Comedy	250
Sept. 14	The Tricky Dummies	Comedy	370
Sept. 14	The Fiddle and the Fan	Comedy	324

KALEM CO.

Oct. 8	The Hand Organ Man	Dramatic	210
Oct. 1	The Mystery of the Sleeper Trunk	Dram.	870
Sept. 24	The Winning Boat	Dramatic	965
Sept. 17	The Story of a Rose	Dramatic	680
Sept. 17	Winning a Dinner	Comedy	245
Sept. 10	Hiram's Bride	Drama	950

LUBIN MFG. CO.

Oct. 7	A Blank Check	Dramatic	975
Oct. 4	Billiken	Comedy	1 0
Oct. 4	A Visit to Uncle	Comedy	505
Sept. 30	The Judge's Ward	Dramatic	960
Sept. 27	A Fish Story	Comedy	510
Sept. 27	Old Love Letters	Comedy	400
Sept. 23	The Conquering Hero	Comedy	730
Sept. 20	When Woman Hates	Dramatic	750
Sept. 16	The Fortune Hunters	Comedy	575
Sept. 16	All on Account of a Letter	Comedy	385
Sept. 13	Her Face Was Her Fortune	Comedy	810

PATHE FRERES.

Oct. 9	Anti-fat Sanitarium	Comedy	653
Oct. 9	Dog Pickpocket	Comedy	315
Oct. 8	Sister Angelica	Dramatic	705
Oct. 8	How Jack Helped His Little Sister	Comedy	213
Oct. 6	Female Sleuth	Dramatic	604
Oct. 6	The Music Lesson	Trick	295
Oct. 4	The Story of a Banknote	Dramatic	981
Oct. 2	The Garbage of Paris		407
Oct. 2	Vendetta	Dramatic	541
Oct. 1	A Game of Chess	Comedy	558
Oct. 1	An Eventful Trip	Trick	390
Sept. 29	Pierrot, the Fuddler	Comedy	318
Sept. 29	Jane Is Unwilling to work	Comedy	525
Sept. 27	He Learns the Trick of Mesmerism	Com.	433
Sept. 27	Suitors' Competition	Comedy	518
Sept. 25	Servant's Good Joke	Comedy	548
Sept. 25	Trained Birds	Educational	397
Sept. 24	Careless Tramp	Comedy	574
Sept. 24	Caucasian Customs	Educational	387
Sept. 22	The Tower of Nesle	Dramatic Film d'Art	1,088
Sept. 20	Aviation Contests at Rheims	Scenic	607
Sept. 20	Caught In His Own Trap	Comedy	374
Sept. 18	Oh, What a Beard	Comedy	335
Sept. 18	The Fresh Kid	Comedy	295
Sept. 18	The Construction of Balloons	Indust.	361
Sept. 17	The Mountebank's Son	Dramatic	892
Sept. 15	The Pretty Girl of Nice	Dramatic	492
Sept. 15	The City of Naples	Scenic	449
Sept. 13	The Amateur Detective	Comedy	390
Sept. 13	A Child's Prayer	Dramatic	571

SELIG POLYSCOPE CO.

Oct. 7	Wheels of Justice	Dramatic	950
Oct. 4	A Trip to the Yosemite	Scenic	660
Oct. 4	How Binks Butted In	Comedy	345
Sept. 30	The Drunkard's Fate	Dramatic	930
Sept. 27	Across the Divide	Dramatic	980
Sept. 23	Stricken Blind	Dramatic	990
Sept. 20	The Bachelor's Visit	Comedy	775
Sept. 20	False Alarm	Comedy	175
Sept. 16	Crooked Path	Dramatic	960
Sept. 13	Free Booters	Dramatic	995

URBAN ECLIPSE.

Oct. 6	Yachting Off Cowes	Scenic	464
Oct. 6	Gambling Passion	Dramatic	530
Sept. 29	Chasing the Ball	Mystery	344
Sept. 29	Love the Conqueror	Dramatic	650
Sept. 28	Wife or Child	Dramatic	394
Sept. 28	Breach of Promise	Comedy	484
Sept. 18	Aeroplane Contests at Rheims	Topical	480
Sept. 18	The Farmer's Treasure	Dramatic	500
Sept. 15	The Fatal Love	Dramatic	584
Sept. 15	Pontine Marshes, Italy	Scenic	367

VITAGRAPH CO.

Oct. 9	For Her Sake	Dramatic	995
Oct. 5	Betty's Choice	Comedy	642
Oct. 5	Never Eat Green Apples	Comedy	290
Oct. 2	The Scales of Justice	Dramatic	983
Sept. 28	Onawanda	Dramatic	545
Sept. 28	The Romance of an Umbrella	Comedy	450
Sept. 25	Fantine	Dramatic	995
Sept. 21	The Unspoken Goodbye	Dramatic	425
Sept. 21	The Siren's Necklace	Comedy	550
Sept. 18	The Marble Heart	Dramatic	968
Sept. 14	The Little Father	Dramatic	610
Sept. 14	The Wealthy Rival	Comedy	360
Sept. 11	An Alpine Echo	Drama	990
Sept. 7	The Fisherman	Drama	430
Sept. 7	He Tried on Handcuffs	Comedy	544

The Edison Kinetoscope

The Only Motion Picture Machine That Will Build You a Permanent, Paying Business.

The motion picture business has grown from a fad to a substantial, national amusement, a legitimate, remunerative business for exhibitors everywhere. The most successful use the Edison Kinetoscope.

Because it is made by Edison and was the first Motion Picture Machine on the market. Because the pictures are clear and steady. The neighborhood crowd soon learns this and patronizes the best show regularly. The Edison is the most easily and economically operated, and will outlast any other motion picture machine made.

It is the one for you to buy if you are going into the business to make money and to stay. Write today for booklet giving full particulars and details and copy of the Edison Kinetogram.

EDISON FILMS

Releases of October 12 and 15

Released October 12

A NEW LIFE

The third film in the series based upon Victor Hugo's great novel, "Les Miserables." It depicts the escape of Jean Valjean from the man-of-war, the beginning of his attachment for Cosette, the identification of Valjean by Javert, the Chief of Police; the search by Javert and the gendarmes and the escape over the walls of the convent and then the escape from the convent, Valjean being carried out in a coffin and narrowly escaping being buried alive. Fully as strong as the preceding films.

No. 6528 **Code, VERTEMENT** **Approx. Length, 1000 feet**

Released October 15

HANSEL AND GRETEL

A pretty story from Grimm's Fairy Tales. Hansel and Gretel get lost in the woods, are put to sleep by the sandman, are guarded by the angels and fairies, are found by the witch, who casts a spell over them and casts Hansel into a cage. The children escape, the witch is put into the oven, turned into gingerbread and eaten by the children and their playmates. A pleasing film for everyone but especially for the little folks.

No. 6529 **Code, VERTEMOS** **Approx. Length, 630 feet**

WHITLER'S WITLESS WANDERINGS

A humorous film illustrating the mishaps that befell an absent-minded man.

No. 6530 **Code, VERTENCIA** **Approx. Length, 330 feet**

Releases for October 19 and 22

Released October 19

THEIR SOCIAL EDUCATION—Comedy

No. 6531 **Code, VERTERIA** **Approx. Length, 1000 feet**

Released October 22

THE LOST HANDBAG—Comedy

No. 6532 **Code, VERTIGINE** **Approx. Length, 400 feet**

A GREAT GAME—Comedy

No. 6533 **Code, VERTILGBAR** **Approx. Length, 590 feet**

SPECIAL EDISON FILM

NAVAL PARADE OF THE HUDSON-FULTON

Fine views of the Half Moon, the Clermont, the war vessels and the river craft.

Released September 27. **Approx. Length, 735 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

★ GEO. MÉLIES ★ "STAR FILMS"

Licensed by the Motion Picture Patents Co.

To be released Wed., Oct. 13, '09

The Stolen Wireless

A Wartime Story

The different scenes of this film, in which over 200 persons take part, are taken in beautiful scenic surroundings. The combatants are soldiers of the American army. The plot is very strong and exciting.

Place your order with us at once, if you want this subject delivered on time.

GASTON MÉLIÈS

204 East 38th St., New York

ENTERPRISE OPTICAL CO.
564-572 West Randolph Street
★ **CHICAGO, ILL.** ★

KALEM FILMS

Issue of Oct. 15th, 1909

THE MAN AND THE GIRL



LENGTH 940 FEET

A powerful story of primitive love in a western mining camp, telling how love for a young girl worked a transformation in the nature of a crude, rough miner. Not a dull moment in this entire film. It will grip the audience's attention at the opening of the first scene, and hold them fascinated until the final appealing climax.

Free Descriptive Lectures to all applicants

Kalem Posters in four colors are supplied by the A. B. C. Co., Cleveland, Ohio

KALEM COMPANY, Inc.

Licensee of the Motion Picture Patents Co.
Eastman Kodak Building
235-239 W. 23d St. **New York City**

FILMS

Released Monday, Oct. 4

"Who Discovered the North Pole?"

This all absorbing question so occupies the minds of two scientists that they become crazy and are now figuring it out in a padded cell.

Length, 535 feet.

"BILLIKEN"

The ever happy smiling face of Billiken helps a little girl through the crisis of a severe sickness.

Length, 455 feet.

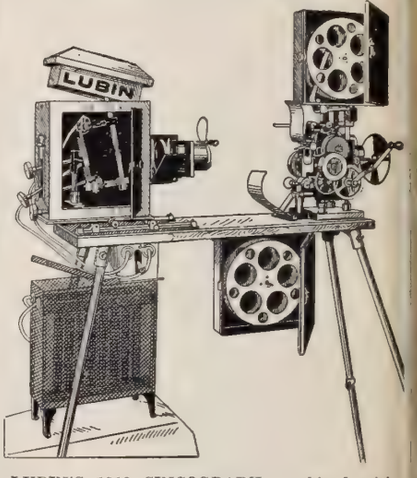
Released Thurs., Oct. 7

"A Blank Check"

A young rascal takes advantage of the absence of the bookkeeper, fills out a blank check and cashes it. He meets, however, with his just deserts.

Length, 955 feet.

Can you depend on your Machine? Why not try a Lubin 1910?



LUBIN'S 1910 CINCOGRAPH, combined with Stereopticon, is equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGUE

LUBIN MANUFACTURING COMPANY

926-928 Market St., Philadelphia, Pa.

$2.00 PER YEAR

SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No 42 NEW YORK, OCTOBER 16, 1909 WHOLE No. 182

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

Chicago's Champion Motion Picture Man

Tells Why He Has Been Successful Amid Much Opposition—Licensed Pictures His Mainstay—Aiken Finds Business Good in Michigan

James S. McQuade.

There never was a time in the history of the moving picture trade when the exhibitor had greater reason to congratulate himself than now. I refer, of course, to the licensed exhibitor, who can always rely on the service he has arranged for, and who is no longer exploited by unscrupulous film renters. Licensed exchanges vie with each other in giving their customers the very best possible service for the money paid, and the customers have confidence in the exchanges to recommend what is best for the particular needs of each.

I have been visiting several licensed exchanges in Chicago, recently, when exhibitors, in my hearing, have voluntarily offered to pay considerably more per week for a higher class service. Their people wanted the best, they said, and they were willing to satisfy them by expending the additional money required. Surely this is a wide departure from the custom of even a year ago, and affords a cheering token of the benefits derived by the exhibitor from the wise policy inaugurated by the Motion Picture Patents Company.

Theorizing is not always the shortest, nor the most effective, way to convince a sceptic; but one, good, forceful example, based on the theory under consideration and, illustrating its truth, carries conviction swiftly and surely. Every exhibitor in America should read the story of Geo. H. Hines. In his two medium-sized 5 cent theatres, he exhibits nearly the entire weekly product of the licensed manufacturers every seven days in the month. He is beset with opposition, but he shows how he has won out—not by spending the least possible for his films, but by an outlay of the greatest possible. But that is not all. He knows the tastes of his patrons thoroughly. He knows when to give them this and not to give that, and how to combine this with that, so as to afford a pleasing and acceptable variation in the entertainment. The moving picture exhibitor's business, properly understood, requires much of scientific exactness; and it requires, too, so far as I can see and learn, unceasing study. The day of the ignorant exhibitor is past; the morning of the intelligent exhibitor has dawned bright and fair.

Chicago's Champion Exhibitor.

Out on the West Side, on Madison, near Halsted street, abutting on the imposing Haymarket, which caters to the 10c., 20c., and 30c. vaudeville crowd, there stands an unpretentiously fronted moving picture theatre, with the sign, "Senate," above the entrance. It is a 5c. moving-picture, continuous-performance house, but it matters not what hour you pass it, from the opening until the doors are closed for the day, you will find a string of people going in or coming out.

Should you have time to follow those going in, you will find yourself in an artfully lighted, oblong room, fully four times as deep as it is wide, neatly decorated and furnished with modern opera chairs and the floor carefully graded, so that an unobstructed view of the stage and screen may be had from any point. You will be pleasantly impressed from the outset that the air inside is just as fresh as it was outside and, with a comfortable chair to sit in, your undivided attention is given to the drama, or spectacle, presented on the screen.

It matters not what day you call, there will always be a fine variety of films; and, if you go once a day for a week, you will be astonished to find that every one of the world's greatest manufacturers of film has been well represented by the production of the very latest releases of each.

What! All this in a 5c. theatre? Quite so; and when you come to meet, and know a little about, the man who has wrought this seeming impossibility, you will cease wondering, because you are insensibly seized



GEO. H. HINES.
The Most Successful Straight Moving Picture Exhibitor in Chicago.

with a curiosity to get at the root of the matter. And when you do reach the facts, you are elated and strengthened by the additional experience, which has again proved to you that brains backed by a perfect system, persistence and good judgment can accomplish things that may be really accounted miracles by the uninitiated and ignorant.

Who is this man? You ask. And you may, for the moment, forget the teachings of experience and imagine that he has stumbled on success and thereby found it. Let us see.

For thirty-six years this man was connected with the business of the circus, and during that time he filled various positions in all the leading tented organizations. For the last twenty years of that period he was legal adjuster for one of the largest. From the circus he graduated into the great summer park

(Continued on page 12.)

Abbey Got Enough

Couldn't Stand "Independent" Junk Any Longer—Now Uses Only Good Licensed Pictures

When Manager Abbey first took charge of the Colonial Theatre at Warrensburg, Mo., he announced his intention to conduct the place on high-class lines. His singers were the best. Mme. Rose Ivy is said to be the highest priced and best, and most versatile vocalist that has ever sung in a picture theatre, and it is only because she is Mr. Abbey's wife that her services are confined to the Colonial. The music department has wanted for nothing, but the pictures were not up to his promised standard.

At first Mr. Abbey contracted with the Morgan Exchange at Joplin, Mo., and was obliged to withdraw from them after two days trial in consequence of the very inferior class of films received. He then arranged with the Mullen Exchange of Kansas City. The first two days they did fairly well, but since then the pictures have deteriorated until they, too, fell under the manager's censorship. Both these exchanges were supplying "independent" pictures. Now he is getting his pictures from the Yale Film Exchange of Kansas City, which supplies only licensed pictures, and Manager Abbey is willing to let the people of Warrensburg decide which pictures are the best.

Mr. Abbey formerly conducted a Film exchange, in connection with his theatres in the South, and is thoroughly conversant with the entire situation and is competent to cope with it. He naturally feels that he has been imposed upon by misrepresentation—an inferior class of pictures!

He says he has never conducted a second-rate house and he will not do so here. He will be satisfied with nothing but the best and then he will rely upon public appreciation for support. He feels confident that he now has in the Yale Exchange, a concern that can and will supply a creditable class of pictures, such as has never been seen here before.

The first pictures from the Yale Exchange were from the celebrated Pathe Freres of Paris, said the Warrensburg Star of Sept. 20, and included "The Hunter's Grief," a film d'art, by Julien Sandeau, "interpreted by those sterling actors, M. Mosnier of the theatre De la Renaissance and M. Chelles and Mlle. Taillade of the Odeon theatres of Paris and "The Faithful Fool," a comic. Two fine reels of film."

After Using.

"A satisfied smile was worn by the Colonial management last night, and indeed it was justified, for the new pictures as provided by the Yale Film Exchange of Kansas City were a revelation. Nothing better was ever put on a screen. They were Pathe's best, the subjects intensely interesting. 'What a difference!' was on everybody's lips. 'The Hunter's Grief,' a wonderful story beautifully told, was a real treat, one that every man, woman and child in Warrensburg would have enjoyed and felt better for having seen.

"If the Colonial will keep up this standard of pictures, and the Yale people promise it, business should and undoubtedly will pick up, for such pictures are truly interesting, elevating and educative. The Colonial is surely putting on a high class entertainment!"—Warrensburg Star.

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.
FOREIGN SUBSCRIPTIONS—$2.50 per annum.
All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS
ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted, etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

OCTOBER 16, 1909

MORE BUNK.

Rehashing a circular sent out by the Film Import & Trading Company, The Moving Picture World solemnly announces that "Within the past week a deal was closed which should bring cheer to those who use or who desire an independent film service."

The bare facts of the matter are that the Film Import & Trading Company have made a contract to dispose of the film made by a number of European makers whose product is controlled by Messrs. Raleigh & Robert of Paris. Prior to the consummation of this deal Raleigh & Robert were represented in America by the International Producing & Projecting Company of Chicago; Murdock's concern. On account of the unsatisfatory business done by Murdock, Raleigh & Robert have turned their American agency over to the Film Import & Trading Company, leaving poor Murdock out in the cold.

This is one of the first fruits of the "alliance," and the trade is wondering what Murdock will do to get a supply of film. Incidentally, Murdock's trip to Europe may have had something to do with this situation. On the other hand, there may be an understanding between the two concerns that the Import Company, whose members are better equipped to handle the film business than Murdock, shall take care of the foreign product for the "alliance."

So far as insuring more or better film than has been offered by the "independents" heretofore there is absolutely nothing to it. The list of makers published by the Film Import & Trading Company are precisely the same as those announced months ago by Murdock, and are still advertised by his concern in his Chicago paper, The Show World.

That the allwise editor of the M. P. World is without knowledge of these facts is not to be even suggested; yet it is singular that he should lend his columns to the dissemination of information that is so misleading. Even the "independents" will not thank him for giving them such a "bum steer," falsely raising their hopes. And he claims to be the best friend of the "independents" that is.

If the truth of the matter should ever come to the surface we believe that it will be learned that Raleigh & Robert became thoroughly dissatisfied with the representation given them and their clients by Murdock's concern, and just handed their business to The Film Import & Trading Company in hope of getting better service. The Import people admit that the change came rather suddenly and unexpectedly, and without special solicitation on their part.

What Murdock thinks about it is not yet known, and probably will not be until he returns from abroad. In the meantime there will be dumped upon the "independent" exchanges and exhibitors the same old brand of junk that they have always had, the M. P. World to the contrary, notwithstanding.

In a group picture of the magnates of the "Alliance" three of the magnates are represented as holding their heads. Is it that they have such a headache?

WHY TEMPORIZE?

Fault has been found in certain quarters with the attitude of The Film Index toward the so-called "independents" in the motion picture business, it being said that we were biased and unfair.

Up to the present writing we have seen nothing in print, nor have we learned of any act upon the part of any of the sponsors of the "independent" movement that would cause even an entirely disinterested person to hold an opinion different from that expressed from time to time by The Film Index.

Our original indictment against the "independents" stands to-day practically admitted to be proved in every particular by the recent acts of the "independents" themselves.

The Film Index charged that their policy of six months ago was wrong and that it would signally fail. That failure is admitted by the organization of the new "alliance" being along lines that were denounced by the "independents" during their early existence.

The Film Index declared that the leaders in the "independent" movement were unreliable from a businss point of view; that they were dupers and price cutters, and that most of them had been dropped from the list of licensed exchanges by the Motion Picture Patents Company for cause. These statements are amply verified by the Moving Picture World, which says of the men at the head of the new "alliance":

> It is regrettable that film duping, subrenting and the wholesale marketing of junk has been associated with the Independent name these last eight months. It is regrettable also that certain prominent men in the Independent field have failed in their public and private engagements.
>
> There appears to be a distinct resolution on the part of many of those who are taking a prominent part in the new society to mend their ways; to give up duping; to pay their bills; to conduct their business in an honorable way.

While the M. P. World points unmistakably to the failings of the "independents," it still, for business reasons, continues to believe that the same men will live up to their new professions and pretends to "conjecture" that "the powers that be of the Patents Company would welcome the formation of a strong and powerful organization" made up of these men.

Other publications, for business reasons, continue to express faith in the "independents" and to give them encouragement in their new profession. But, it is with them as stated by The Film Index last week: they are in no better position than they were before. They have not any better pictures than they have had at any stage of their game, neither is there any assurance that they will conduct their business along legitimate lines.

There is but one course to pursue with a bad egg—that is to break it.

The fact that the "independents" dupe films, and do not pay their bills, has little bearing on the situation. But the fact that they are distributing immoral, disgusting and otherwise unfit pictures is a serious matter which trade papers cannot afford to condone, even because of their hope of getting some business from those who make such distribution.

From the beginning the "independents" have, with few exceptions, refused to submit their pictures to be censored, and have distributed them for exhibition indiscriminately, except in cities where the censorship could not be avoided. They will continue to follow this practice until local censorship is forced upon the business in every community.

On the other hand, the licensed manufacturers have stood for large losses in upholding the decisions of the National Board of Censors and have made earnest and fruitful efforts to improve the quality and tone of their product.

The questions involved in the struggle between the factions in the motion picture business have long since ceased to concern business policy. It is a moral issue that is at stake. The "independents" have signally failed to meet that issue. Barely has the ink become dry upon their latest declaration of principles than does the president of the "alliance" release for exhibition a particularly revolting picture of an alleged bull-fight in Spain. The picture is plainly a fake, being made up of the most brutal scenes from many bull-fights, and thus possesses not even the modicum of merit that might be attached to a true representation of such a spectacle.

In New York the Board of Censors and the S. P. C. A. compelled the withdrawal of the "bull-fight," but will it be withheld from exhibition in the small communities throughout the country where the protecting influences of the S. P. C. A. and the Board of Censors are not exerted? We know it will not; the M. P. World knows it will not; everybody in the picture business knows it will not. And it is not only this "bull-fight" that will be offered by the "independents," but many other equally objectionable subjects, for the simple reason that they have few others to offer.

Then why temporize with this undesirable element in the picture business. Eliminate it altogether.

NEW EXCHANGES.

J. D. Wheelan Film Company has been licensed to succeed the Alamo Film Exchange at Houston, Texas.

The World Film Exchange is the title of a newly licensed exchange doing business at Harrisburg, Pa.

DEMAND GOOD POSTERS.

Some few weeks ago The Film Index took occasion to direct attention to the possibilities for local advertising through the use of posters, especially adapted to the needs of the exhibitor. At that time we mentioned in particular the posters being made by the A. B. C. Company of Cleveland for all licensed subjects released. Many exhibitors have taken our advice; others were already working on the same lines before that advice was uttered, and there would be still more following the same road to success if there was a little better co-operation on the part of the exchanges.

It ought to be possible for an exhibitor in any part of the country to get A. B. C. posters, or Selig posters through their exchanges, but it is a singular fact that they cannot so obtain them in all instances. It appears that many exchanges have their own little private snap in the poster line. Some of them gather up the back number burlesque and melodrama posters lying dead on the shelves of the poster printers, and palm them off on their customers. Others run a little sign plant where hand painted titles are made and sold at a good profit to exhibitors who haven't grit enough to refuse them and demand real posters. When exhibitors ask for real posters the exchange men have got into the habit of telling them that they do not know where they can be obtained, and offer them the faked stuff instead. An example of the fake poster was seen on 14th street in New York last week when a poster showing a young man and a girl drinking cocktails was hung out with the title "Pippa Passes" pasted on it.

Exhibitors all over the country have testified to the value of good posters—posters that truly represent the picture, and they dislike to use the fakes. Some have said that the good poster will pay for itself ten times over, which is enough to warrant its use; but the trouble is to get them.

The Film Index wants to go on record as believing that the exchange which refuses to carry a stock of genuine picture posters to serve its customers, and which fails to urge them to use that kind of poster, is really blocking its own game. The success of an exchange depends upon the success of its clients, the exhibitors. Anything that an exchange can do that will enable the exhibitor to make more money will help the business of the exchange.

Today the poster is the best business builder in sight for the exhibitor. Through the enterprise of the A. B. C. Company it is possible to get real picture posters for every licensed picture released. Selig and Essanay also have good posters. Exhibitors should demand that these posters be supplied to them by their exchanges. They should refuse to accept fake posters and cheap painted signs, for which they are asked to pay a price that would buy good posters. Nothing makes the front of a theatre look cheaper than the lettered signs and banners.

Don't be cheap all your life. Demand good posters and refuse to take anything else.

"ALLIANCE" PRESS AGENT BUSY.

The publicity department of the new "independent" organization called the "alliance," has adopted a peculiar method of boosting that heterogeneous combination. In last weeks issue of the Murdock official organ, The Show World, there is a big scare story on the first page announcing that "Pathe and Lubin are Greatly Dissatisfied." This is the second installment of scare stories issued by the "alliance" press agent. The first was to the effect that the Imported Film Exchange of New Orleans, was dissatisfied, the purpose being to infer that that exchange was ready to turn "independent." Now, the busy press agent would have the trade believe that Pathe and Lubin are disposed to withdraw from the Motion Picture Patents Company.

Anyone with a glimmer of sense knows that there is not the slightest chance that either of these "impending calamities" may happen. The person who imagines that he can cause dissention, or arouse suspicion among the licensees of the Patents Company by obtaining the publication of such ridiculous stories as those referred to, must possess a head of solid ivory, like unto which that celebrated genius, "Bonehead Barry," is a mere jellyfish.

Anything that emanates from the "alliance" press department is "bushwalla."

AS OLD AS THE HILLS.

In one of the theatrical papers last Saturday there appeared a letter from a team of vaudeville artists declaring a recent Edison release, titled "A Dangerous Pair," to be a piracy of their property, a sketch known as "Jackson's Honeymoon." It will probably be recalled that this film had to do with the experiences of a pair of honeymooners each of whom was told that the other was subject to fits. The symptoms and cure were so planned that each would lead the other to believe that the attack was growing worse. The communication probably brought a smile to the lips of the old-timers who knew what the letter was about, for the idea of the sketch and picture has been used in a score of vaudeville acts back to the earliest days of variety. Any copyright which may have existed was long since nill and the idea has been common property this last quarter century and more. The letter of protest is interesting only in pointing out a source of humor from which the Broadway playwrights have developed many ideas, but it is absurd for any vaudeville player of this day to lay claim to any part of the title of the old "nigger" acts.

FILMS OF THE WEEK

REAL REVIEWS by CHICOT

THE WALLACE JEWELS. (Edison. Released October 1. Length 720 feet.)—The second story written by Miss Carolyn Wells for the Edison Company and showing some improvement over her previous effort. The Wallace jewels have been stolen and a reward is offered for their recovery. An aged naturalist and his young daughter go on a bug-hunting trip, and while the old man hunts insects the girl scans the country through a pair of binoculars. She sees a many burying a box, and when, on her return home, she reads of the robbery and the suggestion that the jewels were hidden in the mountains, she decides that she saw the robber at his task. Without saying anything to her parents she mounts a horse and rides out to where she saw the box buried. The robber thoughtfully buried the box only a few inches deep, and she quickly unearths the case and starts for home. The robber pursued her and catches up when she drops the box into a stream. She accuses him of the robbery and he is taken into custody pending the investigation of the box—which proves to contain the remains of a pet dog. The girl weeps over her disappointment and the picture comes to an end. The story is as good as the average output of the trained film writers who do not get five cents a word for their work, but it is no better and makes for only moderately good comedy. It is played with spirit and the outdoor views are well taken, while a single interior is well made up. The care shown in presentation shows that the producer did his best. The rest appears to be up to Miss Wells.

—

"THE MASTERPIECE." (Gaumont. Released October 2. Length, 857 feet.)—Another of those Gaumont accomplishments in which good photography and better acting make real a poetic story. Vencenti, an artist, contemporary of Van Dyck and Raphael, falls in love with a woman whom he discovers to be married to another. In his despair he takes holy orders and becomes a friar. He devotes his gifts to the Church and has completed a Holy Family that is a masterpiece. It is hung close to the altar in the chapel and on visiting days attracts great attention. On one of these occasions the woman Vencenti loves comes with a party of friends to admire the treasures. She does not recognize the artist in gown and tonsure, but the name signed to the painting holds her attention and she asks the brother for the artist. He makes evasive reply and she passes on. Later Raphael and a crowd of companions are attracted by the beauty of the work and the artist's name and they, too, make inquiries. The prior perceives the effect the words have upon Vincenti and for the ease of his soul requires him to erase the signature. It is mental torture to the artist to abandon claim to his masterpiece, but the Church is rigid in its exactions of obedience, and the name is painted out, the artist and the Prior kneeling before the altar for spiritual consolation as the scene closes. The placing of the setting in an early century admits of rich dressing and the settings in the Friary are as convincing as the real thing would have been; indeed, it is possible that the pictures were made in some monastary though the excellence of the lighting suggests a skylight. It is a capital release with the story so elemental that but few points must be understood in order to follow the interesting story.

—

"PA'S HAT." (Gaumont. Released October 2. Length, 140 feet.)—An ordinary trick film as filler for the main release. A little girl comes across her father's opera house. By accident she presses the springs and the hat opens. She attempts to sit upon it and it closes. She runs from the room in dismay and the hat opens and closes of itself.

—

"HUDSON-FULTON MILITARY PARADE." (Vitagraph. Released October 2. Length, not stated.—Another special release by the Vitagraph dealing with the Hudson-Fulton celebration. The military parade occurred September 30 and the film was released the second day following. Like the Historical Parade the majority of the bits were made in the Court of Honor, but other pictures taken in front of the Plaza Hotel give a splendid view of some of the bodies in wide formation. The sailors of the English, French, German and United States ships, the British marines, and United States artillery, the National Guard of the State of New York, the famous Old Guard, and the West Point cadets are all shown in a series of clear films. The film gives a comprehensive idea of the entire parade. Another excellent contribution to the Hudson-Fulton series.

—

"BILLIKEN." (Lubin. Released October 4. Length, 455 feet.)—An unusually good trick film founded on the experience of a theatrical man a year ago when the sudden presentation of a Billiken checked an attack of hiccoughs, following an operation, and saved his life. In this story the sufferer is a child who is approaching the crisis of a typhoid attack. Unless she can be aroused it is probable that her death will follow, but the parents are unable to attract her attention. Her father brings new toys, but they are silently regarded and not until he presents a billiken doll is the child interested. She falls asleep with the doll nestled against her cheek and when she wakes the crisis is passed and the physician gives assurance of her rapid recovery. The story is simple and appealing, but is incidental to some capital trick work representing the child's dream. The billiken doll becomes a trio and they perform all sorts of odd antics to which their jointed limbs lend themselves. There is also a circus equipment of the popular jointed animals and they, too, perform impossible feats. The effects are so well handled as to rank with the best work of this sort. The photography is first class and the acting well done. In every way the film is a credit to its makers.

—

"WHO DISCOVERED THE NORTH POLE?" (Lubin. Released October 4. Length, 535 feet.)—Probably the first of a flood of polar pictures. The narrative hinges upon the fashion in which the daily press is "taking sides" in the Cook-Peary controversy. The actors are two stubborn old men whose opinions are moulded by their respective papers. They visit a newspaper office where a trick sign alternately declares Cook and Peary to be the discoverer and they intrude upon a scientific society where the moot point is being debated. In the heat of the argument the table is overturned and the disputants thrown out. They come upon a stand where lemonade is said to be cooled by polar ice brought back by Cook or Perry, according to which ever side of the stand you see, and here, too, the table is overturned and the lemonade discharged over one of the partisans.

—

"PIPPA PASSES." (Biograph. Released October 4. Length, 983 feet.)—One of the most pretentious stories yet put up, but even a free adaptation of a Browning poem is scarcely to be regarded as good picture material, though a caption thrown on the screen helps to make clear the happenings. Pippa, a peasant girl, is seen rising from sleep to take up the duties of the day. Here an elaborate lighting effect is worked to show the transition from darkness to dawn, the sheet at first showing only a single spot of light; the window. Gradually the bed and its occupant appear and eventually the room is flooded with sunlight. Pippa dresses and sings her song with the refrain

"God's in his heaven
"All's well with the world."

Taking her guitar she passes out and wanders along, carrying her message in passing. A workman, who has quarreled with his wife because she pleads with him to keep away from the tavern, is moved to return and ask forgiveness. An artist, tricked into marriage with a model, is about to cast her off when he hears the song and takes her into his arms and a pair of guilty lovers are dissuaded from the murder of the woman's husband when the song reaches their ears. At last Pippa retires and, all unconscious of the good she has done, falls into a dreamless sleep. The story is charmingly told, but in the five-cent houses there will be many the lesson does not reach. Unusual pains have been taken with the acting staff and the production is notably good.

—

"THE STORY OF A BANKNOTE." (Pathé. Released October 4. Length, 981 feet.)—A melodramatic story with plenty of lively action and a proper appeal to the interest. A workman is unemployed and without money for food. A former lover of the wife's writes that he is affluent and begs that she will come to him. She does so in order that the children may be fed and the lover provides her with clothing and comfort. The husband faints from hunger and the woman compassionately asks that he be given money. She does not recognize his clothing and his face is hidden from her. The man slips a 100 franc note into the workman's hand and when the sufferer is discovered by some shop keepers he is loaded down with food, given his change and hurries home to the children. His wife comes in to explain what she has done, but he will have none of her and is about to turn her away when the police enter and charge him with passing counterfeit money. He is in despair and explains how he received the spurious bill, she recalls the event and offers to lead the police to the den of the counterfeiters. Apprised of the approach of the police, the criminals sink their apparatus through traps, but later a second raid is made and their capture effected. The woman's willingness to betray the man convinces the husband that it was desire for food for the children and not love for the benefactor which led her astray and he forgives her just as a letter is received promising him work as a reward for their share in the capture. This is a well planned effort to tell a story that is as much American as French. Apart from the dressing, the appearance of the paper money and the methods of testing its genuineness the film might have been made in an American factory. It makes a good subject with plenty of suspense and heart interest.

"A TRIP TO THE YOSEMITE." (Selig. Released October 4. Length, 660 feet.)—A series of scenic views in which the only fault is a preponderance of roaring mountain streams. There are some interesting camping pictures, including a night scene with a huge bonfire. All told it makes a capital release.

—

"HOW BINKS BUTTED IN." (Selig. Released October 4. Length, 315 feet.)—A short comedy film more farcical than comedy with an explanatory title. Binks butts in wherever he goes. He insists upon helping his wife with the washtub and overturns the contents upon himself. He aids some workmen to hoist a bundle, but they all let go and he is drawn up when the bundle comes down, being of greater weight than the man at the other end. He gets a bad fall, but this does not deter him from other experiments until he lands on the rock pile to meditate his troubles, since he cannot clear himself of a charge of theft brought about through his meddling propensities. There are plenty of laughs in the story, which is of average merit.

—

"LADDIE." (Edison. Released October 5. Length, 1,000 feet.)—The theme of mother love is the strongest appeal that is made and the prevalence of these releases on that topic are self explanatory. Here a young man goes to the city to make a career. Twenty years later he is a physician with a good practice and is engaged to a young woman of fashion. His mother decides to make a surprise visit and walks in upon him when he is entertaining his fiancee and her father. The situation is unpleasant to the physician, who seeks in vain to pretend a joy in her visit that rings false to the mother's ears. She understands that she has no place in the new life of her son, she is old fashioned, dowdy and unused to city ways. She leaves a note of farewell and steals away. The letter sharply recalls filial affection from beneath the veneer of society, but only when it is too late. He makes fruitless search for his mother and confesses his sorrow to his bride-elect. As visiting surgeon to a hospital, he comes upon the old lady, who has been struck down in the street while bewildered by the traffic, and has her removed to a private ward. She lingers only long enough to bless the union of her son and his fiancee and breathes her last, peaceful in the thought that her boy still wants her. Many small details which make for effect have been carefully developed and in this regard it ranks with another recent Edison film, "Backward, Turn Backward." It is to be regretted that the son's surgical skill was not permitted to save the old lady. It would have made an equally reasonable story and one with a happier and even more powerful ending. The part of the old woman is well played and she shows many bits of by play which show careful thought. Even with the unhappy ending it will find marked favor with audiences.

—

BETTY'S CHOICE.—(Vitagraph. Released October 5. Length 642 feet.) An American made picture with an English atmosphere not always closely preserved. Betty is the capricious little daughter of a country squire. She loves a neighboring land owner but is too much of a coquette to bare her feelings. She leads him a merry dance and they are returning from a walk in the course of which she has demanded some water lilies for which Howard has had to wade into the water, when they encounter a Londoner who has come to be her father's guest. There has been a series of burglaries in the county that has aroused the neighborhood and the newcomer boasts of his prowess and proudly exhibits his muscle. The test comes when the squire goes to town and the Londoner is left to defend the household. Howard is mooning about the grounds because he and Betty have quarreled over her preference for the city man when he observes burglars making entry into the house. He follows them and arrives upon the scene just as the Londoner is being worsted in spite of his vaunted strength. He is shot at and wounded but the shot has aroused the police and the burglars are arrested. Howard makes an interesting invalid and Betty makes shy confession that he is her choice. The story is well played and the woodland scenes are well done, but American policemen detract from the effect and the entrance of the burglars into the house is too easily effected—even for motion pictures—and Howard should have been seen by them since he is clearly in the line of their vision.

"NEVER EAT GREEN APPLES."—(Vitagraph. Released October 5. Length 290 feet.) A short comedy film broadly burlesqued. A woman eats an apple before breakfast and soon is doubled up in cramps. Her screams rouse the family and presently the neighbors. There is a hurry call for the ambulance and the police but the ambulance surgeon, on his arrival, prescribes a hot water bag and the trouble is over. The woman victim is a good pantomimist and her facial contortions make much of the fun. The rest is lively in action and no [illegible] for [illegible] effect.

"THE PILL BOX."—(Gaumont. Released October 5. Length 450 feet.) Another of those carthartic comedies. Two vagrants discover a box of pills which a policeman had dropped. They do not know what they are for but this is a minor matter. One of them drops into a tavern. The other shortly follows, ignoring his companion. The first comer pretends to be oppressed by the toothache and is cured by a pill. A lot of people who would grudge a dentist's fee gladly part with a dollar for a single pill and the two tramps take a hurried departure while their victims take the pills. A moment later a policeman is attracted by the sound of their cries of pain and finds them all writhing in the grip of the medicine. The vagrants are discovered asleep and with a sense of poetic justice the remainder of the pills are forced down the throats of the unconscious men. Soon they are writhing in agony and are dragged off to jail for the legal lesson that is to follow the laxative. Picture audiences seem to see only the comedy in these pictures and here there is comedy in plenty with two capital contortionists doing a snake dance all over the grass, but it is not the sort of comedy to be set up as a model for others to follow by any means. The action of the medicine is so abrupt as to be very unconvincing. A break to indicate the lapse of time and a more deliberate approach of the pains would have prolonged the comedy.

—

"BREAKING THE BANK."—(Gaumont. Released October 5. Length 490 feet.) An extravagant comedy subject that will evoke a reminiscent smile on many faces. A man purchases a toy bank for his savings. When he wants some money he tries to break it open but a hammer makes no impression and dropping it from a window makes an impression only on the head of a waiter who drops a tray of dishes when the bank falls upon his skull. Even dropping it from the top of the Eiffel tower does not force open the box and the owner tries dynamite as a last resort. He is arrested as a supposed anarchist and dragged off to jail while the bank is left on the pavement uninjured. It would appear that this film has been trimmed down to get it into the proper length for the incident seems to be left unfinished. There are some laughs in the various happenings but the best laugh does not come last and the leaving of the bank on the pavement argues other adventures. The spelling on some of the captions is open to revision.

—

"A BIRTHDAY AFFAIR."—(Essanay. Released October 6. Length 550 feet.) Just to show that they are still there with the comedy releases, the Essanay Company offers a two subject comedy reel. A birthday affair is to be given in honor of Mrs. Smith, who gives her husband the invitations to mail. He carries them in his hand to the letter box, in accordance with her instructions, but as he is about to slip them into the box he is accosted by a friend and they rush off to the office to talk about a business deal while the letters are thrust into Smith's pocket. He finds them as he is dressing for the affair and he knows what will happen if his wife discovers his omission. The letters are thrust into a drawer and Smith heads for the telegraph office where he sends his wife a sheaf of telegrams explaining why the various guests cannot come. She is in despair and goes to her room to remove the traces of her tears. She discovers the letters but Smith is fertile in resource. His birthday present is so elaborate as to forestall a curtain lecture and the servants, the policeman on the beat and even a couple of telegraph boys are called in to eat up the elaborate supper. The action moves quickly and without elaborate explanations.

—

"THE MAGIC MELODY."—(Essanay. Released October 6th. Length 431 feet.) A young violinist composes a waltz that meets with his approval. He dreams that he plays it on the street and that none can resist its allurement. All who hear the magic strain follow the player like some new Pied Piper, even an elephant and a wooden Indian joining the dancers. Then the musician falls off the couch and the dream vanishes. The idea is treated as an absurdity and the dream permits the introduction of odd effects. The elephant is palpably a two-man affair but it gets a laugh and each scene adds to the merriment as the company is enlarged.

—

"YACHTING OFF COWES."—(Urban. Released October 6. Length 464 feet.) A series of yachting scenes unusually well done both as regards photography and the selection of the point of view. Even in houses where applause is kept down as a rule the close of this film is marked by a real outburst of appreciation that is well deserved for it is seldom that marine photography is so well done.

—

"THE GAMBLING PASSION."—(Urban. Released October 6. Length 530 feet.) A gambler, unable to resist the temptations of the table, wrecks his home by his excesses and his wife determines to leave him. Taking their little son she rides to some place, presumably the home of a relative, though this is not made clear. The boy strews their course with flowers and bits of branch. The father makes a heavy winning and hurries home to find wife and child gone. Acting on the hint of one of those who saw the mother depart, he follows the flower strewn trail and comes upon them. He gives the money to the wife and upon his solemn vow that he will play cards no more she extends forgiveness. The story can be followed without effort as regards the main points and the photography is unusually good while the acting is of the usual good quality.

—

"THE FEMALE SLEUTH."—(Pathe. Released October 6. Length 604 feet.) Two genteel thieves are attracted at a gaming house by the large winnings of a player. One of their accomplices, a woman, discovers his address and they engage a room next his at the hotel. They rob him while he sleeps and seek to escape just as a woman appears with the police whom she has notified of her suspicions. The auto of the escaping thieves is followed by another car and some bicycle police and when the robbers are stopped by a couple of officers the car is abandoned and the chase continued afoot. The quarry is lost but the woman suggests that perhaps they will return to the gaming rooms and acting on this suggestion the police hurry to the gambling house where the thieves are apprehended as they enter. In the opening the story is not entirely clear for the development is slow but once this point is passed the story moves quickly and with an abundance of action, the chase taking place through some very pretty scenes.

—

"THE MUSIC LESSON."—(Pathe. Released October 6. Length 295 feet.) A short trick film in which many of the effects are of the familiar black art arrangement. Others show the formation of musical phrases, the notes and marks moving to their proper places through a jumble of dots and dashes while outline figures perform odd gyrations. Not particularly new but trick work always interests.

—

"A BLANK CHECK."—(Lubin. Released October 7. Length 975 feet.) A melodramatic story with plenty of action most of which is unusually well planned. A young clerk is given a blank check to fill in for the pay roll. This he leaves on his desk when he is called away by a message to the effect that his wife, whose illness is shown in an earlier picture, has taken a turn for the worse. A fellow clerk obtains the check and fills it in for $3500. Adopting a disguise he presents it at the bank where it is accepted without question, being made out to "Cash" and not requiring identification. When pay day comes the clerk returns to work to find the men waiting for their salaries. The check cannot be found and the bank is asked if it has been presented. An affirmative is returned and detectives are called in. The officers are inclined to believe the young man's story and by a happy chance one of them oversees the real thief returning to the wig maker the beard and wig that were a part of his disguise. With this clue they search his desk and find the blotter with which the filled in check was blotted. He is followed to a gambling club where he is apprehended and of course the innocent clerk gets a better position and a vacation in which to take his wife, now on the road to recovery, to the country for a rest. The planning of the detective work is the best point of the production for the officers are not of the stage sort but are shown to have human intelligence. The use of a little child who enters the scene every time the father comes into the sick room grows slightly monotonous, but in some scenes she aids the picture. The narrative is almost self explanatory and is followed with ease.

—

"WHEELS OF JUSTICE."—(Selig. Released October 7. Length 950 feet.) The story of an absconding cashier who locates in a California town. Postals with his descriptions are sent broadcast through the country and one of these falls into the hands of the marshal, a comedy detective who spends the rest of his picture time doing the Old Sleuth stunt. The young thief wins the love of the girl whom the local minister also loves and being more dashing he plans an elopement when the father refuses his consent to their union. As a detective arrives from Chicago on the tip of the marshal, they find the man gone and a motor boat chase follows in which the fugutives are run down. The absconder gets ten years and the minister gets the girl after all. The story holds the interest and shows some good country types and the life of a small town in clever fashion. The photography could be improved upon, but the action carries the film and the motor boat chase is exciting and well handled.

—

"THE MINISTER'S DAUGHTER."—(Edison. Released October 8. Length 830 feet.) A melodramatic subject not traveling far from the beaten track but carrying a story of interest. The minister's daughter becomes stage struck—as most girls do at some stage of their lives—and when her ambition is discountenanced leaves home in the hope of making a career for herself. One glance at an agent's office is sufficent to cure her of her aspirations and she hurries home. The minister turns her from the house and she wanders away. Later the town drunkard becomes converted but when he brings the girl—whom he finds on the church steps—to her father and the minister turns her away, he throws at the latter's feet the Bible that is the outward and visible sign of inward spiritual grace and the lesson of Christian tolerance thus sharply brought home, the minister relents and takes his daughter back until the young man shall come to claim her as his own. The early scenes in the little village are well done; the setting of the parsonage parlor being particularly good. The agent's office is not quite convincing but this is seen only for a moment. The story is told rapidly and without confusion of incident.

"EXPERT GLASS BLOWERS."—(Edison. Released October 8. Length 170 feet.) Rather a poor industrial in which a glass blower of the museum variety shows his art in the intervals of a display of samples which seems unnecessary since the audience cannot be tempted to purchase the wares. Real glass blowing would have been more interesting and less familiar to the spectators.

—

"THE HAND ORGAN MAN."—(Kalem. Released October 8. Length 910 feet.) Another dramatic subject made in the Italian colony which has figured in other recent Kalem releases. A hand organ man on his rounds encounters a rich banker who gives his little daughter a bill to hand the monkey. The organ grinder on his return to the colony boasts of his luck and some of the others plan to blackmail the banker by approved black hand methods. One of the plotters sees the detectives secreting marked bills as a trap and they decide upon an abduction. The child is carried off in a basket and is recognized by the grateful organ grinder, who hurries to tell the detectives of the child's whereabouts. She is rescued after a spirited battle. Of sustained interest, but bearing some evidence of having been written to fit the scene rather than the reverse.

—

"SISTER ANGELICA."—(Pathe. Released October 8. Length 705 feet.) One of the colored films which are not put out as art films but which deserve to rank as such. Sister Angelica has taken the vows of a nun as her name indicates. In battle Andre de Santis is wounded unto death. Knowing the nearness of the convent which is the retreat of the woman whom he has loved all his life, he writes a note entreating her to come for a last farewell. A fellow soldier bears the note to the sister, who is watching at the shrine of the Virgin. Tearfully she entreats the Sister Superior to permit her to answer the call, but the latter reminds her of her vows and refuses her the desired permission. The weeping sister turns again to her duties before the altar but the Mother of Heaven is more merciful than the Mother Superior. A miracle occurs and the Virgin steps from the shrine to take the place of her devotee while the afflicted nun hurries to the camp. She arrives only in time for the last good bye and returns again to the convent when she has closed her lover's eyes in death. The Virgin, who is transformed into the likeness of the sister, again ascends into the shrine as the nun falls in grateful worship before the altar. The transformation effect is so finely worked and the entire production is made in so reverent a spirit that he would be a carping churchman indeed who would quarrel with the story. It teaches a lesson far more potent than a sermon from the pulpit and there is not the slightest suggestion of carnal love to taint the moral of the tale. Photographically it is an accomplishment even for the Pathe Freres for the scenes in the convent garden are charming, the camp martial and the church is a fine bit of scene painting. The outdoor scenes must have been made in some actual convent with unusual care. The two leading players are drawn from the Paris stage but the regular company gives ample assistance.

—

"HOW JACK HELPED HIS LITTLE SISTER."—(Pathe. Released October 8. Length 213 feet.) A trick rather than a comedy subject as listed. The little girl has left the door of her bird cage open and to her dismay her pets escape. Jack comes upon the scene (the part being played by a young woman) and promises to get the birds back. Retiring into a thicket he draws the birds to him by calling and returns with a score of feathered songsters to replace the escaped pets. It is a small filler but well done and does not detract from the more pretentious subject on the same reel. The effect is odd for apparently real birds are used.

—

"THE ANTI-FAT SANITARIUM."—(Pathe. Released October 9. Length 653 feet.) A wildly farcical story of two immense women given to the pleasures of the table. One of them is unmarried and reads a matrimonial advertisement in which the advertiser seeks a slender woman for his helpmeet. He is a millionaire and the woman determines to reduce and induces her friend to take the treatment with her. A gymnastic trainer and his assistants, armed with whips, force them through a course of athletic feats that would remove the flesh from a prize hog but it is love's labor lost, for when the suitor appears he has to come through the door sideways and weighs something like 500 pounds. Even his million does not atone for his weight and he is driven forth in disgrace. It is broad farce in which the probabilities are thrown to the winds, but as a farce it is funny, though the two men who play the fat women are somewhat overcoarse in their actions at times.

—

"THE DOG PICKPOCKET."—(Pathe. Released October 9. Length 315 feet.) Apparently this takes the place of the usual industrial released on Saturday. A dog has been trained to evil ways. The society for the Prevention of Crime surely will get that Pathe pup one of these days. It was not so long ago that he was stealing from a toy stand to give the kiddies Christmas presents on the eve of Noel. Now he is cutting a wider swath in crime and pocket books and higher game are his quarry now. The victims come upon the dog and his master. A policeman arrests the man and a police dog romps off to the station house with the canine criminal. It is a picture that will please the children and the story is well acted by the dog star, who requires but little coaching.

"FOR HER SAKE."—(Vitagraph. Released October 9. Length 995 feet.) An effective melodramatic story of the sea with a remarkable wreck effect. Tom and Joel are shipmates but Joel comes in for some money and leaves the sea. He marries the girl Tom expects to make his wife and the old friendship is destroyed. Eight years later a bank failure sends Joel to sea again for his fortune is swept away. He ships aboard a whaler on which Tom is mate and the latter refuses to be friendly. There is a shipwreck and the two men are the sole survivors. Tom gets ashore safely and makes a hut for himself of the wreckage and driftwood. He comes upon Joel, whose leg is injured and who is unable to help himself. He refuses succor but the memory of his sweetheart drives him back and for her sake the old friendship is renewed and Tom does his best to make Joel comfortable. They are taken off the desert coast by another ship and presently the grieving wife is made happy by the restoration of her husband to her arms and Tom receives a kiss as his reward. The picture of the wreck is a remarkable one for this is no studio effect but has been made aboard some actual wreck and the swirl of the waves across the deck does much to excuse some strained probabilities. (No matter what Tom's hatred, he would have taken Joel from the water and assisted him to shore and just how Tom made land with an unbroken bottle of whiskey in his hip pocket is something of a problem.) In the main the story is consistently told and is played with due appreciation of its possibilities. The wreck alone would carry the subject were it not otherwise so well done.

THE NOTABLE FILM OF THE WEEK.

Biograph's Fools of Fate a Remarkable Production in Spite of a Tragic Ending.

On paper it looked as though the Biograph production of "Pippa Passes" would prove the notable film of the week, but the same company's Thursday's release overshadows it. Pippa Passes is idealistic; a poetical production of a Browning poem with a vague connection between the little singer's song and its effect upon various hearers, but "Fools of Fate" is human flesh and blood; the elemental passions stripped of the clothing of convention and shown in their crudity by an aboriginal man, a woman scarcely past the stone age and a second man on whom society has set its slight imprint without strongly tempering his passions.

Because it is the proper thing, he marries a woman who has won his love. She enters wedlock merely because there is no reason why she should do otherwise, but when she tires of the humdrum life of the backwoods and longs for a change; some variant of the deadly monotony of drudgery, she meets a kindred spirit in a wandering hunter, a French-Canadian of easy morality, a splendid animal, hearty in his good humor, powerful when his anger is aroused, but too well content with a world which supplies him with food and drink to quarrel with life unless the quarrel is forced upon him.

The girl's winsomeness attracts him, she is attracted by his dominant strength—as far different from the colder nature of her husband as the love of the two men differs. She is ready to accept his proffered love though that love means the desertion of her husband and the defiance of opinion in a country town. She follows the trapper to his shack much as the women of the early days followed to his cave the men who had slain their mates. There is a slight hesitancy as she crosses the threshold that marks the sealing of her action, but once inside the house this feeling vanishes and conscience does not prick until there comes a knock at the door.

In an earlier scene the woman's husband was saved from drowning by the trapper and now, as he bursts in upon them he is shocked to find his friend the despoiler of his happiness. But the other does not flinch. He declares that he did not know that the woman was his friend's wife and lowers his own weapon that the other may shoot and obtain the only redress possible.

But the husband cannot shoot the man to whom he owes his life. He leaves the guilty pair together and returns to his deserted home. The trapper, in a revulsion of feeling, tells the girl to go. She is furious at the command but there is no combating the man's stronger will and muttering taunts she takes herself from the house and placidly proceeds toward her former home, content that she can win forgiveness because of the love her husband bore her and her own physical attraction. She enters the room where the husband sits, his head buried in his hands and before she speaks she goes first to the mirror to smooth her hair and then shakes out her skirts that she may look her best.

She does not know that her cajoleries fall upon ears deaf with death until she shakes the silent form and it falls from the chair limply upon the floor. The lantern is overturned and the moonlight streams through a window lighting the face of the dead man and the woman who has thrown away happiness for change—the real fool of fate.

The suicide might have been suggested rather than clearly shown, but it is not made horrible, as some pictured deaths are, and there are some who note that the woman enters the house of death in full daylight to find the interior in darkness though the window is opened. Apart from these slips the production is made with unusual care and the story abounds in the little touches that make real the pictured action. Only three important characters are employed and these all contribute to the story with equal importance, the pretty little actress who leads the scene makes the girl the exact type of unmoral backwoods woman whose only religion is her good looks, whose guiding motives are passion and love of admiration. Her husband made silent and moody by the vastness of Nature is a sharp contrast to the happy-go-lucky voyager who regards only the law of friendship and of possession. This last is an exceptional pantomimist but all three players contribute work far in advance of most of the pantomimic action shown in pictures. Most Biograph releases are notable. When they do their best it is doubly good.

PHILADELPHIA OPERATORS ORGANIZE.

Motion-picture machine operators of Philadelphia, Pa., are organizing a union in order to fight reduction in wages which they say they have suffered during the last year, and also for the purpose of raising the standard of the qualifications necessary to the obtaining of an operator's license.

ST. LOUIS PICTURE MEN ORGANIZE.

The managers of motion picture theatres of St. Louis, Mo., have completed an organization to promote affairs of general interest to the business. The officers of the organization, which is called the Exhibitors' Protective Association of Missouri, are: President, C. G. Warner, of the Independent Amusement Company; vice-president, M. E. Kaufman, of the Vaudetto Theatre; secretary, Samuel Lear; treasurer, Frank Talbot, of the Gem and Lyceum Theatres.

PENNSYLVANIA FACTORY INSPECTOR IS BUSY.

On account of the explosion in the offices of the Columbia Film Exchange, Pittsburg, Pa., Factory Inspector Delaney has issued a letter of instructions to his deputies which is, in part, as follows:

"A single spark, electric or otherwise, is sufficient to set fire to the highly inflammable films in common use. Hence, the great importance of first-class electric wiring and insulation in booths.

"Such combustion is followed by explosion, unless there be adequate ventilation. Hence, the necessity to enforce the requirements as to the ventilation of booths.

"Film explosion generates great expansive force which can be overcome only by superior resistance. Hence, the necessity for strength in the materials and construction of booths.

"You will, therefore, rigidly enforce the statutory requirements set forth in the act. Turn a deaf ear to those who plead poverty or economy as an excuse for their wishing to substitute cheap and dangerous booths for those called for in the law. A person who is too poor or too mean to provide a safe booth should not engage in the moving picture business.

"The Pittsburg case points also to the importance of providing ample means of exit. Hence, you will rigidly enforce, also, the act as to aisles and exits."

A greater display of ignorance can scarcely be imagined. Mr. Delaney should learn something about explosives.

POLICE RESTRICTION FOR CONNECTICUT.

According to the Hartford Courant, Hartford, Conn., Thomas F. Egan, Superintendent of State Police, is preparing to assume the new duties imposed upon the police by the last General Assembly, which requires them, among other things, to inspect moving picture machines and to license their operators. It provides that no moving picture machine involving the use of a combustible film more than ten inches in length shall be operated in any public building or place used for public assemblage or entertainment unless the machine and the combustible films to be used are placed in an enclosure or house made of fireproof material and constructed according to requirements prescribed by the state police.

No moving picture machine shall be operated upon the premises of a public building or place used for public assemblage or entertainment until such precautions against loss of, or injury to, life by fire as the state police may specify have been taken by the owner, user or exhibitor of the machine. The state police are authorized to inspect moving picture machines involving the use of combustible films more than ten inches in length and to make such rules and regulations as they may deem necessary.

Other sections of the law provide that no person shall operate a moving picture machine using combustible films more than ten inches long until he shall have been examined and licensed by the state police. No license shall be granted to a person under 21 years of age nor until the state police shall have found him thoroughly skilled in the working of the mechanical and electrical apparatus of the machine, and no person shall be licensed to operate a machine by oxy-hydrogen gas or by lime light. Any operator who has been licensed in another state may operate a machine in this state for a period or not more than thirty days.

Persons violating the act are liable to a fine of not more than $500. The fee for inspecting the machine and its enclosure is fixed at $5, but after approval no charge shall be made for subsequent inspections. The license fee for operators is $3, the licenses being for a term of one year. They may be renewed, however, upon payment of a fee of $1.00.

AMONG THE EXHIBITORS.

A. Hirschman is manager of the Palace picture theatre about to be opened at Wilmington, Del., exclusively for colored people. The new theatre will seat 400 and will be as complete and up to date in all appointments as any picture house in Wilmington.

Frank A. Fisher will soon open a picture theatre at Kensington and Allegheny avenues, Philadelphia, Pa. It will be 80 feet by 110 feet and cost $30,000.

William B. Padget has purchased the Lyric picture theatre at Clyde, N. Y.

Clarence L. Kent opened the Berkand picture theatre at Lawrence, Mass., Friday evening, Sept. 24. Mr. Kent has been very successful in the real estate business, and this is his first venture as a theatre manager.

The firm of picture theatre managers, Phillips & Haggerty, of Greenwich, Conn., has dissolved. Mr. Haggerty will continue the business.

E. N. Ladry, opera house manager at Iron River, Minn., will give picture shows in his house.

The new Union picture theatre on Montgomery street, Jersey City, N. J., opened Oct. 2.

Muntauer Bros., of New London, Conn., will build a picture theatre on West 99th street of that city. It will have a capacity of 500 people and will cost $25,000.

C. H. Weldon opened a new picture theatre at Somerville, N. J.

The management of the Princess picture theatre, Erie, Pa., has purchased the Music Hall, another picture house in that city, and will overhaul and enlarge it. The name will be changed and every modern improvement for picture theatres installed.

F. K. Stetier will open a picture theatre at 739 Penn street, Reading, Pa.

The Eagle is the name selected for Lou Wittman's new picture theatre at Hamilton, O.

N. C. Goulding & Co., have opened the Dreamland theatre, Beverly, Mass., with pictures and illustrated songs.

Osgood & Turner two prominent business men of Ayer, Mass., are fitting up Page's hall of that place for pictures.

C. H. Prouty, formerly manager of the Mystic theatre, Lewiston, Me., will open Dreamland theatre at Livermore Falls, Me.

M. Grat has opened the Pastime theatre at Worcester, Mass. This house was formerly known as the Star.

Copeland & Morris have opened the Scenic theatre, Everett, Mass., with pictures and songs.

Paul Behal has opened the New Star theatre, 1480 Pleasant street, Fall River, Mass., showing the latest pictures.

H. E. Jones & Co., opened Potters Hall, 177 Huntington avenue, Boston, Mass., on Sept. 11, with pictures.

J. C. Woodworth has leased the Grand theatre at Marquette, Mich., from Mrs. Bennett.

Marcus Lowe has secured the Yorkville theatre, New York, for pictures.

The Carlin picture theatre, one of the Heinz & Kohl circuit, at Fleet avenue and East 54th street, is now open.

It is reported that Felix Isman will turn the Circle theatre, at 59th street and Broadway, New York, over to pictures.

George Alexander is building an $8,000 picture theatre on Cumberland street between 26th and 27th, Philadelphia, Pa.

Arthur C. Brunnelle of Glens Falls, N. Y., has purchased a half interest in Joseph Carey's World in Motion picture theatre at Sandy Hill, N. Y.

The American Scenic picture theatre at South Bend, Ind., was opened Sept. 28th. It is said to be one of the largest picture theatres in the state.

Childs & McGee will move their Electric Theatre to the Cates building, Richmond, Mo.

DuBois and Lake, vaudeville artists, have taken charge of the Electric theatre at Iola, Kas., W. A. Williams, the former proprietor, retires.

The Elite, the new picture theatre at East Moline, Ill., is doing a fine business.

F. Montgomery of Memphis, Tenn., has opened Majestic No. 3. Mr. Montgomery is satisfied that his new house is about the best that is in picture theatres.

Voyle & McCullum have opened the New Baird theatre at Gainesville, Ala., with pictures and vaudeville.

Frank Cole's new picture theatre at Patton, Pa., is making a hit in that town.

The Corona picture theatre at East Prospect and Erie streets, Cleveland, Ohio, opened Oct. 2, with licensed pictures.

Charles Craig opened the Lincoln picture theatre at Cleveland, Ohio, with licensed pictures Oct. 2.

L. L. Stevens and H. C. Hobbs will open the Bijou picture theatre at South Paris, Me.

Joseph Lynch of Claremont, N. H., opened his picture theatre Saturday, Oct. 2.

Harry S. Amsden of Boston, Mass., has leased the Star theatre at Newburyport, Mass.

BOOKWALTER BACKS DOWN.

Mayor Bookwalter has backed down from his original proposition permitting the picture theatres of Indianapolis, Ind., to operate on Sunday upon the stipulation that they give 20 per cent. of their receipts on that day to charity. The ministers of the gospel of that city raised such a howl about the matter that the liberal Mayor was unable to withstand their criticisms.

ADVANCE BULLETINS CONDENSED

Summary of What the Manufacturers Say

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, OCT. 11, 1909.

BIOGRAPH—The Little Teacher, comedy, 982 ft.

LUBIN—Papa's Honeymoon, comedy, 600 ft. Out for the Day, comedy, 390 ft.

PATHE—The Trappers, dramatic, 804 ft.

SELIG—Pet of the Big Horn Ranch, Western drama, 1,000 ft.

TUESDAY, OCT. 12, 1909.

EDISON—A New Life, dramatic 1,000 ft.

GAUMONT (KLEINE)—Convicting Evidence, dramatic, 714 ft. Howe He Earned His Medal, comedy, 280 ft.

VITAGRAPH—Red Wing's Gratitude, dramatic, 562 ft. Too Many On the Job, comedy, 410 ft.

WEDNESDAY, OCT. 13, 1909.

GAUMONT (KLEINE)—Princess of the Sea, fairy drama, 320 ft. The Liquid Air, comedy, 450 ft.

ESSANAY—The Twelfth Juror, dramatic, 1,000 ft.

MELIES—The Stolen Wireless, war drama, 915 ft.

PATHE—A Lucky Husband, comedy, 515 ft.

THURSDAY, OCT. 14, 1909.

BIOGRAPH—A Change of Heart, dramatic, 977 ft.

LUBIN—Sandy, The Poacher, dramatic, 840 ft.

SELIG—Lost In Siberia, dramatic, 785. Bear and Forbear, comedy, 180 ft.

FRIDAY, OCT. 15, 1909.

EDISON—Whitler's Witless Wanderings, comedy, 330. Hansel and Gretel, fairy tale, 630 ft.

KALEM—The Man and the Girl, western drama, 940 ft.

PATHE—The Romance of the Poor Girl, dramatic, 656. Blessington's Bonny Babies, novelty, 262 ft.

SATURDAY, OCT. 16, 1909.

GAUMONT (KLEINE)—The Broken Violin, child drama, 377 ft. Alphonse, the Dead Shot, comedy, 297. One-Legged Pete and Pat, comedy, 320 ft.

PATHE—Chums, comedy, 669 ft. Physical Culture Fiends, comedy, 311 ft.

VITAGRAPH—The Diver's Remorse, dramatic, 900 ft.

BIOGRAPH COMPANY.

"THE LITTLE TEACHER."—A comedy of the country school which will be familiar to many who see the picture. A pretty and petite young woman is pursuaded to take charge of the district school which has a bad reputation. Inmediately upon her entrance in the school room she is met with a whisper of suppressed derision. Trouble in definite form comes when she requests Dave, the bully of the school, to get up and recite. He refuses point blank and leads a bolt of the entire class. The poor little teacher starts home in tears over her failure, but meets Jack Browning, a surveyor, on the way and tells him her troubles. Jack agrees to help the teacher out and they return to the school where order is again restored and Dave thrashed into submission. After a series of events, true to life and prettily told by the pictures, Dave succeeds in winning the heart of the little teacher.

"A CHANGE OF HEART."—The son of indulgent parents left to follow his own inclinations, drifts into bad habits and forms evil associations. Drinking and "joy riding" are his chief diversions. In riding about the country Howard Norris, for that is the young man's name, meets a charming little country girl. He persuades her to elope with him, and with the aid of his chums, has a mock marriage performed and takes the girl to live with him at a summer hotel. The girl's father learns the truth of the escapade and swears vengeance, though he is unable to discover where his daughter is. Then the young man's chums manage to let the girl know her true position and she leaves Norris to make her way home on foot. About this time Norris' mother arrives and by some kindly remarks awakens her son's conscience. Realizing what a disreputable thing he has done he hastens after the girl with a determination to right the wrong. Pursuading her to marry him in earnest, they seek a minister who performs the ceremony and then accompanies the couple to the girl's home where the old father is made to believe that everything he has heard was a mistake.

EDISON MANUFACTURING COMPANY.

"A NEW LIFE."—This is the third installment of the series of dramatic pictures based upon Victor Hugo's "Les Miserables." It takes up the incidents in the story from the point where Jean Valjean escapes from the police by dropping into the sea from the warship which is conveying him to the galleys. He next appears in the forest where he had previously hidden his clothes and money and then rescues Cosette, Fantine's daughter, from the Thenardiers by





the payment of a sum of money, after which the Thenardiers betray him to the police inspector, Javert, because he will not give them more. Valjean and Cosette escape by concealing themselves in a convent yard. Through the aid of the gardener of the convent, who was a former employee of Valjean's, Cosette is placed in charge of the Sisters of the convent and Valjean is enabled to get past the police in a coffin. There are many dramatic situations in the subject that are well worked out in the picture.

"HANSEL AND GRETEL."—Most boys and girls have read this quaint old story of the Dutch boy and his sister in Grimm's Fairy Tales, and the troubles they endured because of the old witch who cast a



spell over them, and how they were saved by the good fairy. The Edison Company have put the story into a delightful, picture for the children which is sure to be popular.

"WHITLER'S WITLESS WANDERINGS."—Whitler is an absent minded man. With his wife he goes to the park and is left to mind the baby while the wife visits the greenhouses. Absorbed in his book, Whitler is unable to discern the difference between the baby carriage and the street-cleaner's cart or a lawnmower. After a number of hairbredth escapes he finally reaches the top of a mountain, still reading his book, when a misstep precipitates him through space. Fortunately his umbrella acts as a parachute





and saves him from anything worse than a severe bump as he lands on earth. The bump wakes him up to find himself sprawling on the sidewalk outside of the greenhouse with his wife giving him a lecture for neglecting the baby.

GAUMONT.
(George Kleine)

"CONVICTING EVIDENCE."—A Spanish drama opening in the court yard of the home of a wealthy Spanish planter, where a number of girls are dancing to the music of a mandolin played by the planter's daughter. The men from the field arrive and one of them joins the farmer's daughter as her accepted lover, while the others draw apart. Then the farmer arrives on the scene with the son of a wealthy neighbor; he separates the lovers and discharges the young man on the spot, introducing the neighbor's son to his daughter. Later the new friend asks the girl to marry him and is refused. He plans vengeance, murders the girl and casts suspicion upon her former lover. The innocent man is captured and accused of the crime. Heartbroken at the death of his sweetheart, he loses his mind and is cast in prison. Later the murderer's watch is found clutched in the girl's hand and the guilty man is brought to justice.

"HOW HE EARNED HIS MEDAL."—Finding a medal which has been given to someone for an act of bravery, a young man wishes to wear it, and seeks to do some act that will give him that right. Mistaking a galloping cab horse for a runaway he stops it and is beaten for causing the occupants of the cab to miss their train. He attempts to save bathers from drowning and receives more beatings. After several other experiences of this nature he finally decides that he is really a hero after having been subject to so many humiliations and pins the medal on his coat.

"PRINCESS OF THE SEA."—A delightful fairy drama with beautiful scenic effects accompanying the story of a young prince who meets a beautiful princess arising out of the sea. They are married and go to live in his castle. But the princess grows tired of this life and wants to return to her ocean home. The prince tries to keep her from going but is unsuccessful, so he follows her to her castle under the waves.

"THE LIQUID AIR."—An old inventor succeeds in making liquid air at a temperature of 140 degrees below zero. It is so cold that he is obliged to wear heavy furs, which he also provides for his thermometers. His servant, who enters inadvertantly, is so greatly surprised and distressed with the cold that the old fellow decides to have some fun with his friends. With a quantity of liquid air in a vase he goes about freezing people stiff. Finally, having had enough fun, he empties the vase and the weather moderates, when his victims thaw out and get even with the practical joker.

"THE BROKEN VIOLIN."—A dramatic subject of special interest to the children. A little brother

and sister have been sent by an old gypsie to beg in the city. The boy is a violinist and the girl sings. They are very fortunate until a doorkeeper who does not like their music, snatches the violin and breaks it. The children threaten to get even, and the old fellow has them arrested, complaining that they are thieves. But the children give an exhibition of their ability as artists and are aquitted, when the councillor who defended them adopts them and takes them to his home.

"ALPHONSE, THE DEAD SHOT."—An expert with a revolver, Alphonse hits everything he aims at. He trims the limbs from the trees; shoots the hats from those who refuse to salute the flag at a military review; clips off a dog's tail and performs many other remarkable feats until he angers his wife by shooting out the lights in his room, when she attempts to break the revolver, but explodes the cartridge and demolishes the room.

"ONE LEGGED PETE AND PAT."—A lively comedy showing the marked ability of two one-legged beggars to care for themselves with the same ease that men fully equipped with two active limbs are able to show. Good plot, fine photographically, rapid action, interesting situations.

KALEM COMPANY.

"THE MAN AND THE GIRL."—A Western drama depicting the power of love to transform the brutal nature of man. The story is worked out with great care and the pictures reveal touching scenes in the lives of the characters, beautifully portrayed. A rough miner named Morgan is in love with a motherless young girl, Nance. In the course of the story while Morgan is telling Nance of his love for her, Millie, Nance's little sister appears on the scene much to Morgan's disgust. He grabs her roughly and with curses, orders her away. For this Nance tells her lover to begone. Disappointed at being thus rejected, Morgan leaves the camp. Afterward Nance's father is killed in the mine and she is obliged to go with her sister to the home of an aunt at a distant camp. On the way they stop to rest and Millie falls asleep. While they are resting Morgan appears on the scene. Nance sees him and speaks his name, but the man is sullen and angry over the memory of her refusal and is about to leave; but love wins and he returns and picks up the sleeping child, kisses her. This wins Nance and she kneels beside him with her head on his shoulder. The picture is especially remarkable for its excellent reproduction of mining camp scenes.

LUBIN MANUFACTURING CO.

"PAPA'S HONEYMOON."—Papa gets married and goes on the honeymoon accompanied by his sons, Max and Moritz. The boys do not like their stepmother and the trip is rather slow for them anyway, so they



play all sorts of pranks upon the newlyweds. Their success affords almost uncontrollable laughter, but they get theirs at the finish.

"OUT FOR THE DAY."—Father, mother and six children go for a day's outing. All sorts of things happen as might be expected with six children on one's hands. It's one of Lubin's screamingly funny comedy pictures, the kind that has always been popular.



"SANDY THE POACHER."—In the Scotch Highlands a Game Warden's beautiful daughter loves "Sandy" a rollicking young fellow who by continual poaching on the game preserves keeps the wardens continually in action. The warden's assistant, a rejected suitor, determines to frustrate the love making of his rival and being gradually worked to a frenzy of jealous hatred, resolves to remove him by "fair means or foul." "Sandy" has several narrow escapes. One day in the woods he is caught in the act of trapping hares by the warden, his sweetheart's father. A quarrel ensues. In his excitement the



warden attempts to use his gun. It is accidentally discharged. The old man falls dead. "Sandy" is horrified and thinks himself the unfortunate cause. The assistant has witnessed the struggle from behind a tree and aims at "Sandy," but fate decrees that the guns should both be discharged at the same moment and he becomes an assassin. The old woman whom "Sandy" has befriended has witnessed all this from where she was concealed and keeps her secret, in terror of the ways of justice, until circumstances afford her an opportunity of bringing the real offender to his deserts.

GEORGE MELIES.

"THE STOLEN WIRELESS."—A wartime story with two young men in love with the same girl. One goes to the front to fight, but before he leaves he is betrothed to the girl. The other goes as a correspondent. When he is about to leave he sees the girl and tells her that he loves her, but she shows her engagement ring and informs him that she is bethothed to the other fellow. The war correspondent is very angry and swears to have revenge. The soldier distinguishes himself and is promoted. He is given a message to carry to the wireless station. There he meets the correspondent who is seeking information to give to the enemy. The correspondent manages to steal the message from the soldier whom he then denounces as a traitor and procures his arrest. The soldier escapes and hastens to camp where he informs his commanding officer that the message has been stolen and that the enemy may attack at any moment. The correspondent arrives and attempts to pursuade the officer that such is not the case, but a sharpshooter, who has been watching the correspondent, kills him on the spot. A battle takes place; the soldier is wounded and taken to the hospital, where a nurse—his fiance—discovers and nurses him back to health. Then they get married. In this picture, which is the first release of George Melies' American subjects, some two hundred people take part. The scenic effects are beautiful and there is abundant action.

PATHE FRERES.

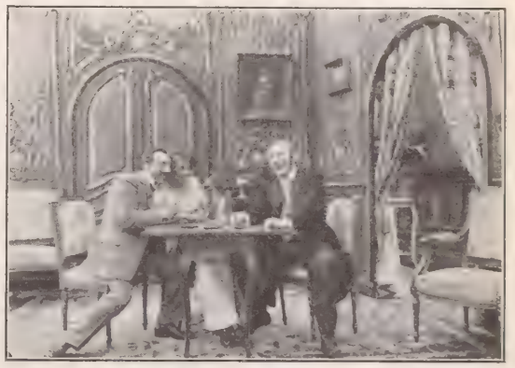
"THE TRAPPERS."—The picture opens, showing the interior of a trapper's camp, where, owing to the rivalry of two of the hunters over the hand of Bess, there is strong dissention. Harry, the one who was fortunate in winning the fair maiden a few years previous, is bitterly hated by his rival, Frank, and the



latter in a cowardly manner shoots his enemy. Harry, who is wounded severely, makes his way to the cabin, where he hides in the loft. Shortly after Frank and his comrades enter the place, and search it thoroughly, knowing that their victim was only wounded, they intend finishing him. Their efforts to find Harry are in vain, and Frank seating himself at the table orders food from the terrified woman. Suddenly the ruffian is stupefied to see a drop of blood fall from the ceiling on to his hand. He glances up, and seeing the blood oozing through the crack, he at once realizes that his man is above. Harry, too weak to remain in hiding any longer, and realizing that he is captured, descends, and is bound by his enemies and thrown to the floor. The culprits then take Bess and her father, and carry them off, after setting fire to the house.

Little Billie, Harry's son, who has hidden in a chest, slips out, and after liberating his father, he siezes a bucket and proceeds to extinguish the blaze. Then jumping upon his horse, the youngster dashes off in pursuit of the enemy. He finds their hiding place, after which he returns to his father, whom he guides to the outlaws' camp. An exciting combat takes place, in which Harry hides behind a pile of wood, but his enemy climbs on top, and is about to shoot him, when prevented by the quick action of Billie, who, seeing his father's peril, fires, killing the notorious Frank on the spot.

"A LUCKY HUSBAND."—A young woman and her rather antiquated husband are entertaining a friend, who becomes very much smitten with the wife. He makes an appointment with her by note which she reads when she gets to her room. In anticipation of a lark on the following day she falls asleep upon her bed and has a remarkable dream. Cupid arrives and after fitting her out in fine costume, he acts as her guide to the place of meeting. But as she goes along the street everyone she meets turns out to be her



husband. Even her friend takes the form of her husband. In her fright she falls out of bed and decides that the dream is a warning to her not to keep the appointment so she telephones the friend that she will not meet him.

"THE ROMANCE OF A POOR GIRL."—A poor servant girl bids goodbye to her sailor lover, who promises to come back and marry her. After he leaves she has a particularly hard life. First the doctor, in whose house she is employed, attempts to make love to her and is repulsed. For this she is discharged. She has a similar experience in her next



place and is finally reduced to stealing to get something to eat. Then she is enticed to a den of illfame, but succeeds in making her escape only to fall fainting to the street. She is picked up by a man in an automobile and taken to his home for treatment. The man proves to be the doctor who discharged her. While there her sailor lover returns and finds her. Here her troubles end.

"BLESSINGTON'S BONNY BABIES."—This is a beautifully colored film, in which the ingenuity of the camera is brought into operation with excellent results, and the numerous droll tricks performed in making dolls act like living children, are nothing short of marvelous.

"CHUMS."—This is another one of Pathe's successful pictures in which a prominent part is played by an intelligent dog. The other principal character is portrayed by a clever child artist, who will be remembered for her excellent acting in the "Little De-



tective." The scene is laid in Brittany, and the quaint national costumes of that country are seen to perfection. The photography is perfect, and some beautiful views of the country are shown.

"PHYSICAL CULTURE FIEND."—This very droll comedy shows a fellow who is ambitious to become a great athlete, strolling into a gymnasium, where he begs to be admitted to the physical culture class. The master is not long in initiating the new recruit, and immediately he is put to work performing all sorts of clever "stunts." Being an amateur the poor fellow soon shows the other members of the class how terribly awkward he really can be, and they have no end of fun, teaching him the numerous feats of strength which he makes a bad mess of.

ESSANAY FILM MFG. CO.

"THE WIDOW."—Robbins owns a fast horse named "The Widow," regarding which his wife is in blissful ignorance. While Mrs. Robbins is visiting her mother Robbins gets a message from his trainer to the effect that the Widow is in fine shape and requesting him to come and see her. Robbins goes, but he leaves the telegram where it falls into Mrs. Robbin's hands. Suspecting that the Widow is a woman with whom her husband is flirting, she rushes over to her mother for advice. The mother hurries her to the police station where a warrant is sworn out for the unfaithful



husband's arrest for abandonment. Robbins is sound asleep in a county hotel when the police arrive, and is dragged to the station. He gets bail and then goes to the mother-in-law's home to find out what the trouble is. Explanations will not go with the mother-in-law who tells Robbins he can explain in the divorce court. The final scene is in the court room where the divorce proceedings are in progress. The wife testifies that her husband left her for a widow, and produces a telegram to prove it. Robbins now understands and produces a picture of "The Widow." This convinces Mrs. Robbins that she has made a mistake and there is a happy reconciliation.

"A WOMAN'S WIT."—What would you do if you found a burglar in your house? Here is one way as told by pictures. Mrs. Lee returns from the theatre to discover that someone has entered her house; she sees a man's face in the mirror of her dressing table. Composing herself as much as possible, she continues to remove her jewels, laying them on the table. Then she makes an excuse to leave the room and goes to the library where she telephones to the police. Returning to her room she starts to open the safe in which she keeps her jewels, but hesitates and sits down in a chair as though tired, in order to gain time. Then she hears the bell of the police patrol and again starts to open the safe. As she gets it open and takes out her jewel case the burglar grabs her by the throat and chokes her into insensibility. But she comes to in time to see the thief in the corner covered by the revolvers of two policemen. Her jewels are restored and the burglar taken away. The story is worked out carefully in every detail and shows what a woman of nerve might do under such circumstances.

SELIG POLYSCOPE CO.

"PET OF THE BIG HORN RANCH."—Another western picture, made under natural conditions, on one of the biggest and best run ranches west of the Mississippi. Where else on the globe could one find such riders or such scenery. Samuel Harrington, owner of the Big Horn Ranch, was a generous man and allowed his cowboys many perquisites. One of these was to allow the boys a certain number of colts (at the yearly round-up) which, when grown to maturity, they sold and divided the proceeds. Harrington is a widower, but has a daughter, Stella, who is an admirer of good horseflesh. One of the colts given to the boys turns out to be a particularly handsome filly and the boys decide not to sell her, but to make Stella a present of her instead. Big Tom, one of the best cowpunchers west of the divide, is selected to make the presentation speech. Afterward the filly is stolen by some rustlers and word is sent to the ranch that the horse will be returned if the foreman will bring a hundred dollars to Eagle's Crossing. Tom is foreman and has made some bitter enemies among the rustlers, so the plan seems to be a scheme to get hands on Tom. But he goes just the same, leaving word to the men to follow if he is not back in half an hour. Tom fails to return and the cowpunchers go to look for him. They find him just in time to save his life and at the same time, to capture the band of rustlers. When Tom turns over the filly to Stella she lets him know that she loves him, which is the logical ending of the story.

"LOST IN SIBERIA."—A story of Siberian exile opening with a scene in the Smithsonian Institute at Washington, D. C., where Count Marakoff presents American scientists with passports enabling them to make extensive geological researches in Siberia. Then the story takes us to St. Petersburg where a nihilist meeting has proscribed Marakoff and selected Marie Ruzicka to throw the bomb. When the moment of the execution approaches Marie weakens but the bomb is caught from her hands by a more determined man who throws it with fatal effect. Three nihilists, Marie, Maurice, her sweetheart, and Novotsky, who threw the bomb are arrested and sent to Siberia and to the sulphur mines. Uhlan Dahlgren is the guard in charge of them and presses his attentions upon Marie and is attacked by Maurice, which makes matters much worse for them. After four weeks in the sulphur mines the trio make an attempt to escape. Maurice and Marie get away in a sledge, but Novotski is killed by the guard. They ride for their lives across the frozen plains, are attacked by wolves, and are finally rescued by the party of American scientists to whom Marakoff gave the passports. The Americans slip them through the officials at the port and bring them to the United States where they are given a chance to begin life anew.

VITAGRAPH CO. OF AMERICA.

"RED WING'S GRATITUDE."—Red Wing is the daughter of a Brulle Chief. Though she is pretty and some day will be worth many blankets and ponies to her father he has a contempt for all women, as is common in the Indian tribes. Poor Red Wing is the drudge of the tepee and she is driven to tasks far beyond her strength. One day, unable to continue her berry picking, she sinks exhausted to the ground, but the chief seeks with blows and harsh words to drive her to her task. The interference of a little company of emigrants prevents the father from continuing his brutality, but in revenge the chief steals the little daughter of the emigrants. She is released by the grateful Indian girl who starts to paddle the child to her father's camp. The warriors follow and Red Wing is struck by a bullet, but she paddles on and the emigrants, attracted by the report of the gun,



appear upon the scene just in time to drive off the redskins and make comfortable the Indian girl's last moments. The star parts are assumed by two real Indians who have aided the producer in creating the actual atmosphere of an Indian camp while at the same time they have loaned real Indian acoutrements and clothing. An unusually real and interesting picture of actual Indian life.

"TOO MANY ON THE JOB."—Samuel Dobson wants to go to an important banquet. The tailor sends home dress trousers a full two inches too long. In vain he appeals to his wife, his daughter and his sister-in-law to make the desired alterations. Each has some good excuse to offer but each, in turn, repents and makes the desired cut with the result that



poor Dobson finds that his trousers are four inches too short instead of two inches too long. A brisk little comedy picture that is sure to get the laughs.

"THE DIVER'S REMORSE."—An unusually novel subject dealing with the men who wear the rubber armor of those who fight in the depths of the sea. Jim Condon is a deep sea diver whose chum and side partner—Bob Blake—loves Myra, Condon's wife. He has received no encouragement but he pleads his suit and is discovered by Jim who believes that a warning will suffice to prevent a recurrence of the incident. The next evening Bob renews his suit in Condon's home and this time he is well thrashed. Vowing vengeance he departs and the next time he and Jim work in diver's armor he cuts the air hose and life line of Condon's equipment and is drawn to the



surface. Another diver goes below to look for Condon when the latters line and hose are drawn in, but meanwhile a government submarine, engaged in mine planting, finds Jim's unconscious form and the government diver takes him inside the submarine before life is extinct. He is put ashore and when Bob, tortured by apparitions of his victim, comes to Myra to confess, it is Jim who hears the confession and gives him the punishment that is his due. Deep sea divers are employed for the pictures which give an admirable exposition of diving methods and the scenes at the bottom of the sea are wonderfully realistic as produced from suggestions made by the divers themselves. An unusual subject with a thrilling story well acted. A genuine novelty. Length 900 feet.

WILL IMPROVE NON-INFLAMMABLE FILM.

George Eastman, president, and Mr. Lovejoy, manager, of the Eastman Kodak Co., of Rochester, N. Y., visited New York City, Tuesday, Sept. 21, for the purpose of examining the complaints of some film manufacturers regarding non-inflammable film.

After hearing and considering the points at issue, Messrs. Eastman and Lovejoy quickly assured the gentlemen present that they could easily overcome the situation and promised to deliver non-inflammable film that will render perfect service and give satisfaction both to manufacturers and Exchange men. The evident zealous interest evinced by them to bring the non-inflammable product to a standard of perfection, where adverse criticism will fail to reach, impressed convincingly all who had gathered to discuss the mooted points.

"57 varieties and no pickles," says Laemmle, "the biggest and best film renter in the whole world." Possibly, no pickles; but O, what a basket full of lemons!

THE MIRROR'S "INDEPENDENT" REVIEW.

Glimpses of Some of the "Lemons" Laemmle et al., Hope to Distribute.

Here are a few more Mirror criticisms on "independent" pictures. How would you like to have them in your theatre? Also, please observe that everything within the quotation marks is The Mirror's. We neglected this little formality last week, much to the annoyance of the Mirror Man's peace of mind, who seems to fear that The Mirror might lose prestige by taking sides in the picture controversy. But here are the criticisms:

" " " " " " " " " "

Jackson's Last Steeplechase—Ambrosia—The story is illogical.

An Aerial Elopement—Clarendon—A trick picture in which a faked biplane is rather cleverly worked, though not well enough to deceive.

A Lucky Man—Lux—It would be difficult to conceive of a more senseless comic than this one.

Why Mrs. Minto Lost Her Husband—Warwick—It would seem that she lost him because she told him to go to the devil, and he went. At any rate that is the way the story ends, which appears to be about all the point there is to this badly acted film.

Marriage of Ivonne—Eclair—The story of this film is not so bad, but much of the acting is of the cheap character.

The Squaw's Sacrifice—Bison—Judged from Independent standards, this is a notable release, although the plot has been used before in motion pictures, notably by the Vitagraph.

Mother-in-Law's Parrot—Aquila—Whatever comedy is apparent in this film is spoiled by the touch of brutality displayed in disposing of the helpless parrot.

The Priest's Niece—Aquila—In more capable hands it would have been a notable subject.

The Blind Detective—L'Lion—There is room for improvement in the management of details. Characters are moved about without apparent excuse.

Embarrassing Portfolio—Welt—This is pretty bad comedy.

Rats—Raleigh & Roberts—This is a filthy story of a common drunk who jumps in a sewer.

Little Mother—L'Lion—The pantomime is indefferent and some of the action lacks plausibility.

The Faithful Wife—Bison—It is almost an exact copy of a picture produced last fall by the Biograph under the title "After Many Years."

Heroism Reconciled—Great Northern—The story of this film offers the best melodramatic possibilities of all the foreign releases of the past week. The pantomime would appear excellent also, if the picture had not been taken at a false speed making the characters move with a jerky, rapid action, entirely unnatural and destructive of the illusion of realism.

" " " " " " " " " "

There you are, properly flanked by quotation marks.

BIBLICAL PICTURES BY DR. PETERS.

Work has commenced on the staging of the first two of the series of Biblical stories of the Life of Moses prepared for the Vitagraph Company of America by the Rev. Madison C. Peters, D.D. Work on the scenery was commenced several weeks ago but now the action is being rehearsed under the supervision of the famous divine. The scenarios are of unusual interest because of the exhaustive studies made in the course of their preparation.

The last of the Vitagraph releases of the "Les Miserables" will be published in November. This will include the remainder of the story and introduce several remarkable scenic effects in addition to the dramatic incidents of the barricade, the flight through the sewers of Paris and the death of Jean after the marriage of Cosette to M. Marius.

More than two hundred letters have been received by the Vitagraph Company from exhibitors in praise of the promptness and completeness with which the Hudson-Fulton parades on land and sea were covered by that company. Even more widespread interest was excited by the special Peary release.

Those who have seen advance copies of Entombed Alive, the first of the Vitagraph releases in which appear the members of the new Italian Stock Company remark the wonderful resemblance of one of the men to Charles F. Murphy, the political leader of Tammany Hall. Apart from the fact that the Italian wears inconspicuous "side tabs" he could pass for the double of the politician and has much of the Murphy manner of walk and gesture.

NEW ORDINANCE FOR JANESVILLE, WIS.

An ordinance regulating picture shows has been adopted by the common council of Janesville, Wis. It provides for the booth in which the machines shall be operated stating that it shall be of galvanized iron, that the reostat shall be a certain distance from the machine as well as all artificial lights. No person under twenty-one years of age shall operate a picture machine, all exit doors are to open outwards, and no persons are to be allowed to stand in the aisles. The chief of the fire department is given the duty of inspecting the theatres at certain periods and to report as to whether or not the ordinance is complied with.

A fine from $10 to $100 is provided for in case of a violation.

CHICAGO BREVITIES.

Paul Gleichman of the National Film Exchange, Detroit, was a visitor last week.

H. E. Aitken, of the Western Film Exchange, St. Louis, paid Chicago a flying visit since my last letter.

Clyde Phillips, editor of the Billboard, left his home city for a European trip that will last for two months.

Mr. Mandelbaum, of the Lake Shore Film and Supply Co., Cleveland, called on some of his Chicago friends last week.

O. T. Crawford, of the O. T. Crawford Film Exchange, Louisville and St. Louis, and J. R. Frueller, of the Western Film Exchange, Milwaukee, were among the recent arrivals in this city.

Frank Thielen, of Aurora, Ills., is negotiating for two new theatres for his circuit. This addition will increase the number of houses owned by him to ten, including the new Kewanee theatre.

The Essanay Co. has inaugurated a policy that will increase the number of comedy subjects in future releases. This has been done in order to meet the persistent demand for more of the popular Essanay comedies by numerous exchanges East and West.

W. R. Rothacker, the young and popular Chicago manager of the Billboard, was wedded to Miss Ailene Aldous, of this city, Saturday, Oct. 2. After the nuptial feast at the bride's home, Mr. and Mrs. Rothacker left for Florida on their honeymoon.

Geo. L. Senger, of Mishwaka, Ind., whose boyhood was spent in that town, has taken charge of the management of the Century theatre there. Mr. Senger has started right by arranging for the highest class service with the American Film Service, this city. He is full of enthusiasm over the winter outlook for his house.

A. E. Atkinson, of Escanaba, Mich., sole owner of the Bijou and Lincoln theatres of that city, was in Chicago recently arranging his bookings with the Standard Film Exchange. Mr. Atkinson is widely known as a successful and keensighted exhibitor. He gives a glowing report of the licensed film business in his section.

I. Van Ronkel, of the American Film Exchange, reports that he secured from the Edison Co. the "Hudson-Fulton" film depicting the opening celebration of Saturday, Sept. 25, in time for exhibitors to show it in Chicago, Tuesday, Sept. 28. This is what Van calls a 20th century movement, with no chance for rheumatism.

J. L. McConnell, proprietor and manager of the Grand Theatre, Kenosha, Wis., visited the city last week to make arrangements for the opening of a circuit of moving picture houses in the Badger State. Mr. McConnell expects to have six houses in operation before Christmas. He reports good business and says that the demand is for a high-class film service.

Ben Tascott, manager of the Family Theatre, Wentworth avenue, this city, is the proud owner of the Richard K. Fox medal as the Champion Coon Shouter of America. He holds forth nightly at his theatre to the delight and amusement of his auditors, near and far. It is something to be thankful for that Ben uses his clarion, as well as thundrous, notes in praise of The Film Index, for which he professes great admiration. He has been a constant patron of the Standard Film Exchange ever since he entered the film business. The other day, Joseph Hopp, president of that company, bestowed a new honor on Ben by giving him honorary membership in the Standard's "Booster Club." The Standard should employ an extra force right away.

The City Attorney of Chicago sent out a letter Saturday, Oct. 2, to all exchanges in the city which have not complied strictly with the city ordinances in the storage of film. The letter informed each recipient that the matter has been placed in his hands by the fire marshal, with instructions to begin prosecutions immediately in case the ordinance was not immediately observed.

The shake-up was caused by the reading of the recent mishap of the Columbia Film Exchange, in Pittsburg, which had been much exaggerated by the press reports wired here. With the use of non-inflammable film, it is pointed out that the danger of fire is reduced to a minimum, and as all the celluloid product will shortly disappear from the market, the risks on films will be much less than on most of the articles in other lines of business. Indeed, taking the fire records of Chicago as authority, it will be found that the percentage of fires originating in film exchanges is considerably lower than that in nearly every other line of business. It is well to be on the safe side, however, and Fire Marshal Horan is to be commended for taking the matter up and enforcing the ordinance in every deliquent case.

NEWARK MANAGERS GET TOGETHER.

Seventeen motion picture theatre managers of Newark, N. J., have formed the Motion Picture Exhibit Association for purpose of protection. They will raise a fund to fight the Sunday closing movement and other things detrimental to the business.

NEW HOUSE FOR KEITH.

The Keith Nickel Circuit interests have secured an option on a piece of property on Concord street, Manchester, N. H., with the purpose of building a picture theatre to take care of the increasing patronage in that city.

ANOTHER SCOOP FOR THE ESSANAY CO.

Have Secured Pictures of the World's Championship Baseball Game at Pittsburg.

The Essanay company reports the making of a special feature film of the world's championship series between the Pittsburg Pirates and the Detroit Tigers, in Pittsburg and Detroit. Splendid photographs are being obtained, it is reported, and upon the termination of the series the picture will be released. Rights to picture making on the grounds are held exclusively by the Essanay company.

A corps of competent camera men left Chicago Wednesday evening and arrived in Pittsburg Thursday morning. They looked over the ground Thursday and when the game was called on Friday several cameras were stationed about the big field, ready for action.

This will undoubtedly be an interesting film and adds much to the reputation of enterprise which the Essanay company has always enjoyed. Their "Taft in Chicago and at the Ball Game" picture made a sensation, it is reported, chiefly due to the almost immediate release of the subject after the event. The baseball subject of last year was a record-breaker as a sporting subject, and the best selling Essanay release of the year.

Better prepared in every way for the making of this championship series of 1909, the Essanay company will undoubtedly give us an interesting film.

The "alliance" press agent says that handsomely engraved certificates of membership are being prepared for the members. They will need something as a reminder.

INCORPORATIONS.

Portia Amusement Company, New York. To operate theatres, produce moving picture shows and dramatic productions of various kinds. Capital, $1,000. Directors, Vincent Horwitz, Rebecca P. Herwitz, 1112 Jackson avenue; Eli Marks, 944 Union avenue, New York City.

Industrial Film Manufacturing Company, Rochester, N. Y., to engage in a general moving picture business, machines, films, supplies; capital, $5,000. Directors, Charles V. Burton, William J. Carey, Rochester, N. Y.; Joseph Schnitzer, Syracuse, N .Y.

Sambern Amusement Company, Brooklyn, N. Y.; capital, $5,000. To carry on the business of theatrical proprietors and present every form of dramatic and musical performance; also to deal in moving picture machines and films. Directors—Ida Bernstein, 1484 Union street; A. Lincoln Bernstein, 1484 Union street; Samuel M. Aronson, 262 Pulaski street, Brooklyn, N. Y.

POLICE NOT ENJOINED.

In the actions brought by a number of picture men to enjoin the police from interfering with their theatres, Justice Geigerich of the Supreme Court has decided that the injunctions may not be granted to restrain the police in the performance of their duties, and denies the application.

Picture managers who are interested, say that this decision will have no bearing on the question of Sunday shows, as it has already been decided that Mayor McClellan had no right to restrict picture shows to six week days, and that there is no law which says the picture show on Sunday is unlawful.

DUTY REMOVED FROM RETURNED FILMS.

The treasury department at Washington, D. C., has notified collectors for ports receiving motion picture films from Canada, which have been made in the United States and shipped to Canada for temporary use, that the same shall be exempt from duty. This does not cover films or dry plates exposed in Canada.

HERE COMES THE D. O. P.

(By BERTRAM ADLER.)

After Labor Day exhibitors may look for an increase in the patronage of their picture theatres.—Index.

This is no bunk—
Cut out the junk:
The indoor season's here!
Put on the best
And leave the rest
To a Public Old and Dear.

The D. O. P.
Waits eagerly
To smile or drop a tear
In Someone's Place
That's in the race
And running with full gear.

Come out of the dark
And toe the mark
Or else 'twill cost you dear;
Go fight the foe
With a better show
—'Twill pay: the Season's here!

PATHÉ FRÈRES

FILMS

ALL MASTERPIECES

THE TRAPPERS

AN INTENSELY DRAMATIC PRESENTATION
ARTISTICALLY COLORED

Mon., Oct. 11 — **LENGTH 804 FEET**

ROMANCE OF A POOR GIRL

A BEAUTIFUL STORY OF THE STRUGGLES AND HARDSHIPS OF A POOR SERVANT

Fri., Oct. 15 — **LENGTH 656 FEET**

Week of October 11th, 1909

	LENGTH		LENGTH
A Lucky Husband - -	515	Chums - - - - - - -	669
Wonderful Remedy (Colored)	377	Physical Culture Fiend - - -	311

Blessington's Bonny Babies (Colored) Length 262

COMING OCT. 22d

FILM D'ART

DRINK

BY EMILE ZOLA

THE GREATEST PICTURE EVER PRODUCED. DON'T FAIL TO GET IT

Colored posters of all pictures can be obtained from the A. B. C. Co., of Cleveland, Ohio

New York	Chicago	New Orleans
41 W. 25th Street	35 Randolph Street	813 Union Street

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, October 12th

Red Wing's Gratitude

Red Wing is the daughter of Brulle Chief. Though she is pretty and some day will be worth many blankets and ponies to her father, he has a contempt for all women, as is common in the Indian tribes. Poor Red Wing is the drudge of the tepee, and she is driven to tasks far beyond her strength. One day, unable to continue her berry picking, she sinks exhausted to the ground, but the chief seeks with blows and harsh words to drive her to her task. The interference of a little company of emigrants prevents the father from continuing his brutality, but in revenge the chief steals the little daughter of the emigrants, but she is released by the grateful Indian girl, who starts to paddle the child to her father's camp. The warriors follow, and Red Wing is struck by a bullet, but she paddles on and the emigrants, attracted by the report of the gun, appear upon the scene just in time to drive off the redskins and make comfortable the Indian girl's last moments. The star parts are assumed by two real Indians, who have aided the producer in creating the actual atmosphere of an Indian camp, while at the same time they have loaned real Indian accoutrements and clothing. An unusually real and interesting picture of actual Indian life. Length, 562 feet.

Too Many on the Job

Samuel Dobson wants to go to an important banquet. The tailor sends home dress trousers a full two inches too long. In vain he appeals to his wife, his daughter and his sister-in-law to make the desired alterations. Each has some good excuse to offer, but each in turn repents and makes the desired cut, with the result that poor Dobson finds that his trousers are four inches too short instead of two inches too long. A brisk little comedy picture that is sure to get the laughs. Length, 410 feet.

Saturday, October 16th

The Diver's Remorse

An unusually novel subject dealing with the men who wear the rubber armor of those who fight in the depths of the sea. Jim Condon is a deep sea diver whose chum and side partner, Bob Blake, loves Myra, Condon's wife. Blake has received no encouragement, but he pleads his suit and is discovered by Jim, who believes that a warning will suffice to prevent a recurrence of the incident. The next evening Bob renews his suit in Condon's home and this time he is well thrashed. Vowing vengeance he departs, and the next time he and Jim work in divers' armor he cuts the air hose and life line of Condon's equipment and is drawn to the surface. Another diver goes below to look for Condon when the latter's line and hose are drawn in, but meanwhile a government submarine engaged in mine planting, finds Jim's unconscious form, and the government diver takes him inside the submarine before life is extinct. He is put ashore, and when Bob, tortured by apparitions of his victim, comes to Myra to confess, it is Jim who hears the confession and gives him the punishment that is his due. Deep sea divers are employed for the pictures, which give an admirable exposition of diving methods, and the scenes at the bottom of the sea are wonderfully realistic as produced from suggestions made by the divers themselves. An unusual subject with a thrilling story well acted. A genuine novelty. Length, 900 feet.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

SAFE, SANE SERVICE SURE OF SUCCESS

This is what we have to offer you, Mr. Exhibitor, and we can "make good" on our promise to give you with no delay or uncertainty

"The Best Film Service in America"

Take a timely tip and write us at once and let us show you how to get the best films in the best way

IT MEANS MONEY TO YOU

AMERICAN FILM SERVICE

Temporary Quarters, 120 E. Randolph Street **CHICAGO, ILL.**

TICKETS ON ROLLS

KELLER 722 Broadway NEW YORK

Pioneer Ticket Company

100,000.....$10.00
250,000.....$20.00
500,000.....$32.50

Prepaid
Send for Samples

Your Advertisement

In the FILM INDEX will tell the story to 6000 Licensed Exhibitors and Exchanges. Would you like to have some of their Business?

CHICAGO LETTER

(Continued from page 1.)

entertainment, for two years owning two of the principal attractions at White City, Chicago, and the year following, furnishing four of the chief attractions at Riverview Park. For the last two years he has been engaged in the moving picture business, as exhibitor.

The man in the case, Geo. H. Hines, has thus been engaged, for nearly forty-one years, in the entertainment of the public in one way or another. The very atmosphere he has breathed for that period has always had in it something which has brought him into closer touch with the desires and needs of the great mass of people who crave entertainment, just as they do their necessary food and drink.

In the moving picture business, on his own acknowledgment, Mr. Hines has found the most congenial type of entertainment yet engaged in; and this is shown by a display of boyish enthusiasm in his work that is really refreshing to see. He is not content to supervise and issue orders to the skilled men whom he employs, he is always assisting them in some way, and by force of active example, imparts to them some of his own fervent, boiling-point spirit.

To satisfy myself what he had done—and how he had done it—to win the reputation of being the most successful, straight moving picture exhibitor in Chicago, I called on Mr. Hines a few days ago. That first call, although made by appointment, was fruitless; as, contrary to expectations, he was a busily engaged in the operating room, either assisting the operator or relieving him, that it was impossible to get in a word edgeways. The next day was more propitious, and we sat away back in the rear of the theatre, the magic rays of the Howard machine issuing immediately over our heads as I tried to get the most out of the flying moments.

"I am told you are the greatest moving picture fiend in Chicago," I began.

"I guess someone has told you right," was the reply. "If I were not such, I would not be where I am today, and doing the business. I have about the strongest competition in Chicago, in this location. My next door neighbor gives five or six vaudeville acts, three reels of pictures and a song, all for 5 cents. There, across the street, is another theatre giving fully as long a show for the same money; besides, I am flanked and surrounded, by other 5 cent houses, all fighting for their share of the business.

"Taking all the conditions into consideration, and bearing well in mind my box office receipts, I am more confident than ever that high-class licensed pictures, by themselves, properly put on, will win out under any circumstances which at all permit of the existence of a house by necessary patronage. I still stick to my two new reels, daily, of the best pictures made by the licensed manufacturers, supplemented by the best music, songs, singers and operators and the services of a fine trap drummer. With all the additional expense, film rental and otherwise, I am making more money to-day than I did two years ago, which all goes to show that the picture industry is only in its infancy. I am more etrain than ever, with the steady improvement the licensed manufacturers are making daily in their product that pictures have a wonderful future in store."

"How about your Englewood house?"

"The Glamour is being patronized by the best people in that select addition to Chicago. They are greatly interested and pleased with our show and every evening, unless it rains, we have a line stretching away out to the street. The box office receipts there are very satisfactory. There, as in the Senate, we give a straight moving picture show, with illustrated songs. We contemplate building a new house, of 1160 seating capacity, to take the place of the Glamour."

"You don't believe in vaudeville being used with moving pictures?"

"I most certanly do not. I sincerely hope that the Moving Picture Patents Company will soon see fit to separate the pictures from vaudeville. It is surely coming to that, sooner or later; the sooner the better for all of us.

"Pictures in themselves are very instructive and entertaining and are of great benefit to the public from the educational standpoint alone. I believe they stand in a class by themselves and should be assigned the dignity of being placed by themselves.

"No exhibitor, who will follow my system, can lose; pay the highest price and get the best service for your money. The same will apply to your help. The with a continuous show, surroundings marked by clean lines and comfort, good ventilation and a limitless supply of courtesy, you will surely get the money.

"I have won a larger following for good pictures than any man in the business to-day, but I don't wish to be thought bumptious for saying it. It's true, nevertheless. The operating room carries one of the secrets of my success. I spend a great deal of my time in it, where I can see and not be seen. The business is most fascinating; but it requires very close and intelligent attention.

"By the way, I forgot to say, in connection with the segregation of pictures from vaudeville, that I have been instrumental in turning half a dozen vaudeville houses into straight moving picture theatres since I started that system, in the Senate. These houses are all doing finely and the receipts are away ahead of what they were in vaudeville.

"Licensed exhibitors are much pleased to note the improvement in the film turned out by the manufacturers, domestic and foreign. Each is trying to outdo the other in turning out the most original and attractive pictures, and while giving everyone credit, I must say that our Western manufacturers deserve a great deal of praise. All the pictures are good and any exhibitor using licensed film proves their excellence by the increase in his receipts. I can say that I have always been an admirer of licensed film and have always been a friend of the Patents Company. I am proud to say that I have License Number 1.

"Where do we get our song slides? We get our songs from the Chicago Song Slide Co., and I must say they carry all the latest and best songs published. That singer whom you hear now is a great favorite in this section, in fact is a sort of fixture in the theatre. If I fired him, I should be obliged to get his double, so firmly has he gained a hold on our patrons. I pay him well, and it pays me well to—" Here the applause that greeted the singer drowned the closing words.

"I wish you would say, if you will, that the sign, "Welcome," is always on the door mat at either of our houses—the Glamour, 63d and Wentworth avenue, and the Senate, Madison and Halsted streets—to any and all exhibitors, visiting or in the city, who may have time to call on us," said Mr. Hines by way of farewell.

Geo. H. Hines is a name to conjure with. His friends and acquaintances are as wide as the United States and Canada and overflow that territory into the Old world. He is a Mason, Shriner, Elk, Odd Fellow, etc., etc., and is unanimously voted a staunch friend and prince of good fellows everywhere he is known.

Next to the Orpheum, he is the highest class film renter in Chicago and pays the next highest money for his service. He has been supplied by the American Film Service up to the present time.

Film Business Booms in Michigan Towns.

F. C. Aiken, president of the Theatre Film Service, 85 Dearborn street, returned from his automobiling vacation of ten days on Monday, Oct. 4. Mr. Aiken and his party toured Michigan extensively during the trip, making Detroit the chief headquarters.

Phil Gleichman, of the National Film Exchange, that city, extended numerous courtesies to the visitors and his attractive quarters on Griswold street were much admired. Mr. Aiken reports that M. Gleichman's business is very prosperous and that exhibitors are all anxious to secure a high-class service and are willing to pay the price for it.

There are about forty theatres in Detroit, and those downtown, in the business section, impressed Mr. Aiken by their neat and attractive fronts. Every theatre visited by him showed an inviting interior, the decorations, seating arrangements and careful ventilation ensuring a pleasant and comfortable stay while the entertainment was in progress.

"I was struck by the fine class of people in attendance at the houses visited," says Mr. Aiken. "The managers told me that they had a good regular list of patrons, and I noticed that many families attend in the afternoon, arriving in automobiles, and always with a goodly number of children. The subjects of the licensed manufacturers were in high favor everywhere, a preference being shown for comedy and Western film in some places. Films d'art, I found claimed close attention, especially in cultured audiences.

"We traveled pretty well over eastern Michigan and there was not a town, where we stopped, that licensed theatres failed to record good attendance and encouraging receipts. It really surprised me to see in many of these smaller towns long lines of people waiting in front, awaiting their turn to see the evening performance. The enthusiasm of exhibitors, everywhere, over their business was enough to make me feel happy."

"How about your own business during your absence?" was asked.

"I can tell you, candidly, that I was very agreeably surprised at the increase in the volume of business for such a short time," Mr. Aiken replied. "As the fall comes on, it continues to grow, and I look for a record breaking volume of business for licensed exchanges in Chicago this winter."

Popular Film Official Marries.

Thos H. Quill, publicity manager of the Selig Polyscope Co., and Miss Loretta M. Kennedy, daughter of Mr. and Mrs. Jno Kennedy, this city, were united in marriage, Wednesday, Oct. 6. The ceremony took place in the church of St. Mary's on the Lake, the Rev. Father Casey, officiating. A reception was held at the home of the bride immediately afterwards.

The pressure of business is so great in Mr. Quill's department that he will be due at his desk on Monday, Oct. 11. The brief honeymoon will be spent in the retirement of some nearby city. A wide circle of friends and business acquaintances unite in extending their hearty godspeed to the newly wedded pair.

Gaumont Films

Week Ending October 16th

Licensed by The M. P. P. Co.

OCT. 12th Drama—"CONVINCING EVIDENCE"—714 Feet. A thrilling Spanish story of intense interest. Love, rivalry, tragedy and a narrow escape of the innocent suffering for the guilty are all cleverly combined, making this a soul-stirring Film and a grand Feature.

OCT. 12th Comedy—"HOW HE EARNED HIS MEDAL"—280 Feet The finder of a medal for bravery decides to wear it and gets into lots of trouble trying to prove himself a hero. Full of humor.

OCT. 13th Fairy Drama—"PRINCESS OF THE SEA"—520 Feet. Love of a young Prince for a fair Mermaid gives this film a most beautiful subject which is superbly set and cleverly acted throughout.

OCT. 13th Trick Comedy—"LIQUID AIR"—450 Feet. Experiments of a scientist with Liquid Air at the expense of the public, resulting disastrously to himself. Mystifying and very amusing.

OCT. 16th Child Drama—"THE BROKEN VIOLIN"—377 Feet. A clear, pathetic little story of two orphans. Cleverly acted and perfect photographically. A film which will appeal to everbody.

OCT. 16th Hilarious Comedy—"ALPHONSE, THE DEAD SHOT"—297 Feet. Full of action, illustrating some splendid revolver marksmanship, though causing considerable inconvenience to the poor dog whose tail is dexterously shot off.

OCT. 16th Comedy—"ONE-LEGGED PETE AND PAT"—320 Feet. A pair of agile one-legged cripples show their marked ability to care for themselves with the same ease that men fully equipped with two active limbs are able to show. Good plot, fine photographically, rapid action and interesting situations.

Altogether a Remarkably Strong Week

Imported by

George Kleine

52 State St., CHICAGO 19 E. 21st St., NEW YORK

ESSANAY COMEDY FILMS

Are Headliners Always

Play them to win. You can't lose

RELEASE OF WEDNESDAY, OCTOBER 20

"THE WIDOW"

(Length, approx. 520 feet)

Hubby buys a racehorse, a Kentucky thoroughbred called "The Widow," but does not tell his wife about her. Hubby gets a telegram: "Come down and see 'The Widow'; she's in fine trim," and wifey finds it and tells mother. Everything is cleared up in the divorce court when a picture of "The Widow" is produced and wifey is convinced that her rival is not a woman.
Guaranteed: "A laugh in every foot."

A WOMAN'S WIT

(Length, approx. 475 feet)

A thrilling little drama of a woman's clever ruse in trapping a burglar who had entered the house when she was at the theater. Beautiful in its highly artistic interpretation and staging and in its exceptional photography.

SONG OF THE INDIAN

Essanay's Popular
Motion Pictures
Invariably please
The critical people.
Your lobby will look
Like a run on a bank
If you advertise
Essanay's feature pictures.
Get wise, get busy,
You can't do without them.



All critics say
Essanay pictures
Are better than ever.
There is a reason
Pure and simple.
Beautiful stories,
Cleanly amusing,
Beautifully staged
And splendid photography.

ESSANAY FILM MANUFACTURING CO.

435 North Clark Street CHICAGO, ILL.

DEMAND A. B. C. POSTERS

and refuse "faked" posters or cheap lettered title signs

A. B. C. POSTERS

are handsome four color lithographs of real scenes from the pictures. A special poster for every licensed subject, released one week in advance of the picture. As business builders they are unequalled.

Herren, Ill., Sept. 11, 1909.

A. B. C. LITHOGRAPH CO., Cleveland, O.
Gentlemen:—Enclosed, find draft for Ten Dollars for posters. Business has increased amazingly since I began using them, and as I can lay it to no other cause, I believe in giving credit where credit is due. The posters are the thing.
S. L. ROTENBERRY, Mgr. Idle Hour Theatre, Herrin, Ill.

Enclosed herewith, find check for $10.75, covering the balance due on our purchases of posters for August. Your posters are trade winners, and we would not be without them if they cost twice the price charged.—THE DREAMLAND AMUSEMENT CO.
Butte, Montana,
(Signed) B. W. Copeland, Manager.

If your Exchange refuses to supply you, write direct. We will take your standing order.

1 Poster with each Release, 15c. and postage 2c.

Send Money with Order to Insure Prompt Shipment

ADDRESS

A. B. C. COMPANY, CLEVELAND OHIO

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

Diamond —S—

SELIG'S PICTURES

—S— —S—

Always show to crowded houses
Ask anybody

A WESTERN PICTURE

That will make you sit up and take notice

Released Oct. 11, 1909

PET of the BIG HORN RANCH

Code Word, PET Length, 1000 Feet
Better than ever. Don't miss it.

Selig's Great Melodrama and Comedy

Two on one reel

Released Oct. 14, 1909

LOST IN SIBERIA

Code Word, SIBERIA Length, 785 Feet

On the same reel

BEAR AND FORBEAR

Code Word, BEAR Length, 180 Feet
It means a great laugh

HOW ABOUT SELIG'S POSTERS?

Do YOU use them? They help to increase Box Office Receipts.
Any Exchange will sell you one. Try them. Greatest Money Getter for the Lobby.
Remember, Selig's Pictures Always Show to Crowded Houses.

The Selig Polyscope Company, Inc.
45-47-49 Randolph St. Chicago, U. S. A.

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Cincinnati, Ohio
Rochester, N. Y. Des Moines, Iowa
Wilkes-Barre, Pa.

SOUTHERN RENTERS

Now that we are open and buying only from the licensed makers we are in position to serve you both courteously and well. Can place a few first run renters. We make no promises, but protect you with contracts. Handling the output of Biograph, Selig, Vitagraph, Pathe, Etc.

S. NYE BASS FILM EXCHANGE
823 Union St., New Orleans, La.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

ROLL TICKETS

Printed both sides in one to three colors. Numbering Guaranteed. Best Stock. All Colors.

THE CARTER PRESS, PEABODY, MASS.

YOUR SPECIAL TICKET

50,000 . . . $6.50
100,000 . . . 10.00
500,000 . . . 35.00

Cash with order. No C. O. D.
Special Rates Large Orders.

THE BEST MOVING PICTURE MACHINE TRUNK

is the "BAL" Fibre Trunk, not only because it is the LIGHTEST and STRONGEST manufactured for the purpose, but also because the convenience of the operator and the serviceability of the trunk were the two principal points taken into consideration. Send for Catalog I.

WM. BAL, Inc., 210 West 42d Street, New York City

The Film Index

$2.00 a year

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

PICTURE ENTERPRISE.

The Vitagraph Company of America has kept its promise in regard to fully covering the Hudson-Fulton events. The naval parade of Saturday was released on Monday, and Tuesday's parade was shown on Thursday. Both events were voted by the audiences to be better than the actual happening, since in from fifteen to twenty minutes the entire parade was seen with the dull parts eliminated. The Vitagraph has the only motion pictures of the Clermont and Half Moon moving under their own power, for one of the Vitagraph yachts was a scout boat and so was able to get the pictures before the accident in the lower bay compelled a recourse to the tow.

Additional evidence of Vitagraph enterprise was found on Wednesday when a special release of a short film showing Eagle Island, Maine, the home of Commander Peary. The Peary family is shown, including the several close views of the Commander himself besieged by the reporters.

3 FEATURES

Serviceable Service
Films of Quality
Selection of Subjects

From PENNSYLVANIA FILM CO.
Lewis Building, PITTSBURGH, PA.
Licensees M. P. P. Co. Let us submit prices

Murdock says: "If the average moving picture exhibitor will study closely he will discover the houses that show the wonderful productions we are releasing get the business." Possibly; but he will require a high power microscope in making the "study." They are not visible to the naked eye.

FILM TITLES

"The Best Title on Earth"

OUR PRICES THE LOWEST

Let us make up a sample order of five titles for you to prove our claim.

WRITE FOR SAMPLES AND PRICES

NEW PROCESS FILM TITLE COMPANY
Room 403, Northwestern Bldg., 22 Fifth Ave.
CHICAGO, ILL.

BIOGRAPH FILMS

Trade Mark

Trade Mark



THE LITTLE TEACHER

Released October 11th, 1909

THE LITTLE TEACHER

A Comedy of Rustic Schooldays

Youth and authority never go hand in hand. To command, the commander must have either age or whiskers, and it is not to be wondered at the scholars of the little country school rebelling, when the little teacher, a pretty girl, smaller and younger than many of her charge, was put in position "to teach the young idea how to shoot." She fancied her position would be a disagreeable one, and was really afraid to accept the charge. Her fears were well founded, for the entire class, lead by the bully, mutinies, and it is only after the leader is thrashed by a stranger, who learns of her plight, that peace is restored. The bully, however, falls desperately in love with his little teacher, and henceforth becomes her protector.

Length 982 feet.

Released October 14th, 1909

A CHANGE OF HEART

The Dangers of Evil Association

The contaminating influence of evil companions has caused more woe than any other moral agent. In this subject is portrayed an episode in the life of the son of indulgent parents. With time and money at his disposal, he falls in with reckless companions and during one of his auto trips in the country meets a simple country girl, and urged by his friends he plans a deception. With false promises he induces her to go away with him, one of his associates volunteering to perform a pretended marriage ceremony. The poor girl learns the truth, however, and rushes out of the place for home. The timely return of the young man's mother awakens him to his better self and so he hastens to right the wrong he had done. **Length 977 feet.**



A CHANGE OF HEART

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street **New York City**

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Oct. 11	The Little Teacher	Comedy	982
Oct. 14	A Change of Heart	Dramatic	977
Oct. 7	Fools of Fate	Dramatic	972
Oct. 4	Pippa Passes	Dramatic	983
Sept. 30	The Awakening	Comedy	691
Sept. 30	Wanted, a Child	Comedy	296
Sept. 27	Leather Stocking	Dramatic	996
Sept. 23	A Fair Exchange	Dramatic	995
Sept. 20	In Old Kentucky	Dramatic	983
Sept. 16	The Broken Locket	Dramatic	999

EDISON CO.

Oct. 15	Whitler's Witless Wanderings	Comedy	330
Oct. 15	Hansel and Gretel	Fairy Tale	630
Oct. 12	A New Life	Dramatic	1,000
Oct. 8	The Minister's Daughter	Dramatic	830
Oct. 8	Expert Glass Blowers	Industrial	170
Oct. 5	Laddie	Dramatic	1,000
Oct. 1	The Wallace Jewels	Comedy	720
Oct. 1	Two of a Kind	Comedy	280
Sept. 28	Why Girls Leave Home	Comedy	950
Sept. 24	Love and War	Dramatic	400
Sept. 24	True Love Never Runs Smoothly	Comedy	230
Sept. 24	A Knight for a Night	Comedy	370
Sept. 21	The Ordeal	Dramatic	950
Sept. 17	How the Landlord Collected His Rents	Comedy	460

ESSANAY CO.

Oct. 13	The Twelfth Juror	Dramatic	1,000
Oct. 6	A Birthday Affair	Comedy	550
Oct. 6	The Magic Melody	Comedy	431
Sept. 29	The Brothers	Dramatic	970
Sept. 22	Gratitude	Dramatic	950

GAUMONT.

Oct. 16	The Broken Violin	Child Drama	377
Oct. 16	Alphonse, the Dead Shot	Comedy	297
Oct. 16	One-Legged Pete and Pat	Comedy	320
Oct. 13	Princess of the Sea	Fairy Drama	520
Oct. 13	The Liquid Air	Trick Comedy	450
Oct. 12	Convincing Evidence	Dramatic	714
Oct. 12	How He Earned His Medal	Comedy	280
Oct. 9	A Wedding Party	Comedy	434
Oct. 9	The Sleuth and the Wig	Comedy	504
Oct. 5	The Pill Box	Comedy	450
Oct. 5	Breaking the Bank	Comedy	490
Oct. 2	The Masterpiece	Dramatic	857
Oct. 2	Papa's Hat	Comedy	140
Sept. 25	All for a Nickel	Comedy	404
Sept. 25	On the Crest of the Waves	Drama	554
Sept. 22	Dropped from the Clouds	Comedy	240
Sept. 22	The Legend of the Lighthouse	Tragedy	770

KALEM CO.

Oct. 15	The Man and the Girl	Dramatic	940
Oct. 8	The Hand Organ Man	Dramatic	210
Oct. 1	The Mystery of the Sleeper Trunk	Dram.	870
Sept. 24	The Winning Boat	Dramatic	965
Sept. 17	The Story of a Rose	Dramatic	680
Sept. 17	Winning a Dinner	Comedy	245

LUBIN MFG. CO.

Oct. 14	"Sandy," the Poacher	Dramatic	840
Oct. 11	Papa's Honeymoon	Comedy	600
Oct. 11	Out for the Day	Comedy	390
Oct. 7	A Blank Check	Dramatic	975
Oct. 4	Billiken	Comedy	400
Oct. 4	A Visit to Uncle	Comedy	505
Sept. 30	The Judge's Ward	Dramatic	960
Sept. 27	A Fish Story	Comedy	510
Sept. 27	Old Love Letters	Comedy	400
Sept. 23	The Conquering Hero	Comedy	730
Sept. 20	When Woman Hates	Dramatic	750

GEORGE MELIES

Oct. 13	The Stolen Wireless	War Drama	915

PATHE FRERES.

Oct. 16	Chums	Comedy	669
Oct. 16	Physical Culture Fiend	Comedy	311
Oct. 15	The Romance of a Poor Girl	Dramatic	656
Oct. 15	Blessington's Bonnie Babies	Novelty	262
Oct. 13	A Lucky Husband	Comedy	515
Oct. 11	The Trappers	Dramatic	804
Oct. 9	Anti-fat Sanitarium	Comedy	653
Oct. 9	Dog Pickpocket	Comedy	315
Oct. 8	Sister Angelica	Dramatic	705
Oct. 8	How Jack Helped His Little Sister	Comedy	213
Oct. 6	Female Sleuth	Dramatic	604
Oct. 6	The Music Lesson	Trick	295
Oct. 4	The Story of a Banknote	Dramatic	981
Oct. 2	The Garbage of Paris		407
Oct. 2	Vendetta	Dramatic	541
Oct. 1	A Game of Chess	Comedy	558
Oct. 1	An Eventful Trip	Trick	390
Sept. 29	Pierrot, the Fuddler	Comedy	318
Sept. 29	Jane Is Unwilling to work	Comedy	525
Sept. 27	He Learns the Trick of Mesmerism	Com.	433
Sept. 27	Suitors' Competition	Comedy	518
Sept. 25	Servant's Good Joke	Comedy	548
Sept. 25	Trained Birds	Educational	397
Sept. 24	Careless Tramp	Comedy	574
Sept. 24	Caucasian Customs	Educational	387
Sept. 22	The Tower of Nesle	Dramatic Film d'Art	1,088
Sept. 20	Aviation Contests at Rheims	Scenic	607
Sept. 20	Caught In His Own Trap	Comedy	374

SELIG POLYSCOPE CO.

Oct. 14	Lost in Siberia	Dramatic	785
Oct. 11	Pet of the Big Horn Ranch,	Western Drama	1,000
Oct. 14	Bear and Forbear	Comedy	189
Oct. 7	Wheels of Justice	Dramatic	950
Oct. 4	A Trip to the Yosemite	Scenic	660
Oct. 4	How Binks Butted In	Comedy	315
Sept. 30	The Drunkard's Fate	Dramatic	930
Sept. 27	Across the Divide	Dramatic	980
Sept. 23	Stricken Blind	Dramatic	990
Sept. 20	The Bachelor's Visit	Comedy	775
Sept. 20	False Alarm	Comedy	175

URBAN ECLIPSE.

Oct. 6	Yachting Off Cowes	Scenic	464
Oct. 6	Gambling Passion	Dramatic	530
Sept. 29	Chasing the Ball	Mystery	347
Sept. 29	Love the Conqueror	Dramatic	650
Sept. 28	Wife or Child	Dramatic	494
Sept. 28	Breach of Promise	Comedy	484
Sept. 18	Aeroplane Contests at Rheims	Topical	480
Sept. 18	The Farmer's Treasure	Dramatic	500
Sept. 15	The Fatal Love	Dramatic	584
Sept. 15	Pontine Marshes, Italy	Scenic	367

VITAGRAPH CO.

Oct. 16	The Diver's Remorse	Dramatic	900
Oct. 12	Red Wing's Gratitude	Dramatic	562
Oct. 12	Too Many on the Job	Comedy	410
Oct. 9	For Her Sake	Dramatic	995
Oct. 5	Betty's Choice	Comedy	642
Oct. 5	Never Eat Green Apples	Comedy	290
Oct. 2	The Scales of Justice	Dramatic	983
Sept. 28	Onawanda	Dramatic	545
Sept. 28	The Romance of an Umbrella	Comedy	450
Sept. 25	Fantine	Dramatic	995
Sept. 21	The Unspoken Goodbye	Dramatic	425
Sept. 21	The Siren's Necklace	Comedy	530
Sept. 18	The Marble Heart	Dramatic	968
Sept. 14	The Little Father	Dramatic	610
Sept. 14	The Wealthy Rival	Comedy	380

The Edison Kinetoscope

Is the Machine That Draws the Crowd

The pictures are steady and clear, and the continuous "come again" crowd goes where the pictures are best. That's where the Edison makes money for you.

The Edison Kinetoscope will last longer than any other moving picture machine, is more easily operated, and costs less to run. That's where the Edison saves money for you.

If you are going into the game to win, start with a machine that's a winner. The Edison will build up a business for you and keep the profits coming your way.

Write today for booklet of details and a copy of the Edison Kinetogram.

EDISON FILMS

Releases of October 19 and 22

Released October 19

THEIR SOCIAL EDUCATION

Mr. E. W. Townsend's delightful comedy. A millionaire's daughter imports from Europe advanced ideas in social deportment and an insignificant "Count," both of which she attempts to unload upon her parents. After a series of most laughable events, she abandons both enterprises and marries a young American. The story is splendidly acted.

No. 6531 **Code, VERTERIA** **Approx. Length, 1000 feet**

Released October 22

THE LOST HANDBAG

Comedy. Portraying the pursuit of a handbag supposed to contain theatre tickets through a chapter of mishaps, that eventually ends in the river. A succession of roars. One of the best of our comedy films.

No. 6532 **Code, VERTIGINE** **Approx. Length, 400 feet**

A GREAT GAME

Comedy. Story of a baseball game. Close views of players, grand stand and bleachers are shown during exciting plays and close decisions. It will get any audience "going." Photography unusually fine.

No. 6533 **Code, VERTILGBAR** **Approx. Length, 590 feet**

Releases of October 26 and 29

Released October 26

THE LIE—Dramatic

No. 6534 **Code, VERTILGEN** **Approx. Length, 1000 feet**

Released October 29

ALL'S FAIR IN LOVE—Costume Comedietta

No. 6535 **Code, VERTRAGUS** **Approx. Length, 415 feet**

THE THREE KISSES—Comedy

No. 6536 **Code, VERTRAHA** **Approx. Length, 500 feet**

SPECIAL PEARY FILM

The landing at Sydney, Nova Scotia, of Commander Robert E. Peary, Discoverer of the North Pole. An especially interesting picture showing the arrival of Commander Peary, close views of the "Roosevelt," the Peary family and the various members of the Peary Expedition. A picture of great historic value.

ORDER AT ONCE. **MAY BE EXHIBITED AS SOON AS RECEIVED.**

No. 6544. **Code, VERULAMIUM** **Approx. Length, 500 feet**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**

DEALERS IN ALL PRINCIPAL CITIES

GEO. MÉLIÈS "STAR" FILMS

Licensed by the Motion Picture Patents Co.

To be released Wednesday, October 20, 1909.

FOR THE

CAUSE OF SUFFRAGE

A comedy with modern events, provoking uninterrupted laughter.

Exhibitors should ask their exchange for

THE

STOLEN WIRELESS

a wartime story which is full of interest. Released Wednesday, October 13.

GASTON MÉLIÈS
204 East 38th St., New York

ENTERPRISE OPTICAL CO.
564-572 West Randolph St.
CHICAGO, ILL.

KALEM FILMS

Issue of Oct. 22d, 1909

A BROTHER'S WRONG

LENGTH 955 FEET

An absorbing dramatic portrayal of how a brother's jealousy sent a man into exile with a shadow over his name that was only lifted by the erring brother's dying confession. A powerful theme splendidly presented. One well known critic said: "It is a rare treat to find in a single film such a combination of perfect photography and good acting."

Free Descriptive Lectures to all applicants

Kalem Posters in four colors can be obtained from the A. B. C. Co., Cleveland, Ohio

KALEM COMPANY, Inc.
Licensee of the Motion Picture Patents Co.
Eastman Kodak Building
235-239 W. 23d St. **New York City**

FILMS

Released Monday, Oct. 11

Papa's Honeymoon

Papa has decided to marry again and takes his two boys, Max and Moritz, along on his honeymoon. The boys do not like the new mother and the trip becomes a succession of exciting incidents.

Length, 600 feet.

Out for the Day

Father takes wife and six children out for the day. Did you ever have a wife and six children? If so you can appreciate father's troubles. If not, you can only imagine them. This film is a screamer.

Length, 390 feet.

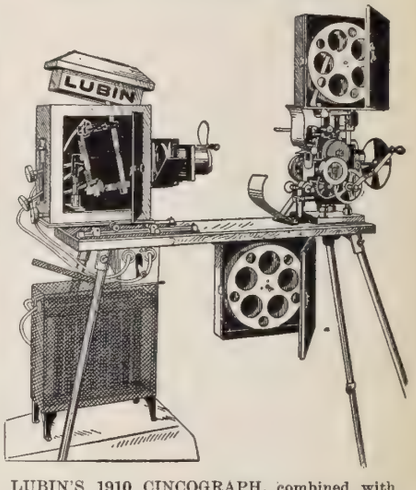
Released Thurs., Oct. 14

Sandy the Poacher

In the hills of Scotland, Sandy the poacher is loved by the Game-Warden's daughter. The Assistant Game-Warden is madly in love with the girl and tries to take her away from Sandy, who is accused of the murder of the Game-Warden, who really was shot accidentally by the assistant. All ends well and the lovers are united.

Length, 480 feet.

Can you depend on your Machine? Why not try a Lubin 1910?



LUBIN'S 1910 CINCOGRAPH, combined with Stereopticon, is equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and other innumerable and important new features.

ASK FOR OUR FREE CATALOGUE

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

$2.00 PER YEAR SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No. 43 NEW YORK, OCTOBER 23, 1909 WHOLE No. 183

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

A Model Chicago Rental Exchange

Theatre Film Service Folks Tell How They Conduct Business—Some Novel Ideas—Other Live Doings in the West.

James S. McQuade.

The Chicago licensed Exchange feel more than ever the influence of the generally healthy condition prevailing in this city and in tributary territory. The weekly volume of business has shown a steady increase for some time past and is gradually rising as the fall season advances.

Notwithstanding the belatant whines of some malcontent soreheads among licensed exhibitors, who seek publicity through Murdock's organ in this city, the licensed service offered to-day has reached a plane higher in standard and efficiency than ever before touched. Each exchange in the licensed ranks must give the best service possible for the money paid, in order to hold its clients, and any exhibitor with a grievance has the opportunity to remedy it.

A perusal of the accompanying article on the Theatre Film Service Co., of this city, will serve to show how the licensed exchange has modernized and perfected its system of operation by a combination of brains, experience and commercial integrity.

A Studied Film Service.

A customer, and for that matter any visitor, can scarcely fail to be favorably impressed when he enters the tastefully furnished and commodious offices of the Theatre Film Service Co., on the bank floor, at 85 Dearborn street. If he is at all observant, he will be struck by the hearty co-operation in evidence, everywhere throughout the establishment, among those who conduct and assist in its affairs. This does not imply that there is any parade of officiousness or of proffered service, for that would be crude policy in these days of keen analysis and of quick perception of superficial courtesy. It is rather the spontaneous and sincere heartiness of manner and interest shown by each member of the office force, from the president down to the office boy, while you remain to transact business, that, insensibly, makes you feel at home and in the hands of your friends.

The Theatre Film Service Co. originally formed the film rental department of the Amusement Supply Co., which was founded in Oct., 1903. This rental department finally grew to such proportions that it was deemed advisable to separate it from the Amusement Supply Co., and so it was incorporated under the present title, Jan. 24, 1907. The present officers of the company are: F. C. Aiken, president; L. Aiken, vice-president, and W. R. Scates, secretary and general manager.

"We do not claim a phenomenal growth for our company," said Mr. Aiken and Mr. Scates almost in the same breath, both gentlemen being present during my interview. "It has been a steady, conservative, commercial growth from the beginning," continued Mr. Aiken. "Our business now embraces Idaho, Montana, the Dakotas, Minnesota, Michigan, Wisconsin, Iowa, Illinois, Indiana, Tennessee and Kentucky in its scope.

"The main key to our success may be very happily attributed to a studied service," said Mr. Scates at this point.

"What does that mean?" I asked, and Mr. Aiken replied:

"To answer that from the ground up, let us begin with the securing of new customers. When a new customer applies to us for service, we ascertain what his service has been theretofore, and his reasons for dissatisfaction. We are also particular in ascertaining the conditions in his town or locality, the competition he has to contend with, and the character of film subjects that are most in demand. We also learn accurately what he has been paying for the discontinued service and what the greatest outlay he can afford for an improved service. We then carefully examine our bookings of film and the stock on hand, our minute record of which enables us to learn at a glance if we can supply the service best suited for this customer.

"As we are among the largest buyers of film in the business, it is seldom that we fail to meet the requirements; but if we find that we cannot furnish the service needed, in our judgment, to meet his case, we tell him so, candidly, and refuse his trade. Again, if we have the service, which our experience has taught us is just the thing for his particular case, we quote the price always charged by us for such service. If he refuses to pay it, we courteously tell him that we cannot do business with him; because if we should allow his judgment, which has already failed, to overcome ours and furnish him with a service below the standard which we consider he should have in order to bring success, we know we could not hold his trade, since the result would be only a repetition of his former failure. We thus save our reputation and avoid the unpleasantness of having a disgruntled cutomer. To put it in a few words: We are like the physician who diagnoses the ailment of a patient and then prescribes a cure. If the patient refuses to abide by the diagnosis and spurns the medicine, the physician will have nothing to do with his case and he must go elsewhere.

"In connection with this, I might refer to the complaints received from customers who have been on our books for some time. We have a special salaried

(Continued on page 12.)



APOLLO THEATRE.
Location on 47th Street, Chicago, Ill., Robt. R. Levy, Proprietor.
Photo by Wm. Wright of the Kalem Co.

"ACT FOR THE EYE ALONE."

One of the Famous "Sun Stories" on the Experience of a Motion Picture Actress.

Every now and then the daily newspapers publish the kind of stories that make business good for the picture theatre manager. The public like to read about the inside workings of the picture studio, for their are many pictures that excite their curiosity, because of the mystery surrounding the effects obtained. Stories such as these have been appearing quite frequently in magazines and newspapers and are widely read. In a recent issue of the New York "Sun" a delightfully interesting story telling the experiences of an actress who turned to picture acting for a livelihood. The Film Index reprints it here with the suggestions that its readers suggest its reproduction in their local papers, many of whose editors will be glad to give it space, as it is one of those famous "Sun" stories:

The star stood in the glaring white light of the glass-roofed motion picture studio waiting for her stage summons. No upreaching rays from the footlights were to be hers, and the noonday sun baldly called attention to her heavy makeup and the unpicturesqueness of her slavey costume; but as she stood talking, telling of the motion drama actress's life, the interviewer lost consciousness of the garish setting, the tawdry makeup, in observing the unwritten demonstration on the actress's part of what it is that makes her a star in her line.

As she talked her words were but an accompaniment to the kaleidoscopic expressions of her face. Eyes, mouth, every feature played its part in the little drama for which her face was the stage, so that the listeners became aware of the fact that her spoken words were nearly superfluous.

She had become the perfected motion actress, and she made her address not to the ear but to the eye; hands, arms and body were all trained accessories, but her face in action was a marvel. The star was Miss Turner, known as one of the leading motion-picture actresses in the world, and for two years she has been playing all sorts of roles, tragic, comic and melodramatic—pantomimic action being the requisite.

"Oh, yes, I began my career by playing on the stage," said Miss Turner in answer to a question on that point. "I was in vaudeville and got along fairly well, but not much better than anybody else. Not making any mark, you know.

"Then a year ago last summer I heard of this motion picture work and came over to see if I could get a job to fill in during the off months. The manager looked at me and said:

"So you want to act for us, do you? Now what do you think you can do."

"'I'm an eccentric comedienne,' I replied.

"The manager fairly roared.

"'You an eccentric comedienne' he laughed. 'I wish you could see your face now. You make me want to cry. Yes, cry,' and the manager went off into another burst of laughter.

"You see," the star went on, "I was looking something like this," and she quickly put on an expression—for she puts on and takes off expressions with perfect ease—that justified the manager's doubts as to her being an eccentric comedian; it would make men and angels weep. Miss Turner quickly removed the lachrymose mask as she went on talking.

"I convinced him, though," she said. I started in making faces at him, and in about two minutes he stopped me and said 'Go take off your hat.'

"'What for?' I asked.

"'Why, to get into a picture, of course,' was his reply.

(Continued on page 4.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.

FOREIGN SUBSCRIPTIONS—$2.50 per annum.

All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS

ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

OCTOBER 23, 1909

A BUBBLE PUNCTURED.

Under the influence of large advertising patronage, The Moving Picture World published in its issue of October 9, as its leading editorial, and therefore the most important announcement it had to make, a story to the effect that Mr. Charles Raleigh, of Relaigh & Robert, manufacturers and brokers in motion pictures, had signed an agreement with the Film Import and Trading Company whereby the latter company would become the American representative for almost all the European film manufacturers, Relaigh & Robert being the sales agents for those manufacturers in Europe.

The Moving Picture World pointed out as a fact that "The Importance to the independent exchange and exhibitor lies in the fact that this deal places at their disposal an immediate supply of new subjects unlimited in quantity and superior in quality, with the assurance of a steady supply."

The editorial carried the inference that a great business coupe had been effected; that independent exchanges were about to be introduced to a new and unlimited supply of pictures, heretofore unheard of, and all through the enterprise of the Film Import and Trading Company and its agreement with Mr. Raleigh. And a list of the several firms of European picture makers which were to furnish this hitherto undiscovered supply were printed in an advertisement in the same issue.

But, somehow, the name of Raleigh & Robert and the rest of them sounded strangely familiar. Reference to past performances of the independents revealed the fact that it was the same Raleigh & Robert combination that Murdock exploited when he first butted into the picture game. That the list of manufacturers named by the Film Import & Trading Company were the same as those whose names figured in Murdock's advertisements.

This being the case it must follow that the pictures which were to constitute the "immediate supply of new subjects, unlimited in quantity and superior in quality" were, as a matter of fact, identical with those previously brought to this country by Murdock; that is, the source was the same.

It is well known among the independents that the pictures imported by Murdock were far from satisfactory. They were, for the most part, shelf-worn stock, some of which had gone the rounds of European houses, had been gathered up by Raleigh & Robert, film brokers, and handed to Murdock.

All these facts The Moving Picture World was aware of. Its editors knew that the goods shipped to Murdock by Raleigh & Robert were of a very poor quality, and, in most instances, unfit for exhibition in America. Its editors knew that Murdock, even Murdock, the "piker," was dissatisfied; that he had virtually cancelled his agreement with Raleigh & Robert and was on his way to make other agreements with European manufacturers when they wrote the pleasant fiction regarding the "immediate supply of new subjects, unlimited in quantity and superior in quality" and published it as a fact for a consideration—the measely price of an advertisement.

Hardly had the ink of the M. P. World's statement become dry when a cablegram from Murdock was received in Chicago to the effect that he had signed with all the reputable film manufacturers in Europe whose goods he desired. It is also stated that Murdock wished to eliminate one particular firm from his list, and that he had succeeded in doing so. He does not say that the name of the firm eliminated is Raleigh & Robert.

In this case what becomes of the M. P. World's announcement that the Film Import Company has practically cornered the European film market? If Murdock has given Mr. Raleigh and the Film Import Company the double cross, what is going to happen to that "unlimited supply of new subjects of superior quality?"

With Murdock holding the signatures of the "reputable high class independent European film manufacturers" in his vest pocket, can Mr. Raleigh make good his agreement with the Film Import Company?

Having attempted to throw the hooks into Murdock, the president o fthe "alliance," where will the Film Import Company stand with that organization? It is reported that it does not stand any too well now.

When The Film Index predicted dissention and division in the ranks of the "alliance" it set the time at six months. Six weeks would have been nearer the mark.

DECLINED, WITH THANKS.

New York, Oct. 11, 1909.

Mr. James L. Hoff,
Managing Editor Film Index,
New York City.

Dear Sir:—

Although not desirous of entering into any controversy regarding the quality of any manufacturer's films, American or continental, I cannot allow a remark made in your last week's editorial to pass without protesting against the term "same old brand of junk" as applied to the film product of the many continental manufacturers my firm has the honor to represent in the U. S. A.

Americans are known as "good sports"—permit me to make you a sporting offer—come and see some of the film subjects we are placing on the American market, and in common fairness, in next week's issue publish this offer together with a fair and just criticism on what you saw. I will promise you the most interesting hour you have ever passed at a "picture show."

To get the Continental manufacturer to make pictures exactly to the taste of the American public has been difficult, but my firm has laid itself out to do so, and when you see what we have accomplished in six months towards this standard you will, I am sure, withdraw your undeserved "same old brand of junk."

I am, Dear Sir,

Yours,
CHARLES RALEIGH,
Raleigh & Robert, Paris.

The foregoing letter was received by the editor of The Film Index. We have also been advised by the representatives of the other trade papers that copies of it have been received by them—a rather unusual proceeding, if Mr. Raleigh would have us believe that he is acting in good faith. However, we will overlook the discourtesy and excuse it on the grounds of ignorance of American journalistic ethics.

Upon reading Mr. Raleigh's invitation to come and see his pictures the first question that rose to our mind was "Why"?

For the past five months at least the product of Raleigh & Robert, and the European manufacturers represented by that firm, has been exhibited in America. It has proved unsatisfactory in the extreme. Much as we should like to take Mr. Raleigh's word to be the truth, we are not sufficiently impressed to believe that any material change in the quality of his pictures has been attained. If it is true, then why did Mr. Murdock cancel his agreement with the firm of Raleigh & Robert?

We admit the soft impeachment the Americans are "good sports." It is a peculiarity about an American that he will play almost anybody's game at least once; you see, he wants to know the answer.

Now, Mr. Raleigh has played his game once with Murdock, and we all know the answer. Why should any of us go up against it again? He got to Murdock and showed him the bagfull of real money and let him hold the bag. Murdock was the "rube" all right, and carried home the "green goods." Where he made the mistake was in trying to pass the "queer" along.

The whole transaction is too recent to have slipped our memory. Murdock was handed a few good pictures—fairly good—and he sent his missionaries out over the country to show the picture theatre managers what a fine line of film he had cornered for the "independent" combination, but when he came to do a real business he found that he was holding a bagfull of the "phoney."

Does Mr. Raleigh imagine that he can work that same game again in the same town? We have not the least doubt but that Mr. Raleigh could entertain us for an hour with a fairly passable line of pictures—selected for the purpose. But a toothpick between a man's teeth is not conclusive evidence of a full stomach. Let Mr. Raleigh come back six months from now and we will be better able to give him an opinion. In view of past performances we must adhere to the belief that "it is the same old brand."

We would suggest that Mr. Raleigh hand the invitation to The Moving Picture World. Its editor claims to be the only one who really knows a good picture and will, at any rate, print almost anything he wants—for a consideration. We decline, with thanks.

THE MIRROR'S "INDEPENDENT REVIEWS."

Dramatic Mirror Man Says They Are "A Weak Lot of Subjects."

In introducing the subject of criticisms of pictures released last week by the "independents" The Dramatic Mirror says: "The Independent releases reviewed below are again a disappointing lot." Taking them up seriatim he says:

Careless Life—Cines—The acting is of fair quality, but not impressive. The photography is very uneven.

Forgiven at Last—Ambrosia—Some of the incidents are not plausible. The accident is wretchedly managed.

Hot Time in Cold Quarters—Walterdaw—This is supposed to be comedy—English picture comedy—but there are few laughs in it and there is no point to the story.

The Devil and the Painter—Pineschi—This attempt at trick spectacular magic makes a poor showing compared with the neatly colored films of the same character produced by Pathe and Gaumont. The Devil and the painter wave their arms all through the film, the tricks lack novelty and the scenery is badly painted.

Deputy—Cines—This is a "comic" supposed to illustrate the affability of a candidate before election, and his arrogance after election. The idea is old and its treatment is scarcely improved upon in this film. The photography is good in parts and very bad in other parts.

The Mysterious Motor—Wrench—The film might better have been left on the other side.

The Curse of Money—Hepworth—The result of this film is that a rather good story is rendered ridiculous.

Was It a Snake Bite?—Walterdaw—The results, while comical, are far from edifying.

Dove Eye's Gratitude—Bison—If it were not for inferior pantomime and a number of incidents that display ignorance of Indian character this film would be worthy of considerable praise. Two or three years ago this picture would have been called great.

Vagabond Life—Great Northern—The film lacks interest.

Adventures of an Emigrant—Great Northern—There are a number of laughs in this picture but the comedy pantomime is only indifferently acted.

WHERE THE GOOD PICTURES COME FROM.

With all the twaddle that is being published in the M. P. World, the M. P. News and The Murdock World about the unlimited supply of pictures of superior quality that are soon to be available for independent exhibitors the best course the new exhibitor, or the old one who is in doubt, can take is to follow the lead of the biggest and most successful exhibitors of the country. Observe the kind of pictures they are using and the crowds that are filling their houses and then take a "little of the same."

Last week The Film Index published the story of George H. Hines and the success he had achieved against great odds. This is what he said:

"Taking all the conditions into consideration and bearing well in mind my box office receipts, I am more confident than ever that high-class licensed pictures, by themselves, properly put on, will win out under any circumstances which at all permit of the existence of a house by necessary patronage. I still stick to my two new reels, daily, of the best pictures made by the licensed manufacturers, supplemented by the best music, songs, singers and operators and the services of a fine trap drummer. With all the additional expense, film rental and otherwise, I am making more money to-day than I did two years ago, which all goes to show that the picture industry is only in its infancy. I am more certain than ever, with the steady improvement the licensed manufacturers are making daily in their product that pictures have a wonderful future in store."

Do you see anything there about an "umlimited supply of independent foreign pictures" which the independents hope to supply. Nothing at all of that kind of talk from George Hines. Its high-class licensed pictures every time and that leads you to the studios of Edison, Biograph, Vitagraph, Lubin, Kalem, Pathe, Gaumont, Urban, Essanay, Selig and Melies.

Is it any mystery that these firms of picture makers should have and hold eighty per cent. of the business in America?

It should not be.

There are reasons, cogent reasons, why the licensed manufacturers have and hold the great bulk of not only the business, but the best business in pictures.

In the first place the licensed manufacturers know

and understand the tastes of the American public and have the sense to cater to that taste.

In the second place, they make good pictures.

Thirdly, they provide a dependable supply.

There is a combination of reasons that cannot be beaten.

The reason that the majority of foreign picture makers fail to suit the American public is because they are distinctly local in their portrayal of life. Their subjects are trivial in the main and apply only to the peculiarities of the people in their immediate vicinities. Theirs is a narrow view point, but it is sufficent for their needs, supplying as they do, a very restricted market. Such pictures are not calculated to meet with favor in America.

The foreign picture makers whose product has met with favor in America, namely, Pathe, Gaumont, Urban and Melies, are those who have recognized the value of a world market and have produced pictures that are understandable to any people. They have selected topics that have a world wide appeal; they have been big and broad in their portrayal of human action. That is the reason they meet with favor in America; nothing else in the world could recommend them. It is lack of those peculiarities that has condemned the product of other foreign makers.

No picture maker in the world has excelled the "films d'art" of Pathe, and the average Pathe subject is still better than the best of many other makes. Melies' wonderful illusions are never to be forgotten. In dramatic, comedy and scenic subjects both Gaumont and Urban have to their credfit a surprising list of remarkable pictures; more than could be mustered by all the so-called "independent foreign makers" combined. These constitute the only dependable sources of foreign supply. If it were not so they would not be listed with the licensed manufacturers.

Everybody in the picture business knows what the American manufacturers are doing. Where do you find anything better than the dramatic productions of the Biograph Company? They make you sit up and take notice. Then there's Lubin's broad comedy that is wanted for the laughs it produces. Kalem produces a line of topical stories that possess value not only as pictures but because they illustrate phases of life in America that are distinctive.

Where can be found the equal of Selig's wonderful Western drama, bristling with action and scenic effects taken from nature? In drama and comedy Essanay is compelling attention because of the strength and beauty of its pictures. Vitagraph and Edison embrace the entire field of the picture maker in their repertoire and have to their respective credit hundreds of successful pictures, dramatic, comedy, topical or trick.

From the product of these combined manufacturers, issued with the regularity of clock work, exhibitors, big and little, have long been enabled to offer suitable and satisfactory entertainment for their patrons.

IMMENSE, IMMENSE.

As an exhibition of pure and unadulterated "side," "gall," "nerve," or ego; select your own term, we wish to quote the following few words from The Bioscope, of London, Eng., contributed under the heading "News From America, by our special correspondent":

> I do not want to use the "first person singular" any more than I can help, but I could point to a series of articles on the practical end of moving picture making which is at present being run in your pages. I do not hesitate to say that some of the best films in the world are being made according to the directions give in those articles, and I firmly believe that if the members of the British trade will adopt these directions their work will improve.

English journalists pride themselves upon their perspicacity, which causes us to marvel that The Bioscope should permit such rot to see the light of day.

Several waste baskets in America have been filled with the effusions of the author of the above paragraph and, from what we learn, the British picture maker knows him for what he is. The wonder is that The Bioscope stands for him.

It is not beyond the ken of man when the same individual was railing at the American manufacturers for refusing to take his "advice." May the good Lord protect the British picture makers who fall for him.

HERE'S MORE NEWS.

> The Film Import Company, which is succeeding the International Company, threatens to play a big part in the film situation here. They have ample capital, enterprise and intelligence, so that for the first time the Independent side is likely to be led by a well-managed business-like organization which knows its own mind, and knows what the public wants. The advent of a concern like the Film Import Company will add strength to the general situation. It is notorious that so far the Independents have just been like a flock of sheep, following any old bell-wether who happened to make a noise, and going they knew not whither. There has been an absolute lack of organization and cohesion amongst the Independents, the result being the chaotic situation which you see to-day.—Special American Correspondence of The Bioscope.

It pays to run two-page ads in the M. P. World. Swanson, take notice.

MOTION PICTURE PROBLEMS

New Department for the Assistance of Managers and Operators Who Want Practical Advice

For some time the management of The Film Index has had in mind a department commonly known to journalism as "The Question Box" for the purpose of answering through these columns requests for technical information on subjects of interest to motion picture men, exhibitors, operators and even picture makers, who may wish to "ask some one," either for sake of the information or to verify their own experience.

We have been compelled to delay the inauguration of this department principally from lack of space, and incidentally because there are few available picture men of sufficiently wide practical experience who have either time or disposition to undertake the task.

The Film Index did not have to look far or long for the right man, however, and now having the needed space, it takes pleasure in introducing him to its readers with an accompanying likeness. The man we have induced to conduct our department of practical information is Mr. Arthur S. White, at present engaged in the management of the Motion Picture Department of the P. G. Williams' theatrical enterprises.

To many picture men Arthur White needs no further introduction. To those who do not know him some few words will suffice to satisfy them that he is competent to undertake this work. Mr. White's first experience with motion pictures dates back to the old "Vitascope" days with the Edison Mfg. Co., in 1895. He was a photographer by profession and was engaged in the projecting or exhibiting department. Operating a projecting machine in those days was no



MR. ARTHUR S. WHITE.

simple matter. The Vitascope was a complicated and cumbersome machine and weighed a good round ton.

Mr. White remained with the Edison Company until 1904, working through the various departments until he took charge of the first Edison studio, which was built in 1902 at No. 41 East 21st street, New York City. When in a reminiscent mood Mr. White relates some interesting and amusing incidents touching the experiments adopted by early American picture makers to obtain the desired results. We hope to induce him to let go of some of these yarns for publication.

When he terminated his connection with the Edison Company in 1904 Mr. White joined the staff of the Vitagraph Company with which he remained until he took his present position in August, 1908.

Having handled motion pictures from what was practically the beginning of the industry in America, and having worked in every branch or process of that industry, from the taking of the negative to the projection of the picture on the screen, Mr. White seems to us to be the logical man to conduct a picture man's "question box."

As this department is intended particularly for managers and operators of picture theatres we might add that Mr. White is taking care of the picture department of eight houses and consequently is daily called upon to solve the identical problems that puzzle picture theatre managers. Upon him is placed the entire responsibility of the picture department of these eight houses. He selects the pictures, inspects the several machines, purchases the necessary supplies, makes the minor repairs and adjustments, employs the operators, and, in emergencies, is frequently obliged to take the operator's place at the machine. We might add further that one of these houses, the Crescent in Brooklyn, with a seating capacity of 2,000, does a turn-away business on Sunday afternoon and evening with straight pictures (the licensed product, of course), at 50c. and 25c. admission.

Mr. White is not a prolific writer; this is his first attempt at editorial work. He is not a theorist, nor does he pretend to know it all. But he has had real, practical experience with pictures. To use his own words: "I'd rather be kicked than to have to write a letter, and when I do write I don't waste words. I believe I can answer any question about the business of making and projecting pictures, intelligently and to the point. If any question should arise that my experience doesn't cover I know where and how to get the right answer."

Anything further on the subject of Mr. White would be superfluous. We believe the foregoing will satisfy the readers of The Film Index that they may safely follow Mr. White's advice. Now, come on with your questions.

From time to time Mr. White will discuss at length special subjects under this head.

PICTURE PROBLEMS.

Conducted by ARTHUR S. WHITE.

Readers of The Film Index who are engaged or interested in the exhibition of Motion Pictures are invited to avail themselves of Mr. White's experience to assist them in the solution of any problem that may arise in the conduct of their business relating to the proper projection of pictures or concerning the apparatus employed by them. Conditions vary; what works successfully in one man's experience may not in another's. Therefore, to make this department more interesting, The Film Index invites its readers to offer their solutions of such questions as may appear in this department and to report what success they have after following the advice of Mr. White.

Send stamps if answer is desired by mail.

Question.—Will you inform me if it is possible to project a clear and distinct moving picture, free from vibratory effect, at a distance of 120 feet from the curtain. Size of picture to be 9 ft. by 12 ft. If possible I would like to hear from exhibitors who are projecting a picture of this size at that distance?

Can I get a lense that will project a sharp clear picture, approximately 9 x 12 ft. at a distance of 120 feet?

Is it possible to get sufficient light on the curtain at 120 feet to show a perfectly bright picture?

At what distance from the curtain are the best results obtained. Also, what size picture gives the best results?—Max Stearn, Columbus, Ohio.

"Replying to the foregoing questions I would say that it is easy to project a picture 120 feet and get good results; in fact better results can be obtained at from 75 feet to 125 feet than at less distances. The reason is this: for the short throw a wide angle lense is used which tends to distort the picture. Either the edges will not be well defined or the center of the picture will not be sharp, and clear. For a long throw a narrow angle lens must be used, which gives a flat field and a clearly defined picture. Care must be taken to have the projecting machine absolutely rigid.

"A lens to give a picture 9 feet by 12 feet at 120 feet throw, will probably have to be made to order. I believe a six-inch back-focus lens will give the desired result. There is no exact rule to determine this; it must be tried out by your optical supply man.

"You will get a better light with a narrow angle back-focus lens at 120 feet than you would get with the ordinary M. P. lens at 30 feet. If smoking is allowed in the auditorium it will be harder to project a picture 120 feet through the smoke than through but 30 feet where there is no smoke.

"The best results should be obtained at a distance of 75 feet to 90 feet from the curtain.

"The size of picture depends upon the dimensions of your auditorium and the distance of the audience from the sheet. For example: At the Eden Musee in New York, a picture 25 by 27 feet is shown, but the area against which the sheet is hung is in proportion and the audience sits farther back than is usual. The result is good. A picture that size would not look well in a 30-foot store show with the front row of chairs within eight feet of the sheet. Keep the size of the picture in keeping with the size of the dimensions of your hall or stage opening. Have the perspective right so that the figures will be in the proper portion to the surroundings. They must

COMING! TWO BIG PRODUCTIONS Made in Canada

Under the Auspices and with the Cooperation of the

Royal Canadian Troops and Northwest Mounted Police

October 29. THE GIRL SCOUT

A wonderfully thrilling story of **The Boer War** portraying an historical incident and showing the very troops which took part in the great battles which led to the surrender of General Cronje. Everything in this production *the real thing*. Will make a tremendous sensation.

November 5. THE CATTLE THIEVES

A magnificent story of the great Canadian Northwest, introducing **The Northwest Mounted Police** in a marvelous exhibition of riding and shooting.



Remember.—These great productions are not studio reproductions, but actual pictures of the very men who have taken so prominent a part in Canadian history.

not look either gigantic or undersized; neither should they seem too far away or too close up. You will have to try this out till you obtain the right effect to suit the surroundings.—A. S. W.

Recently the Film Index received an inquiry from a picture theatre manager in Colorado asking if there was any way to prevent the breaking of condenser lenses. Unfortunately the letter has been misplaced so that the exact text of the inquiry cannot be reproduced. The manager complained that his lenses broke almost as fast as he put them in; sometimes two or three during an evening. He had tried almost every known make; had provided for expansion; had used lenses that had been tempered by usage, but all to no avail. After explaining the trouble as best we could remember to Mr. White he replied:

"Frequent breaking of condensing lenses is due to sudden changes in the temperature. The lense should be heated gradually and cooled gradually and should be protected from drafts. I have a pair of lenses in one house that have been in use for three years. In another house we break from two to three pair of lenses every month. I heat a lense gradually by pulling the lamp back from it at first and then working it up to place slowly. When I turn off the light I have a heavy cloth to throw over the lamp house. This retains the heat and protects the lenses from the cold air. In the house where we have so many breakages there are drafts which I have not been able to control. The breaks happen during intermissions when there is not time to cover the machine and when the covering would interfere with the view of some of the audience seated near the machine."—A. S. W.

ARE THERE TOO MANY EXTRA RELEASES?

The manufacturers of moving pictures, because of the various big events and celebrations which have taken place in various parts of the country, and which were worth photographing, have flooded the exchanges with extra releases and raised the question, "Are we getting too many extra relases?"

The Hudson-Fulton celebration in New York was made by two New York moving picture firms, as was Peary's Landing. The Essanay Film company lately released a special picture, "Taft in Chicago and at the Ballgame," and released last week a special number covering the world's championship baseball game between the Pittsburg Nationals and Detroit Americans.

This latter picture by the Essanay company was released to-day (Saturday, October 23), and is reported to be showing to packed houses all over the country. The Essanay company reports a big sale on the pictures, even selling more prints than of the last year's championship baseball pictures.

The general opinion of the film exchange is that there are not enough special releases and that some events, easily available to the manufacturers, are overlooked. Events, such as the Hudson-Fulton celebration and sporting pictures of the importance of the late Essanay releases, especially when popularized so much by the press, are always heartily welcomed by the public.

There are not too many special releases; the film exchanges want more.

NEW HOOSICK FALLS THEATRE.

The new Empire picture theatre at Hoosick Falls, N. Y., Sam Schweizer, proprietor and manager, was opened to the public on Oct. 2. It is located in the Lurie Building on John Street and has a seating capacity of 300 people. The auditorium is finished in white and green. A large electric blower will keep the air pure and provide ventilation; the operator's box is absolutely fireproof. Three large exits have been provided. The most modern Powers motion picture machine has been installed.

"ACT FOR THE EYE."

(Continued from page 1.)

"I got into that picture and have been getting into them ever since."

When asked how she liked her work in comparison with the regular stage the star waxed enthusiastic.

"Like it? Of course, I like it," she exclaimed. "A steady job fifty-two weeks out of the year, paid every week, no junketing around over the country to do, and no work at night. What more could be asked for?"

This actress in the variety of her roles has had to run the gamut from adventuress to heroine, from princess to slavery. She has had to rescue and be rescued, and some of her play adventures smack a little too much of the real thing to present strong attractions to the average person.

"I'll never forget the first time I had to jump into the water," she said. "I was assured that I would be rescued, but I felt pretty squeamish just the same.

"I was told to put on my best white dress and hat and go down to the beach where the camera was waiting and get into a real, bona fide boat with the leading man and be rowed out into the bona fide water. I got down to the beach all right in my best white dress and there was the leading man, the boat, the ocean and the camera waiting for me.

" 'Can you swim?' asked the manager.

" 'No,' said I. 'Do you take me for a mermaid?'

"Well, it turned out that the leading man couldn't swim either, but he told me that I was to topple right over into the water anyway and trust to luck or Providence to being rescued; and this was all the assurance I had except for three men in bathing suits loitering around.

"We pushed out off the beach a ways until the manager waved a handkerchief. That meant to stop. He waved again, and that meant to jump. 'This is it!' yelled the leading man to me, very willing the plunge should be made so long as he was not the person to make it. So I stood up in the boat, took a faltering step or two, and to all appearance lost my balance and toppled over backward into the ocean.

" 'Help! Help!' shrieked the leading man, for though it made no difference to the camera what he shrieked, it helped to work up a good, realistic brandishing of his arms.

" 'Help! Help!' he would shriek, and then in between, 'Are you all right, Miss Turner?'

"I was afraid to risk going down the third time, even the second time I kept my fingers on the boat, for I was on the far side from the shore and the camera so that my arm and hand could not be seen refusing to sink. The heroes, bathing suited to order, eventually arrived and I was rescued. As I was being towed in the manager shouted his congratulations.

" 'Fine! Fine! Don't laugh! For Heaven's sake don't laugh!'

"For I was beginning to feel weak and wabbly and nervous, and to save my life I could not have stood off that sickly grin and giggle. The giggle didn't matter, but the grin couldn't go, so, after all, the film was spoiled and we had to do it all over again.

"I had a sort of chill and they insisted on my taking some whiskey to brace me up. Everything went all right this time. I was rescued, the sailors on the shore lifted me up and wrapped me in some canvas, the camera did its work, and then I was told to get up.

"To their horror I was as limp as a rag, and when I couldn't stand on my feet they were frightened. A reporter who was there looking on got very indignant and freely gave out his opinion of the brutes who would keep a poor girl in the water so long just for the sake of a film. It took me some time to make them comprehend that it was all the fault of the whiskey, to which I was unaccustomed, and which in that short time had gone first to my head and then to my feet, making me as happy as a clam, however."

Miss Turner was just beginning to tell of another water experience in which she was bound to the raft she was photographed on to avoid a catastrophe in case the uncertain craft should overturn when the word came that it was time for the performance. This time it was not to take place in the studio, but the troupe was packed into three automobiles and whisked away to a side street in Brooklyn borrowed for the purpose.

The performance did not begin under favorable conditions, for the stage selected for the opening scene was the front of one of a row of flats stretching in duplication from corner to corner of the block, and it was necessary for the heroine, in slavery garb, to disappear within the door after sitting upon the front flight of steps chewing gum. To insure the smoothness of proceedings the manager had visited the woman living on the first floor and left a $2 bill with her. Unfortunately the woman on the second floor was forgotten and it was well that the camera was not able to record the maledictions that rained down upon the slavey's head.

"Be off with ye, yet Coney Island toughs!" shrieked the voice from above; the head belonging to the voice was evidently afraid of the camera and did not appear. "Be off with ye, with your painted face and your eyes all gobs!" The voice stormed vigorously on in its rich Irish brogue and burst into commendation only when the slavey appeared with a pail and began scrubbing down the steps.

"There, now ye're doing what belongs to ye," it sounded. "Now see if ye can do a respictable job of it!"

The manager was a busy man, for like Caesar of old it seemed that everything had to be done by him at one time.

"All right, Miss Turner!" he called. "Come down slowly, shade your eyes and look down the street. Here, you boys! get back there. Come on now, Joe. Go slower, go slower. Give her the letter now. Here, you boy! get back, I say. Get excited now, Miss Turner. Come on, Nellie. Look at the letter and——" and so on and so on, as he ran excitedly up and down the side lines, waving his typewritten scenario and hustling the actors on and off, for his voice was the only cue. Shouting each movement to be made above the din of the actors' own shouting, keeping the curious crowd of children and grownups from pushing into the range of the camera, his eye everywhere and his voice likewise, it is hard to conceive a busier appearing spectacle than the motion picture stage manager in action.

The scenes enacted in the open are much rarer than those in the studio. Street scenes, locomotives, herds of cattle, all have to be sought, but the studio devices for getting effects are many and varied, and the equipment, scenic and costuming, is very complete.

Many of the pictures are posed outside the studio itself and there is a pond about 30 by 50 feet placed conveniently in front which is to serve in the near future as the river down which the Lily Maid of Astolat floats in an elaborate production picturing King Arthur's Court and the story of Lancelot and Guinevere. Last year the same pond was the historic Delaware which, decorated and adorned with hugh ice blocks, composed of papier mache and lath, was successfully and not so hazardously crossed by the Father of His Country.

The other afternoon the serviceable pond did not look so picturesque as it often does in the pictured dramas, as the green and grassy banks were hanging up on the fence to dry. One plot looked as though it had been disfigured for life, having been visited by a treacherous spark in a recent forest fire that raged in the studio; accidents will happen in all trades.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, OCT. 18, 1909.

BIOGRAPH—His Lost Love, dramatic, 958 ft.
LUBIN—The Major and the Judge, dramatic, 695 ft. Haps and Mishaps, comedy, 240 ft.
PATHE—The Belated Wedding, comedy, 584 ft. Bob's Electric Theatre, trick, 361 ft.
SELIG—A Tale of the Backwoods, dramatic, 1,000 ft.

TUESDAY, OCT. 19, 1909.

EDISON—Their Social Education, comedy, 1.000 ft.
VITAGRAPH—The Mexican's Revenge, dramatic, 680 ft. A Dull Knife, comedy, 275 ft.

WEDNESDAY, OCT. 20, 1909.

ESSANAY—The Widow, comedy, 520 ft. A Woman's Wit, dramatic, 475 ft.
MELIES—For the Cause of Suffrage, comedy, 905 ft.
PATHE—A Home Without Children, dramatic, 669 ft. Hunting Jack Rabbits in Hungary, scenic, 249 ft.

THURSDAY, OCT. 21, 1909.

BIOGRAPH—The Expiation, dramatic, 992 ft.
LUBIN—Mignon, dramatic, 575 ft. Aunt Lena's Visit, comedy, 345 ft.
SELIG—The Cowboy Millionaire, melodrama. 1,000 ft.

FRIDAY, OCT. 22, 1909.

EDISON—The Lost Handbag, comedy, 400 ft. A Great Game, comedy, 590 ft.
KALEM—A Brother's Wrong, dramatic, 955 ft
PATHE—Drink, film d'art, from Zola, tragic, two reels, 2,106 ft.

SATURDAY, OCT. 23, 1909.

VITAGRAPH—Cosette, film d'luxe, from Les Miserables, dramatic, 987.
NOTE—George Kleine's releases of Gaumont and Urban films for Oct. 19, 20 and 23 did not reach us in time for publication.

BIOGRAPH COMPANY.

"HIS LOST LOVE."—A Brother's Sacrifice and Its Outcome. Luke and James are brothers in an old English family. James went to London when quite a boy to engage in business, but Luke remained at home among the simple country folks. Mary, the daughter of a neighbor, and Luke and James were playmates in their early days, and Mary and James were childhood sweethearts. As years went, with James engrossed in the busy whirl of the metropolis, he forgets Mary, and Luke's honest, noble nature appeals to Mary, and they become engaged. James at this time is obsessed with a desire to visit his old home, and upon his return, the meeting of he and Mary revive the old memories and enkindle the love of their childhood days. Mary, of course, is irresistibly attracted by the manly bearing of handsome James. Luke realizes the situation, and with almost breaking heart surrenders in favor of his brother, considering only Mary's happiness; Luke is content to suffer if it means happiness for Mary. The young couple marry, and their life is one of sunshine, until Mary's sister pays them a visit. There is at once a mutual feeling between James and the sister, and though they struggle against self, the fight seems hopeless. Meanwhile, a little child blesses the union of James and Mary, and one would believe that this at least would be the means of determining for them the path of duty, but not so, and the sister finally resolves to leave fearful of the consequences. The announcement of her determination to James makes him forget all else but her and he goes so far as to declare his intention of leaving with her. All this is heard by the young wife and Luke, who would have struck him at his feet but for the interception of poor Mary. James leaves, however, and the poor wife's heart breaks and she falls into Luke's arms never to rise. Her death is the harvest of James' weakness. Noble-hearted Luke now kneels by the side of his dead sister-in-law, crushed in spirit for he reasons that his sacrifice instead of bringing happiness had brought death to Mary and orphanage to her child. The thought of the child arouses him. That, at least, could he do—protect the little innocent. So taking the baby from its crib he resolves to give his life for its welfare. Years after we find the baby grown up to innocent girlhood. But the world has not been too kind to Luke, and it is a struggle for him to get along. On the other hand, James has prospered, but his success is only a means by which his conscience may all the more taunt him. His life is unhappy and he longs for his child. Seeking his brother's home, he makes himself known to the little one, and Luke gives her the right to choose between them. She will not leave Luke, for she loves him as the only father she has ever known. James is denied even the love of his own child. In this production, the Biograph presents a subject that is bound to sink deep into the hearts of the spectators.

"THE EXPIATION."—Atonement of a self-accused wrong. Edward Waterbury is a confirmed dipsomaniac and is assisted to his home from the club by William Trevor, a friend of the family. Trevor's kindly nature has impressed Mrs. Waterbury and there is a slight suggestion that they love, but both being the souls of honor hide it from each other. However, Trevor appreciating the fact that Mrs. Waterbury is wedded to a hopeless drunkard, he feels half inclined to declare his love for the suffering woman, and persuade her to leave Waterbury. But, no. He reasons such a step would not be honorable, so he decides to go away to avoid a wrong. Hence, he plans to go to the far West. He cannot leave without saying good-bye, and repairs to their home with this intention only. Waterbury from the next room, whither he has gone surreptitiously to drink, witnesses their parting and misconstrues the intent of the meeting, deeming it an intrigue. Trevor leaves for the West, and Mrs. Waterbury retires to her room. Waterbury enters and seizing a revolver is at first inclined to satisfy his jealous rage; but on second thought he feels that he himself is to blame, and the weapon he would use on them should more justifiably be turned on himself. This decides him, and he writes the following: "My Dear Helen: I realize my weakness is incurable. I am your curse. Will be so no longer. You and Trevor love. My last toast—To you both." Leaving the letter on the table, he takes a glass of brandy in one hand and with the pistol in the other, makes good his assertion. The house is at once panic stricken, and when the wife sees the lifeless form of her husband in the chair and reads his letter she at once blames herself for his act, although drink was really the cause, and resolves to expiate her self-accused wrong. A friend of Trevor writes to him of the sad affair and he determines to return and declare his love for the widow. However, the poor woman has avowed to lead a penitential life and no persuasion can induce her to change her determination, so Trevor must bow to the inevitable and leaves. The subject is rather out of the ordinary, and being beautifully staged and acted will prove intensely interesting.

EDISON MFG. CO.

"THEIR SOCIAL EDUCATION."—Another story from the pen of Mr. Townsend, which relates in humorous and interesting vein the manner in which Mr. and Mrs. Brown acquired a social education and lost it again.

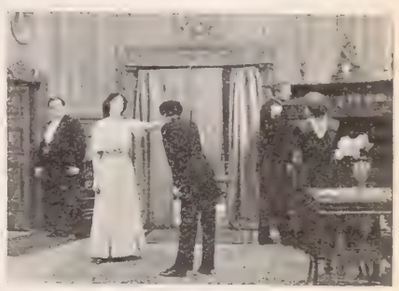
The story begins with the return of their daughter Mabelle from Europe. She has brought with her a new wardrobe, some very advanced ideas as to how parents should behave in society, and a rather insignificant specimen of humanity who bears the title of "Count." She is even under the impression that she wants to marry this degenerate scion of a noble house, who makes his first appearance soon after she reaches home. Of course, with such expectations and with the realization of what her rank would entail in the social world, Mabelle is horrified to see mamma and papa tuck their napkins under their chins, drink tea from the saucer instead of the cup, and commit other like heinous crimes!

Fortunately, there is a way to remedy such defects in education, and she persuades her good-natured parents to take a course in deportment from Mr. and Mrs. Shyne. A little glimpse that we have into the private lives of the Shynes shows that their good manners are in the nature of a thin veneer. However, they manage to instill sufficent artificiality into the homely Mr. and Mrs. Brown to satisfy Mabelle and impress them with a sense of their newly acquired social dignity.

But this education has an unexpected and almost disastrous effect upon "Pop" Brown's business, for he puts on so many airs with the representatives of a big corporation that the nearly consummated contract which means many thousands of dollars is refused by them. Here the hero of the story enters. He is Brown's younger partner and he dearly loves Brown's daughter, who reciprocates the affection although she does not realize it at this time.

John hies him after the disgusted millionaire and his lawyer, and persuades them to come back to the office again. Meanwhile the Count's marriage con-





tract has come up for signature. As an added argument to the signing of it the Count's friend most injudiciously tells of the large bills which the Count has contracted in view of his coming marriage, and also intimates that the creditors have been satisfied only because they understood that "Papa" Brown would pay the Count's bills after the wedding.

This is too much for "Pop's" good manners and he incontinently kicks out the Count and his friend. It proves too much for Mabelle also and her eyes are opened at last. She tears up the marriage contract, forgives her parents most magnanimously and so relieves her father from any further necessity of making use of the Shyne's lessons. The result is that when the millionaire comes back Brown is himself again and the contract is signed and everybody happy.

But the breaking of the engagement is reported in the papers and, just after John has proposed and Mabelle has accepted him, the little Count bursts frantically into the family circle pursued by the irate creditors. John, now the successful suitor, will pay their bills but he politely but firmly intimates that the Count's room is better than his company; and thus another foreign invasion is successfully repelled by a plain American. Of course, everything ends happily for everybody concerned.

"THE LOST HANDBAG."—Mr. Green arrives home from his desk at 1 P. M. on a Saturday and gleefully informs his wife that he has tickets for the matinee. They hurriedly dress for the occasion after Mrs.



Green has deposited the tickets in her handbag. To add the finishing touches on her toilet she extracts her powder-puff from the bag, and in so doing drops the tickets to the floor. They start for the theatre under the impression that the tickets are still in the handbag.

While awaiting the "L" train Mrs. Green is jostled by a small boy and her bag is thrown from her hand to the track. Mr. Green succeeds in reaching it with

his walking stick, but just as his fingers are about to close upon it the bag slips from the stick and falls through the tracks. Green runs to the street and discovers it is lodged at the top of the steel column. Mounting a ladder he succeeds in knocking it off the column but it falls on the roof of a passing van.

Green pursues the van and climbs to the roof, only to be swept off as the van passes under a bridge. He has succeeded in knocking the bag from the van,



however, but is unable to get it for the van has gone on leaving him hanging to the bridge. A small colored boy sees the bag and makes off with it. Green is rescued from his plight by a passing delivery man and takes after the boy, who, when closely pressed, throws the bag into a barrel which is one of many carried by a passing wagon.

Again Green starts in pursuit and he finally overtakes the wagon. Grasping the ropes that hold the load he attempts to draw himself up on the wagon, but the ropes give way and he is buried under the load of barrels which immediately start rolling in various directions. Extricating himself he runs first after one and then another seeking the bag. Finally locating the one that holds the precious object, he pursues it as it rolls to the end of a dock and, unable to check his speed, he plunges headlong overboard after it.

Dock hands come to his rescue and by means of a rope he is brought to dry land again, the bag tightly clutched in his fingers. When he reaches home, where Mrs. Green has preceded him, the true situation is discovered and the picture ends with the couple staring mournfully at the innocent cause of their misfortune. The action in this film is rapid throughout and the acting could not be improved upon. It is an unbroken chain of laughter compelling situations.





"A GREAT GAME."—While the national game is not a new field for the motion picture there is a novelty in this film which is to be found in the expression of the varied emotions as shown on the faces of the spectators in the grandstand and the bleachers, and also on the faces of the players shown at close range.

LUBIN MFG. CO.

"THE MAJOR AND THE JUDGE."—The Major arriving at home from abroad discovers that his only daughter is in love with a young man whom he thinks to be a fortune hunter. He ejects him without explanation or ceremony. He then writes to his old friend the Judge and asks him to come lay siege to his daughter's heart.

The young man so unceremoniously ejected is the Judge's own son. He tells his father of his love and his treatment by the Major and is assured that he shall have his assistance in his effort of love. The Judge just then receives the Major's letter and determines to get even with the Major. He writes to him that he will come and marry his daughter. The daughter hearing of the Judge's coming determines to give him a warm welcome. To this end she disguises as a man but the Judge through the



photo recognizes his son's fiancee and to play a joke on the Major requests the "young man" to masquerade as "a young lady." He then calls his son who is surprised at the turn of things. The Judge marriers the lovers. When the Major is informed of the circumstances he becomes frantic, and demands satisfaction "On the field of honor," but at the fatal point both weaken and embracing each other decide that they shall live in peace and happiness.

"HAPS AND MISHAPS."—A laborer carrying a long board accidentally throws off the hat of a passing gentleman. An Italian art dealer laughs about the gentleman's misfortune only to meet with a bigger one himself. While the street cleaners are at



work a friend of the man with the hose tries to play a practical joke on him but it is him who at the end is the sufferer. The same is the case with the father-in-law who tries to interfere with his daughter's love affairs. Always he laughs best who laughs last.

"MIGNON."—Mignon a beautiful dark eyed girl is the famous bareback rider. Tom, the clown is in love with her and his feelings are reciprocated even though Donita, the Spanish girl, her rival, tries very hard to take her lover away from her. Mignon has many admirers wherever she goes. Tired from her work Mignon returns to her dressing room where she lays down for a rest and is soon asleep. In her dream she accepts the hand of one of her admirers. For sometime she lives in luxury but her admirer



soon grows tired of her and casts her aside. She has to go back to a show where she arrives broken-hearted. She lies down and is soon fast asleep. Just then she is awakened from her dream by a scream of her rival who stood over her with a drawn dagger. Her lover had entered, saw her danger and showing the door to Donita he embraces Mignon.

"AUNT LENA'S VISIT."—Aunt Lena is visiting her brother Heine together with her little daughter Louisa. Max and Moritz instructed to play with Louisa, try their best to get rid of the fat German



girl. They play all kinds of jokes on her, and when the whole family joins in the pursuit of the mischievous boys they all come to grief. As usual the scene ends with the boys getting the worst of it.

GEORGE MELIES.

"FOR THE CAUSE OF SUFFRAGE."—Mr. Duff attends a suffrage dinner and is properly squelched when he attempts to take part in the discussion. He appeals to his cook, an able-bodied Irish woman, and under her direction he disguises himself in woman's clothes and attends a big suffrage meeting. Nothing is more laughable than the gathering of the suffragists. The orator, Mrs. Mary Talker is dressed like a man. She is repeatedly interrupted in her speech by one of the persons present, the latter is finally called upon to speak. Mr. Duff ascends the tribune and carries the audience to such a pitch of excitement by his theories, which are contrary to those of the suffragists, that he is obliged to escape, and jumps out of the window. Then begins a most exciting pursuit; every moment it seems that Mr. Duff is to be overtaken by his pursuers; he tries to explain; and in his excitement he does not perceive that he has reached the end of a pier and he falls backwards into the water. His wife follows. Fortunately, some one in a motor-boat catches sight of the couple as they fall, and, notcing the excitemest of the pursuers who hesitate to throw themselves in the river, he hastens to the spot and rescues Mr. Duff, who has fainted, and his wife, who is very much alive. The crowd cheers the man who has saved the couple from drowning.

Mr. Duff is very sick in bed. He is surrounded by all the suffragists of note and his wife gives him some nourishment whilst one of the ladies reads something which will teach him quiet and resignation.

This play is full of humor and deals with modern events provoking uninterrupted and hearty laughter.

PATHE FRERES.

"THE BELATED WEDDING."—An extremely amusing incident is revealed in this picture, which shows how the plans for several wedding parties were upset by the dilatoriness of the mayor of a little town, where the happy young couples gather at the city hall, to enter into holy wedlock, only to be informed that the mayor is away on a vacation. The righteous indignation and anger of the disappointed assemblage, soon gives way to stren-

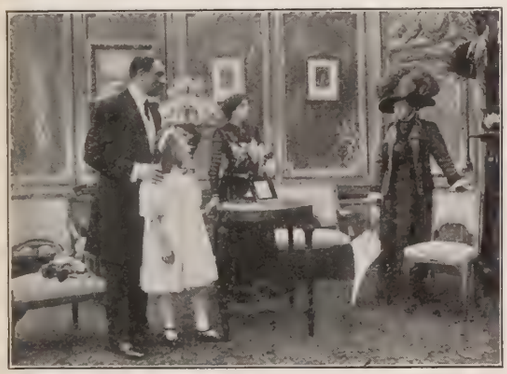


uous merriment, and the whole crowd in passing the time while waiting for the mayor, sing, dance and have a real jolly time. The Registrar sends a hasty wire to the much needed mayor, who is away in the country, entirely forgetful of the fact that he should have returned to town to perform the wedding ceremonies. Upon receiving the message, the absent-minded official who is out fishing, starts immediately for town. After numerous delays and all

sorts of accidents, he finally reaches the town hall where he is nearly pulled to pieces by the anxious mob. So effusive is his reception, that he rushes from the place, closely followed by the crowd, who are all trying to be the first couple married. The terrified mayor rushes into a pond to escape his pursuers, but one determined couple follows him, and insists upon being married on the spot. The mayor seeing no other way out of his embarrassing position, rises to the occasion, and performs the ceremony while standing knee deep in the water.

"BOB'S ELECTRIC THEATRE."—This is a beautifully colored trick picture, and opens, showing the interior of the nursery where Bob, who has a miniature electric theatre, given him for his birthday, gives a performance for the benefit of his brother and sister. Two little actors give evidence of their wonderful skill in the arts of fencing, boxing, wrestling and all sorts of cleved acrobratic stunts.

"A HOME WITHOUT CHILDREN."—The story treats upon the lives of a happily married couple who have everything that money can buy, but lack that which they most desire—the love of a tender little child. The man has been married before, and although having a little girl who is being cared for by a friend, he has never informed his wife of the existence of the youngster. The good woman is a philanthropist, and makes daily trips to the homes of the rich, collecting money for the orphans. One day she happens into the home where her husband's little girl is living, and without ever realizing that the child is so closely related to her, she takes a great fancy to the little girl, and the feeling being



mutual, it is with great difficulty that the kind hearted woman tears herself away from the child. Immediately after her departure, her husband comes to visit his little girl, and while the latter is telling her dady of the strange lady, he picks up the parasol which she left behind, and immediately recognizes it as the property of his wife. At this juncture the latter returns for the parasol, and is greatly surprised to meet her husband of whom she demands an explanation. The bewildered man confesses, but his wife who doubts his veracity, leaves the place after denouncing him for his base deception. The couple arrive home about the same time, and her husband is not long in convincing his wife, that all he said was true, for going to his desk he produces the last letter he ever received from his former wife, before she died, in which she wishs him to marry again and be kind to their little girl. The good woman upon hearing the truth of the matter starts out immediately, and soon returns with the child whom she takes to her heart, and gladly accepts the little one into the happy home, where she will be raised under the careful guidance of her father and stepmother who loves her like her own.

"HUNTING JACK RABBITS IN HUNGARIA."—In Hungaria the Jack rabbits are so numerous that their presence reaches the proportion of a common pest in the rural districts, where they destroy agricultural products in such large quantities that the loss sustained by their ravishment is greatly felt by the farmers. For this reason, the latter form a crusade against the destructive creatures during the winter months, and in this interesting picture we are shown how the farmers turn sportsmen in their efforts to rid the country of the rodents. The men travel in large groups, going through the underbrush, here they drive the rabbits out into the open, and as the animals take flight, leaping and bounding across the snow covered farms the sharpshooters fire upon them. It is all done in a sportsman-like manner, for in no way is the game trapped, their destruction depending wholly upon the sure fire of the hunters. After the hunt some wonderful specimens are shown in large quantities.

DRINK.

Film d'Art, by Emile Zola.

PART ONE.—The opening scene shows the interior of the squalid little home, where Gervaise has waited all night for Lantier's return, but when the latter enters the place, he casts the tearful woman aside with a gesture of ill-humor begging her to leave him in peace. Gervaise takes her bundle of clothes and starts for the public wash-house, where, after being assigned to a place, she begins her toil. A young woman named Virginie enters, and taking her place at a tub next to Gervaise, taunts the later about the loss of her lover, for it is Virginie who has supplanted Gervaise in the affections of Lantier. Soon a little boy arrives at the laundry with a note which he hands to Gervaise, and the latter on opening it reads the following soul-crushing words: "I have had enough of your jealous outbursts, and have decided to leave you. Don't worry about me; I have found consolation. Lantier." The disconsolate woman's rival stands by with a triumphant sneer on her face and under her breath makes slurring remarks, whereupon Gervaise turns on Virginie, giving her a terrible beating. Gervaise has still another shock in store for her, for on leaving the place she is horrified to see her rival Virginie enter a cab with Lantier and drive away.



The next scene takes place a few months later, when we see Coupeau, who has been Gervaise's staunch friend all through her sorrow, meet the latter in the park and propose marriage to her. The happy Gervaise accepts the generous-hearted fellow, and on their way home they stop to inform their friends of the coming event. Gervaise, who has a strong aversion to drink, makes Coupeau swear that he will never touch a drop of intoxicating liquor.

The couple are married and live happily together for five years, for Coupeau, who is a tinsmith, works steadiy and is devoted to his wife and proud of their little home. Virginie, however, has never forgotten the humiliation she endured that eventful day in the laundry, when Gervaise attacked her, and she is ever on the alert to have revenge. One day when Gervaise and her little daughter carry Coupeau his lunch, we see the latter come down from the housetop where he is working, and going with his little family to a secluded spot, he enjoys a hearty repast. Virginie, who has been haunting the neighborhood, climbs upon the scaffolding and loosens some of the boards. As Coupeau climbs the ladder to return to work he stops for a moment to wave good-by again to his dear ones, when suddenly the plank gives way under his feet and he is precipitated to the ground below. The other workmen who hurry to the scene tenderly raise the injured man and carry him to his home, where he is compelled to remain a helpless invalid, for two years.

PART TWO.—During Coupeau's convalescence, Gervaise has a birthday, and in honor of the event the happy couple give a little party to their few good friends. It is at this function that Gervaise sees her husband take his first drink. From that day, Coupeau loses all ambition and self-respect, and refuses to return to work. His poor wife is made to shoulder the responsibilities of the household while he spends his time in the tavern. One day Coupeau happens to meet Lantier in the saloon and in the course of the conversation bets the latter that he can drink eight brandies while the clock strikes eight. The wager is placed, but Coupeau loses, for



he is only able to finish six before he is helplessly intoxicated. At this juncture Gervaise enters the place and, seeing the condition of her husband, begs him to go home with her, but the drunken man positively refuses to move. Finally Coupeau is attacked with delirium tremens and after a difficult struggles with his companions, is carried a raving maniac to the hospital, where he remains for two years.

On leaving the hospital, Coupeau is warned against the use of strong liquors, the smallest glass, he is told will cause immediate death; he may, however, partake of a very little red wine. He is accompanied home by a friend, who stops on the way and purchases a bottle of wine. Great indeed is the joy in the little home when Coupeau arrives, and after an effusive greeting, Gervaise takes her basket and hastns off to purchase some food for the poor invalid. While Gervaise is absent the heartless Virginie slips into the room and substitutes a bottle of whiskey for the wine. Soon the sick man feels the need of a drnik, so going to the closet he picks up the bottle and raises it to his mouth, but scarcely has it touched his lips when he realizes that he is doomed. Burning with the desire for liquor, the unfortunate man drains the bottle of its contents and is immediately seized with delirium tremens. After much suffering the victim of drink falls prostrate upon the floor, where his lifeless form is found by his unhappy wife upon her return.

NOTICE.—Owing to the great length of this film, it will be released on two reels. In order that exhibitors may run the first part on Friday, October 22, and the second part on Saturday, October 23, the regular Saturday release of a Pathe film will be omitted.

VITAGRAPH CO. OF AMERICA.

"A DULL KNIFE."—Maggie starts to slice some ham for luncheon, but the knife is too dull. It will have to be sharpened before she can go on with her work, and at that moment she hears the bell of the knife grinder and charges for the street. She startles a beggar woman, who decides that she is crazy and running amuck, and she flies from the assassin. The grinder steps into a store to see if there are any jobs for him, and Maggie, coming around the corner too late, does not observe this fact and puts on more speed to catch up with the elusive grinder. She gives no heed to the attention she is attracting, and though she starts a full-grown panic and a crowd madly rushes away from what they suppose to be butchery, she does not pause in her mad flight until she tears through a sidewalk band throwing the terror-stricken musicians right and left, to turn her weapon over to another knife grinder. Then for the first time the crowd realizes what the trouble is and, sheepishly enough, they disperse. It is a lively little comedy film in which the idea is quickly grasped and which becomes funnier every instant.

"THE MEXICAN'S REVENGE."—A delightful love story of Southern California with an intensely dramatic episode which holds breathless attention, but from which the hero is extricated in sensational fashion to form a happy conclusion. It is a fete day in one of the coast towns just above the Mexican border and the officers of a United States warship have come ashore to enjoy the fun and to visit the old mission which was built a couple of centuries before the settlement of the State by Americans. They mingle with the merrymakers, and one, Rosita, the acknowledged beauty of the town, attracts the attention of the captain of the cruiser. He asks the Padre for an introduction and this request is granted. It is apparent that the captain has strongly caught the fancy of the pretty Rosita, for she gives him a rose with a smile and a glance far more eloquent than the gift. The incident has not escaped the jealous observation of Don Ramon Molina, a ranch owner, who intends to marry Rosita himself when he gets ready. There are words, to which the only answer is a blow, and Molina's ready knife leaps from its sheath. He is knocked down and now he is doubly eager for revenge. But the American is not slow to press his advantage. He wins Rosita's heart and her mother's consent to their marriage and, as the cruiser is to sail shortly, preparations are hurried forward for the wedding. The day of the ceremony Molina lies in wait for his enemy and as the captain comes galloping along, attended by his best men, they are dragged from their horses by well-thrown ritas and Molina and his friends hurry the captain off to the timber. The lieutenant is left for dead, but he soon revives and makes what speed he can to where the wedding guests are waiting. Meanwhile the captain is securely bound and laid beneath a tree from the branches of which hangs an immense boulder, to which a rope is attached. The other end of this rope is carried some distance away and beneath this end a fire is built. There is a strain of Indian blood in Molina's veins and he would first torture and then kill his victim. The rope will take some time to burn through. When it does the stone will fall directly upon the helpless man, but meanwhile the suspense is far more terrible than even the thought of death. The men are gathered about enjoying the situation when, with a rush, Rosita leads the bluejackets to the rescue. The lieutenant has given warning in time and Rosita draws her lover out of the way the instant before the half-ton rock comes crashing to earth. Molina is placed in custody and the wedding party hurried back to the hacienda, where the ceremony is soon completed and



the festivities are resumed. Charming scenic situations enhance the value of a clean cut and intensely interesting story so clearly told that no explanation is needed.

"COSETTE."—The third in the series of films de luxe based upon incidents of Victor Hugo's Les Miserables, Cosette will be found to be a worthy successor to The Galley Slave and Fantine. Although telling a complete story in itself, the action forms a continuation of the earlier releases. Jean Valjean has es-



caped from the galleys at Toulon and is supposed to have been drowned, but he is seen emerging from the sea and concealing himself in the thicket. He makes his way to the little village of Montfermeil, where, when eluding the police after the galley slave had been recognized as M. Madeleine, the Mayor of his town, he buried the money he withdrew from the Paris bank. Provided with funds he makes his way to the inn of the Thenardiers, where poor little Cosette, the child of the dead Fantine, is the slave of the brutal innkeeper and his still more callous wife. Jean purchases Cosette's freedom, but Thenardier repents his bargain and the letter given Jean by Fantine, to whom he had promised the release of her child, is produced. Jean hurries away with the child and makes for Paris, but here he is again recognized by Inspector



A DULL KNIFE

Javert and is pursued by the police. He seeks safety in scaling the wall of the Convent of Little Picpus, and here he finds Fanchlebant, whom he had befriended in the old days. The old man secrets him in the coffin prepared for the dead nun as the soldiers demand admittance. To evade suspicion old Fanchlebant accepts the proffered aid of the soldiers in burying the coffin, and though each spadeful of earth brings the cold sweat to his brow, he continues his task until the soldiers retire and he is able to break open the coffin and remove the insensible man. The story is departed from slightly at this point to make a more dramatic climax, but no more tense situation can be imagined than the burial of a living man, and the slight liberty taken with the text is amply excused by the gain in dramatic value. In point of staging and acting the subject is really a production de luxe and a worthy companion to its predecessors.

Approximate length, 987 feet.

ESSANAY FILM MFG. CO

"MAUD MULLER."—"The saddest words of tongue or pen, The saddest are those: 'It might have been!' " A story based on Whittier's beautiful poem, "Maud Muller," in which the pretty pastoral atmosphere is preserved, and the spirit that moved the great poet, finds expression again in a simple, sweet story.

"Maud Muller, on a summer's day,
"Raked the meadow, sweet with hay."

Maud Muller, beautiful and pure, a model of the rugged New England lass of Whittier's day, works with her brothers in the hayfield, singing blithely as she rakes into little windows the sweet-smelling, newmown hay. Nothing to allure her from the pure-hearted love of the green meadows, she labors diligently for her father, unambitious and satisfied with her lot in life.

While at her work a horseman rides into view. It is the Judge, a handsome and courtly gentleman, and a wealthy aristocrat in the village. He is attracted by Maud's rustic beauty and draws rein as he approaches her to pass the time of day. Their eyes meet and the message they bear is only too evident "I love you." Yet, he merely asks for a drink of water, which the girl brings him from the spring nearby. Then the Judge, bidding her goodby, mounts his horse and rides away.

The girl looks after him, her heart beating fast. So different is he from the rough men of her acquaintance, so kindly courteous, so straight and hansome, that:

"The sweet song died and a vague unrest
And a nameless longing filled her breast."

It is her first desire for something better than her lot, a peep into the other side of life. A newborn ambition conjures up vague dreams of "stately halls" and we hear her murmur, "Ah me! That I the Judge's wife might be!"

On the other hand the Judge, though he feels he could give all his wealth to work in the hayfield with Maud Muller, realizes the social gulf which separates them. So

"He wedded a wife of richest dower
Who lived for fashion as he for power."

"She married a man, unlearned and poor
And many children played around their door."

Maud Muller is forced into an unhappy union by a scheming and avaricious mother. She is married to a rough, boorish country-fellow, who spends most of their little earnings over the bar of the village tavern. Striving hard to clothe and feed the many hungry little urchins, Maud finds happiness in sweet dreams of the past and of "what might have been" had the Judge but spoken the word.

"Sometimes her narrow kitchen walls
Stretched away into stately halls.
And for him who sat by the chimney log,
Dozing and grumbling o'er pipe and mug,
A manly form at her side she saw
And joy was duty and love was law."

The drunkard husband goes from bad to worse. Finally, under the influence of liquor he commits a serious crime and is hailed before the Judge. He is tried by the Judge, who, when he hears Maud's pitiful story, is shocked and horrified and removes the wicked husband.

When she is left a poor, struggling widow, the Judge is able to befriend her. Ever a kind and indulgent husband to his ambitious wife, the Judge sighs and lives in dreams of the past, of the sweet-faced Maud in the hayfield, and the message of love her eyes spoke, when he foolishly turned away.

"God pity them both! and pity us all,
Who vainly the dreams of youth recall,
For the saddest words of tongue or pen,
The saddest are these: 'It might have been!' "

KALEM COMPANY.

"A BROTHER'S WRONG."—Two brothers, Jack and William both love Lucile, the daughter of their father's life-long friend, and the playmate of their childhood days. Jack is inclined to be wild, while William is quiet and studious. Jack is plainly favored by Lucile and William becomes jealous. But he is determined to have Lucile and proposes marriage to her with the consent of her father. Lucile rejects him and, afterward, at a lawn fete William spies upon the pair and discovers that Lucile is in love with Jack. This determines him to get rid of his rival. Chance favors him when Jack comes home one night intoxicated and tries to slip into the house unobserved. In this task Jack manages to drop his coat on the ground, and thinking that he still has it, goes into the house leaving it outside. William happened to be up and a witness to the efforts of Jack to get in, sees the coat and devises a plan to cast discredit upon his brother. He takes some valuable papers and money from his own pockets and puts them in Jack's coat. Then Jack, discovering his loss, returns and takes the coat to his room.

Next morning when Jack's father is remonstrating with him for his conduct, William rushes in exclaiming that he has been robbed and accuses Jack. A search of Jack's room is made and the missing papers and money found in Jack's coat where William put them the night before. Not knowing of the plot, the father angrily orders Jack from the house, despite his protests of innocence. He goes leaving Lucile and his father heart-broken and William triumphantly smiling.

Remorse overtakes William and he becomes a hopeless invalid. Finally, when he is about to die, he makes a confession. Prior to this Jack has been wandering over the earth without hope for the future; but one night he dreams of Lucile, who begs him to come home. This decides him to return and clear his name. On the day of William's funeral, when the bereaved father, accompanied by his old friend and Lucile, returns from the last sad rites, Jack appears. There is a happy reconciliation and reunion of Father, Son and Sweetheart.

SELIG'S POLYSCOPE COMPANY.

"A TALE OF THE BACKWOODS."—Living near one of the numerous lumber mills, operated in the dense forests of the south, were two families—the Bergers and Chaneys. Old man Chaney, whose reputation for thrift was not of the best, had a wife whose slovenly habits and unkempt appearance made her a fit companion for the indolent old backwoodsman.

The Berges were not as uncouth as their strange neighbors. Consequently were held in higher esteem by the few acquaintances they had. They also had a daughter, whose name was Molly, a rather gentle and lovable little creature, who won the hearts of all who knew her, except the quarrelsome and revengeful Meg Chaney, who hated her because she had won the love of honest Pete Horner, a sturdy and thrifty young lumberman, who made a good living hauling logs and lumber for the mill company. Another character of special importance in our story is one "Humpy" Duncan, a half-wit.

The story opens with the meeting of the Bergers and the Chaneys, while in the village to do some trading. Peter is there at the time and is talking to Meg when Molly comes on the scene and Meg is at once fired to bitter hatred for the rival, when she sees Peter's marked preference for the winsome little maiden. Meeting Peter later, on his way to the river (driving his ten head of oxen), she tries to regain the ground she has lost by her actions at their former meeting, but although Pete speaks to her pleasantly he does not show any signs of a deeper feeling than mere friendship, and proceeds on his way leaving the love-tortured Meg crushed and despondent over her failure.

Rushing away into the deep woods she throws herself sobbing on the ground, where for hours she gives way to grief and rage. Now, it happens that Pete and Molly come that way, each happy in the sunshine of their love, and ignorant of the presence of any one, began to "spoon" as only young lovers can. Meg, burning with jealous hatred, does not notice the approach of Humpy, who has been dogging her footsteps, unconscious of the tumult raging in the breast of his worshipped one.

Peter for a moment leaves the side of his sweetheart to pluck her a nosegay of wild flowers growing nearby. A fiendish impulse to kill her rival suddenly enters the mind of Meg. Rushing foward she seizes a heavy club lying near, and stealing up behind her victim raises it over her head to strike. A hand grasps her uplifted one. Startled she turns and gazes into the face of Humpy. Realizing her danger, she drops the weapon and dashes away. Molly hearing the sound of her footsteps turns suddenly and confronts Humpy. Fearing that he means her harm she calls Pete, who upon hearing the cause of her fright seizes Humpy by the throat and is about to hurl him to the ground when Molly begs him to desist, saying that the poor half-wit was not responsible.

Released, Humpy hurries after Meg and learns the cause of her attempt to kill Molly. Begging to do something for Meg, whom Humpy adores in his crazed way, the girl plans for him to drag Molly to a deserted building in the woods, lock her in and set fire to the shack. Humpy agrees to commit this crime and sets about his work. He is seen in the act of dragging Molly through the woods to the building by a negro fisherman who hastens to tell Pete of what is happening. In the meantime Humpy has locked the girl in the shack and sets fire to it at Meg's command. Then the poor fool wants a kiss from Meg as his reward but she turns him down and threatens to denounce him as a murderer if he breathes a word about the transaction. Humpy goes raving mad at this and grabs Meg, rushes with her into the burning shack; carries Molly out, then goes back to kill Meg and die with her.

By this time Pete arrives and finds Molly safe. He

REWARD

For Our Efforts is the General Acclamation that

OUR FILM SERVICE

Has maintained the

GREATEST STANDARD OF EXCELLENCE

To Secure an Ordinary Film Service is an Easy Matter; But if You Want the

BEST SERVICE IN AMERICA

Get Into the Band Wagon with the SUCCESSFUL ONES and WRITE TO US AT ONCE.

AMERICAN FILM SERVICE

Temporary Quarters, 120 E. Randolph Street CHICAGO, ILL.

TICKETS ON ROLLS

KELLER 722 Broadway NEW YORK

Pioneer Ticket Company

100,000.....$10.00
250,000.....$20.00
500,000.....$32.50
Prepaid

Send for Samples

Your Advertisement

In the FILM INDEX will tell the story to 6000 Licensed Exhibitors and Exchanges. Would you like to have some of their Business?

Opera Chairs

of *standard dimensions* and most modern construction—in plainest to most elaborate designs.

Several styles of inexpensive stock chairs, suitable for Vaudeville and Moving Picture Theatres.

Walk into any theatre in your city and you'll probably see them.



Write for Booklet T-13. Samples and prices submitted on application.

AMERICAN SEATING COMPANY

CHICAGO
NEW YORK
BOSTON
PHILADELPHIA
BRANCHES

215 Wabash Av.
19 W. 18th St.
70 Franklin St.
1235 Arch St.
Everywhere

RELEASED OCT. 30th

WRIGHT BROS.' AERIAL FLIGHT AT FT. MEYER

Official slides taken on the spot showing Pres. Taft, Vice-Pres. Sherman, Sec. War Dickinson, Secy. Treasury Franklin McVeagh, Alice Roosevelt Longworth, Ph. Lander Knox and other distinguished people.

26 Brayton slides, a thrilling 12 minute lecture. Rental, $7.00 per week. Now open for booking, copyrighted.

Write for contract blank

BRAYTON MANUFACTURING CO.

302 Kedzie Building CHICAGO, ILL.

Did You Ever

Buy a White Shirt from a Coal Merchant?

Same Thing

Getting Your Song Slides from a Film House. We are

Exclusive Renters of Song Slides.

Chicago Song Slide Exchange, Ninth Floor - - Masonic Temple

Chicago, Illinois. Dept. 2

is about to bear her away from the scene when the scream of a woman attracts his attention to the burning shack. He dashes through the flames and succeeds in rescuing both Meg and Humpy from death.

VITAGRAPH NOTES.

One of the most recent engagements made by the Vitagraph Company of America for its stock company is the addition of Signor Lugi Alberteri as one of the directors. Sig. Alberteri is a ballet master of note, having been connected with both the Metropolitan and Manhattan Opera Houses in New York and more recently he was the director of the production of Italian Grand Opera at the Academy of Music. Although he is best known as a master of the ballet in this country, in Italy he gained fame as a general stage director. With the Italian cast recently added to the Vitagraph permanent company some remarkable films are anticipated for it is generally conceded that the Latin races are far in advance of those of northern climes in the art of silent expression. Sig. Alberteri does not replace any of the other directors but is in addition to the present staff.

Launcelot and Elaine, a visualization of one of the most popular of Tennyson's "Idyls of the King," will be released by the Vitagraph Company on November 13th. It is a film de luxe; though not advertised as such, and with the aid of a half dozen captions the entire story of King Arthur's most famous knight is told so simply as to be within the mental grasp of the unthinking while the richly poetic atmosphere of the poem is fully preserved for those to whom Tennyson is an open book. The tournament is shown in detail and forms a most spirited episode in an alluring story.

Since the production of For Her Sake, one of the most recent of the Vitagraph releases, the popular picture question has been the manner in which the highly realistic wreck effect was accomplished. The answer is that it really is a wreck just as the rain effect in The Romance of An Umbrella was actual weather-bureau rain. These utilizations of the elements for photographic purposes is so unusual that the doubting Thomases will not believe. An early issue will present another wreck scene different in placement but fully as real.

With the production of the Life of Moses under the direction of the Rev. Madison C. Peters, D. D., and which are being made at the same time as the regular releases, the Vitagraph studio capacity is being taxed to the utmost, great as it is. As an example of the number of persons employed in these pictures; the Vitagraph chef reported 831 meals served in the Vitagraph kitchen last week in the six working days. The highest number in any one day was 181 luncheons served the stars and extra people in one hour.

ENGAGEMENT EXTRAORDINARY.

The Edison Manufacturing Company announces that it has secured the services of Mlle. Pilar-Morin, world-famous pantomime artist, to appear in a powerful dramatic picture. Pilar-Morin stands at the head of her profession both as a star and a marvelous pantomime artist, having appeared in three different continents as a star in over forty different plays. She has a world-wide reputation and was first introduced in this country by Augustin Daly in "L'Enfant Prodigue." Under David Belasco's management she achieved one of her greatest triumphs in "Madam Butterfly."

After having given a life study to the art of pantomime and voiceless drama Pilar-Morin has expressed great admiration for the wonderful possibilities of the moving picture, her own statement being to the effect that the moving picture will provide the American actor with that school of expression which, as yet, he has been deprived of.

On the French stage the study of pantomime is one of the greatest assets of an actor. Words are but the expression of thought, and thought is the expression of emotion, and when the emotion fails to express through the body, words fall short of their purpose, leaving the actor a mere puppet of sound.

The result of this enterprise of the Edison Company will be awaited with great interest.

WHAT MIGHT IT HAVE BEEN?

Then comes the Alliance—a body of men with no fixed program, no real leader, and a rank and file of supporters some of whom (and their names are pretty well known, too) are hardly fit to hold the position of Sunday school teachers. Are these elements such as are calculated to dignify the moving picture business? I say, No.

Editor—Moving Picture World, Oct. 16, 1909.

Suppose the "Alliance" had given the M. P. World a two-page ad, wouldn't it have said as nice things about that organization as it did for the Film Import & Trading Company when it got a two-page ad from that company? All of which goes to prove the power of a two-page ad properly placed.

As the matter stands, or rather, as it appears to us, the only difference between the two seems to be

PATHÉ FRÈRES

FILMS

THE TRIUMPH OF THE YEAR

FILM D'ART

DRINK

BY EMILE ZOLA

This drama is a reproduction of Zola's masterpiece, "L'Assommoir," and closely follows every detail of the well known novel.
The characters are portrayed by prominent French Artists.

The settings and photography are perfect, making it the

GREATEST FILM EVER PRODUCED

Insist upon running this picture; it will be the talk of the town, and is bound to bring you the best day's box office receipts you ever had.

Release Day, Friday, Oct. 22d, 1909 **Entire Length, 2106 Feet**

For this film the A. B. C. Co., of Cleveland, Ohio, furnishes two beautifully colored posters. Don't fail to get them, as they will be a great means of bringing you good results.

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street



VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, October 19th

The Mexican's Revenge

The officers of a United States cruiser in Southern California waters come ashore to observe the fiesta. They visit an old mission, where the captain falls a willing victim to the charms of the pretty Rosita, a black-eyed beauty, whose flashing glances have won many a conquest of hearts. But this time Rosita herself is wounded by Cupid's shafts, and it is evident that she returns the captain's admiration. The Padre makes them acquainted in response to the captain's request, and Rosita's preferment rouses the anger of Don Ramon Molina, who wants Rosita for his wife. The two men have words, and Molina draws his knife. He is knocked down before he can strike the blow, and this adds to his desire for revenge upon the American. The captain wins the consent of Rosita and her widowed mother to an early marriage, but as he is riding to his wedding Molina and his friends lie in wait and drag the captain and his best man from their horses with ritas. It is believed the lieutenant is dead and he is left upon the ground, while the captain is dragged off to the timber, where he is laid beneath a tree, from the branches of which swings a half-ton boulder suspended by a rope, the other end of which is tied some distance away. At this end a fire is built and the helpless man is compelled to lie there in suspense while the heavy cable burns through and lets the rock fall upon him. But the lieutenant is only stunned. He gives warning to the wedding guests, and he and Rosita head a rescue party. Rosita drags the captain to safety just as the huge mass crashes upon the spot occupied a moment before by the captain. Molina is taken in custody and the wedding is proceeded with. A vitally interesting story clearly told amid the most picturesque scenes. Length, 680 feet.

A DULL KNIFE

Maggie cannot slice the ham until a keen edge is put upon her knife. She hears the familiar bell of the grinder and starts out to look for him. He steps into a store, but Maggie does not see him, and she rushes madly along in the hope of catching up with him. Every one in her path supposes her to be a lunatic and they flee at her approach, but Maggie is intent on finding that grinder and does not notice the excitement she is creating until she has turned the knife over to another grinder she encounters. Meanwhile the whole community is all excitement and no end of fun has been created. A brisk comedy film that sweeps the spectator along on a gale of laughter to a most diverting climax. Length, 275 feet.

Saturday, October 23d

COSETTE

This third subject in the series derived from Victor Hugo's "Les Miserables" is a worthy successor to the preceding films de luxe in this special issue. Complete in itself, the story is advanced, taking the adventures from his last escape from the galleys at Toulon to his sanctuary in the Convent of Little Picpus. Jean, once more free of the galleys, makes his way to where he has deposited the store of money which as M. Madeleine he withdrew from the Paris bank and buried at Montfermeil. He demands Cosette of the Thenardiers and carries her off to Paris, where he is recognized by Javert, the Inspector of Police, as Jean Valjean. To escape he scales a wall and finds himself in the convent grounds, where Fauchelevant, whom he once befriended, enables him to escape his pursuers in a dramatic scene in which Jean Valjean is buried in the coffin supposed to contain the body of the nun in order that the pursuers may be thrown off the track. Length, 987 feet.

Handsome Colored Posters for All Subjects Made by the A. B. C. Co., Cleveland, Ohio

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile



PUP PHILOSOPHY

I have noticed that while the hammer is usually considered as the emblem of the knocker, in our office it is used to nail up boxes and things.

MY HOUSE MAKES A SPECIALTY OF

STUDIED SERVICE

IT STUDIES THE EXHIBITOR'S REQUIREMENTS, WHICH ARE QUITE PLENTY—Thank You.

¶ This means that it gives you the best service in the world, which keeps its hammer too busy to be used for knocking.

PUP SOCRATES
His Mark

Theatre Film Service Co.

85 Dearborn Street The House That Bought 110 Reels Last Month **CHICAGO, ILL.**

CHICAGO LETTER

(Continued from page 1.)

man who goes into the territory and personally acquaints himself with the real condition. We then suggest the service which the complainant must have in order to secure his proper share of business. In most cases this means a newer and higher-priced service and, as a rule, our suggestions are accepted and carried out. Indeed, we keep in such close contact with all our customers by correspondence that we seldom need send the special man out, remedying most of the complaints direct from the office in a satisfactory manner.

Records of Reels.

"And now to revert more specifically to the studied service which Mr. Scales has properly termed the main key to our success. The numbering of reels, which we were the first to adopt, is an absolute preventive against the error of sending the same reel twice to the same exhibitor. Every reel is numbered by a perforation of the film and in our catalogue, which is reprinted every two weeks, so as to include a list of the latest releases, the number of each reel appears, and in connection therewith the titles or title of the subjects or subject on the reel, together with the lengths and the names of the manufacturers. The subject or subjects on a reel are always kept on that reel, no matter how often it may be sent out. This fact, taken in conjunction with our customer's record card, makes it absolutely impossible to send a customer a repeater. In many exchanges where the subjects on a reel, after being returned, and it may be before sending out to another customer, are changed, it is almost impossible to avoid repeating. Our customer's record card has all the reel numbers printed on the back, and just as soon as a reel is sent out to a customer, its number on the back of that customer's card is scratched. On the front of the card the entire bookings of the customer are given.

We further ensure against mistakes by the use of a reel record card, on which the entire booking history of a reel, up to date, is given. Such aids as these facilitate and simplify our booking of film, and positively avoid the 'horrible crime' of repeating.

Holding Customers.

"Having secured one's customer, the next thing is to hold him. We have found, with few exceptions, that the efficiency of our service and system has given great satisfaction to our customers. As I have already stated, our heavy buying of film assisted by our perfect system enables us to give a customer at any time what best suits his patrons. Then we ask at all times the hearty co-operation of exhibitors. We know that, in the majority of cases, the wide awake exhibitor knows best what type of film will please his audience—whether sacred, temperance, topical, comedy drama, spectacle or what not. A change of conditions must also be known intimately by the Exhange, and immediately, so that they can be successfully overcome with the least possible delay. Newer service, or a higher standard of service, by a competitor always calls for a still newer and superior standard of service for our customer.

"I think we can show more customers on our books to-day, that were our customers a year or more ago, than any other exchange in the business, east or west."

It speaks loudly for the volume of business done by the Theatre Film Service Co. that two trunk telephone lines run into the office at the present time, and that a swichboard connects any department directly with customers both in and outside the city. Time and labor saving devices of the latest type are to be found in the office equipment, from the rotary mimeograph up to the addressograph and adding machine. Indeed, it may be said that an atmosphere of noiseless action prevails, in which the maximum of results is obtained at an expense of the minimum of effort.

Independent Film Poor in Indiana.

M. G. Kreusch, traveling representative of the National Phonograph Co. and of the Edison laboratory products, was in Chicago last week on business.

Mr. Kreusch is at present covering the state of Indiana and, as his duties include the visiting of both licensed and independent moving picture houses throughout that state, he is in a position to state authoritatively the exact condition of the moving picture trade in that section at the present time, and also to draw a comparison between the service offered by the exhibitors of each following. While acknowledging that he had visited a great many more licensed than independent theatres, chiefly because there were so many more of the former in business, Mr. Kreusch says that licensed film subjects were the favorites everywhere and drew, by far, the larger crowds. He states that the "independent" films seen by him were very poor, some of them being six years old or more. He saw quite a number of antiquated Pathe films among them, still good enough to create interest, though venerable with age.

Licensed exhibitors, who have installed a superior service, are much pleased with the fall outlook and are satisfied with the volume of business now being done; but the licensed exhibitors who are trying to create modern harvests by means of the old wooden plough method, are wondering why they are being outdistanced by their more wide awake competitors.

Essanay World's Championship Series.

Geo. K. Spoor, when seen last week, was exceedingly proud of the results obtained by his camera squad in the photography of the world's championship baseball series at Pittsburg and Detroit.

"I have just finished viewing a completed positive proof of this picture, and feel highly elated over the magnificent photography and general interest of this extra release," said Mr. Spoor. "It is fully in keeping with the high standard fixed by the Essanay Co. in its recent and forthcoming releases. Judging from the very gratifying returns, in response to our telegraphic solicitations for orders, this film will prove even more popular than the championship series of last year."

A Live Montana Exhibitor.

Clarence Leonard, manager of the Family theatre, Billings, Mont., in a recent letter to the Theatre Film Service, Chicago, announces splendid business in his section. Exhibitors in all the surrounding towns are raising the standard of their service and their outlay is being increased weekly for a large number of reels of the best quality of film.

Mr. Leonard is an enthusiastic supporter of licensed film and his good judgment and example are being closely followed by exhibitors in contiguous territory. The Family theatre is prospering in a marked degree and, in addition to a long list of regular weekly patrons, a large contingent of repeaters swells the box office receipts nightly, as the bill is always certain to have new features in the M. P. line that entertain and please the audiences.

Kewanee's Pioneer Exhibitor.

Chris. C. Taylor, of Kewanee, Ill., reports good business for his three theatres in that city. The Dreamland, the Nickelodeon and the Opera House are controlled by him, each running a high class service. The two first-mentioned are strictly straight moving picture houses, the last using four first runs weekly, with stock drama.

ESSANAY FEATURE FILMS

Are Headliners Always

Play them to win. You can't lose

RELEASE OF WEDNESDAY, OCTOBER 27

"MAUD MULLER"

(Length, approx. 982 feet)

A story based on Whittier's beautiful poem, "Maud Muller," in which the pretty pastoral atmosphere is preserved and the spirit that moved the great poet finds expression again in a sweet, simple story. Read the description in other columns.

ANOTHER WESTERN SERIES

A series of Western pictures is to be released by the Essanay Company shortly. Thrilling stories of the Western plains and mountains, stories that are worth the telling, stories that will make your patrons beg for more. Watch this space for the announcement of the first release.

ORDER ESSANAY POSTERS

"The best is always the cheapest"

FROM ANY FILM EXCHANGE OR FROM US

ESSANAY FILM MANUFACTURING CO.

435 North Clark Street CHICAGO, ILL.

THEATRES, ATTENTION

If any theatre that has not tried

A. B. C. POSTERS

We'll write today, enclosing 3c. for postage to A. B. C. Company, Cleveland, Ohio, THEY will SEND ONE FREE SAMPLE

Made for the Licensed Motion Picture Subjects from actual scenes in the Pictures ahead of Release date. Not "fakes" or imitations, but handsome four Color Posters. Size 28 x 42.

Washington, D. C., Sept. 15, 1909

A. B. C. Co.—We take occasion to say that we have found your A. B. C. Posters business getters and would consider no price too high to pay for them.

We are using them in all of our eight theaters and they are the subject of much favorable comment, but better still, show actual results in the box office, that tender spot of the M. P. man.

Hoping to have the pleasure of many years of pleasurable business relations, we are Respectfully yours,

Colonial Amusement Company.

ASK YOUR EXCHANGE

to supply you. If it can't, place your standing order direct with us. Our prices are:

1 Poster each release for 15c. and postage 2c.
2 " " " 25c. " 3c.

ADDRESS

A. B. C. COMPANY, CLEVELAND OHIO

Mr. Taylor is one of the oldest exhibitors in Kewanee, and is known as a most successful moving picture and dramatic manager. He was in the city last Wednesday, arranging his bookings of film with the American Film Service.

Thrilling Lecture Slides.

The Brayton Manufacturing Company, Chicago, announce that they will release on Oct. 30th a set of lecture slides showing the Wright Bros. in their aereo flight at Ft. Meyer, Virginia. These slides are particularly interesting from the fact that they show President Taft, Vice-President Sherman, Secretary of War Dickinson, Secretary of the Treasury Franklin MacVeagh, Philander Knox, Alice Roosevelt Longworth, and, in fact, the entire cabinet and the foreign representatives and the elite of Washington that witnessed the record breaking official flight of the Wright Bros. The set of slides numbers 26, with a complete lecture which occupies from 10 to 12 minutes.

Song Slides Suffer From Carelessness.

Roy C. Honeck, of the Chicago Song Slide Exchange, complains of the profit-eating loss that arises in some houses through the oversight of the manager to inspect personally, slides when received, and to the carelessness of the operator in failing to control his current properly when the slides are in the carrier. Just as the best and strongest drinking glass will be broken by a failure to expand all its surface contemporaneously by the heated fluid, so the most perfect slide will be broken by heat when too strong a current is used instantaneously for lighting. The careful operator avoids heat breakage by inserting a heat distributor between the condensers, and the up-to-date manager satisfies himself that his slides arrive in good or bad condition by a personal examination. Mr. Honeck holds that the careless operator should be made to account for his breakages, either from fall smashes or heat, and that to accept his unsupported word in breakages means great loss to the song slide manufacturer. "In all the best houses the operator is held accountable," says Mr. Honeck, "and as we counter tally all slides shipped by us before packing or delivery, it is almost impossible for a defective slide to escape detection before it leaves us."

Film Brevities Here and There.

H. L. Smith, manager of the Star theatre, Cody, Wyo., has resigned, the management of the house being taken up actively by the proprietors, Riggs and Chrisler.

L. C. McCurdy, of Quincy, Ills., will open a new moving picture theatre in that city, Nov. 1. The theatre Film Service has furnished him with a complete equipment for the opening.

The demand for moving picture machines during the last two weeks has been noticeably greater than for some considerable time. This is true in the experience of most of the Chicago Exchanges, and is a sure indication of the steady growth of the M. P. business.

Carl Laemmle, accompanied by Mrs. Laemmle and family, and Mrs. Fleckles, will arrive in New York, Oct. 19, on their return from a European trip of several weeks. The party will spend a few days in the Empire City before journeying homewards.

David Rice, proprietor of the Grand theatr, Calumet, Mich., and of the Bijou, Negaunee, Mich., and his wife were visitors in Chicago last week. Mr. Rice was here to arrange for a newer film service, in view of anticipated opposition. He has been using the film service of Geo. K. Spoor & Co., for five years.

AMONG THE EXHIBITORS.

Schuster & Curtis, formerly of Findlay, Ohio, have opened a picture theatre at Huntington, Ind.

W. H. Lindsay, proprietor of the Arc Theatre, Logansport, Ind., has opened another picture theatre in that city at 413 Fourth street. He will continue to operate the Arc.

Horace Whitsitt has opened a picture theatre at Paragould, Ark., called the Lyric.

Joseph E. Lynch opened the Star picture theatre, at Claremont, N. H., Oct. 2.

C. L. Gilbert, of Rochester, N. Y., has recently assumed the management of the Majestic theatre at Findlay, Ohio, succeeding L. J. Slevin.

Sam Schweizer is proprietor and manager of the new Empire picture theatre at Hoosic Falls, N. Y.

Mr. and Mrs. Roy Stodgill have opened a picture theatre at Shelbyville, Ind.

A. J. Hoch is building a picture theatre at 128 Grant street, Buffalo, N. Y. It will have a frontage of 25 feet with 112 feet in depth. The building will be of frame construction.

R. E. Lawrence has rented a location for a picture theatre at Peoria, Ill.

The Dreamland Company has purchased the Orpheum picture theatre at Henry, Ill., formerly owned by J. F. Lynch. J. D. Waintrup is the new manager.

The Bijou theatre at Kennebuck, Me., opened during the week of Oct. 4th.

Sam Wheeler is building a picture theatre at 52d and Sansom streets, Philadelphia. It will be 95 by 107 feet.

Dayton, Ohio, has two new picture theatres. L. A. Herman has opened one at McClure and Richard streets, and the Lyceum Theatre Co. the other at 138 South Main street.

J. E. Campbell has opened the Bijou theatre at Shirley, Ind., in the building formerly occupied by his restaurant business.

The Colonial Amusement Company of Charleston, has purchased the Gem picture theatre at Pottsville, Pa. The house will be extensively improved.

The Happy Hour Amusement Company's new theatre at Elmira, N. Y., is now in the builder's hands with promise of completion by Jan. 1, 1910. It will be known as the Orpheum and is at the corner of Railroad avenue and Market street.

The Waverly Amusement Company of Baltimore, Md., will build a $4,000 picture theatre, 25 by 100 feet, in that city.

The Dixie Moving Picture theatre at 312 West Lexington street, Baltimore, Md., has been purchased by the Dixie Amusement Co. from A. H. Lavine.

Basiglio Dente has purchased the Bijou theatre at Barre, Vt., from S. Massucco.

The Consolidated Amusement Co., of Baltimore, Md., has bought the Palace picture theatre at 324 North Howard street and will continue it under the name North Pole.

Casgriff & Jones have sold their Gem picture theatre at Chippewa Falls, Wis., to Davis & Erving.

Guy P. Woodman has received permission to open a picture theatre at Portland, Me.

PATHE MACHINES FOR CIRCLE THEATRE.

The Pathe Professional projecting machine installed at Gane's Manhattan theatre, Broadway and 31st street, New York, has given such good service that two Pathe machines have been installed in the Circle theatre at Broadway and 60th streets, where pictures will be the program commencing Oct. 18.

TWO BIG SUBJECTS FROM KALEM.

On Oct. 29 the Kalem Company will release "The Girl Scout," a thrilling story of the Boer War, portraying an historical incident and showing the very troops which took part in the battles which led up to the surrender of General Cronje. Following this subject on Nov. 5 will be released "The Cattle Thieves," a story of the Canadian Northwest, introducing the Northwest Mounted Police.

Both these pictures were taken with the co-operation of the Royal Canadian troops and the Northwest Mounted Police.

LICENSED MANUFACTURERS MEET.

A meeting of the licensed motion picture manufacturers was held at the offices of the Motion Picture Patents Company on Thursday afternoon, Oct. 14. All licensed companies were represented with the exception of Mr. George Kleine, who was unavoidably detained in Chicago at the last moment. A number of matters of importance to the trade were discussed.

Diamond —S—

SELIG'S PICTURES

—S— —S—

Always show to crowded houses
Ask anybody

Here's a Picture that will Pack Your House:

Released Monday, Oct. 18, 1909

A TALE of the BACKWOODS

Selig's Greatest of all Melodramas.
Code Word "Woods." Length, 1000 feet.

Selig's Wild West Feature Film for 1909.

Released Thursday, Oct. 21, 1909

THE COWBOY MILLIONAIRE

This Picture will be the Hit of the Year.
Code Word "Cowboy" Length 1,000 ft,

BIG FEATURE COMING

BRITON and BOER

A Page from South African History.

Release Date: Monday, Oct. 25, 1909.

HOW ABOUT SELIG'S POSTERS?

Do YOU use them? They help to increase Box Office Receipts.
Any Exchange will sell you one. Try them. Greatest Money Getter for the Lobby.
Remember, Selig's Pictures Always Show to Crowded Houses.

The Selig Polyscope Company, Inc.
45-47-49 Randolph St. Chicago, U. S. A.

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Cincinnati, Ohio
Rochester, N. Y. Des Moines, Iowa
Wilkes-Barre, Pa.

SOUTHERN RENTERS

Now that we are open and buying only from the licensed makers we are in position to serve you both courteously and well. Can place a few first run renters. We make no promises, but protect you with contracts. Handling the output of Biograph, Selig, Vitagraph, Pathe, Etc.

S. NYE BASS FILM EXCHANGE
823 Union St., New Orleans, La.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 1908

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

ROLL TICKETS

Printed both sides in one to three colors. Numbering Guaranteed. Best Stock. All Colors.

THE CARTER PRESS, PEABODY, MASS.

YOUR SPECIAL TICKET

50,000 . . .	$6.50
100,000 . . .	10.00
500,000 . . .	35.00

Cash with order. No C. O. D.
Special Rates Large Orders.

THE BEST MOVING PICTURE MACHINE TRUNK

is the "BAL" Fibre Trunk, not only because it is the LIGHTEST and STRONGEST manufactured for the purpose, but also because the convenience of the operator and the serviceability of the trunk were the two principal points taken into consideration. Send for Catalog I.

WM. BAL, Inc., 210 West 42d Street, New York City

The Film Index

$2.00 a year

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

BRITON AND BOER.

New Selig Production of Unusual Merit and Historic Interest.

A page from South African history produced on a scale so prodigious that all other representations of war subjects seem like childs play. A gigantic subject handled without thought or expense. "Battery after Battery" go into action—squadron after squadron of cavalry—company after company of infantry pass in review, storm steep kopjes to be swept out of existence by a hail or shot and shell, until the dazed auditor exclaims—"At last I know what war is really like."

Pictures such as "Briton and Boer" would in the end help disarm nations, for one brings the reality of war home to the common people and disarmament begins. "Briton and Boer" introduces the two most striking figures in the Transvaal conflict. Lord Roberts, the heroic "Bob's" of England and piet Cronje, the Boer Farmer General, who as a soldier wrote his name in undying letters in the annals of warfare.

The spectacular possibilities of modern warfare have in a way been eliminated by the use of smokeless powder, and higher power rifles that shoot accurately for 2500 yards. Never again will we see war as history pictures the struggle in South Africa. The days of hand to hand fighting passed into the great beyond when England unfurled her banners from the public buildings of Pretoria. Even the last six months of the memorable conflict was fought under modern long distance conditions, and the use of black powder forever relegates to the things that were. Both combatants had learned to respect the fighting qualities of each other and the simple methods of the Boers had been learned by the English at a frightful cost. The use of lyddite shells at Mafeking which enveloped the city for hours in a haze of putried smoke will never be used again. In producing the stirring scene of the Boer war, the early period of the struggle alone is pictured for this reason. In reviewing these pictures we respectfully call the attention of the critics to these facts.

3 FEATURES

Serviceable Service
Films of Quality
Selection of Subjects

From PENNSYLVANIA FILM CO.
Lewis Building, PITTSBURGH, PA.
Licensees M. P. P. Co. Let us submit prices.

BIOGRAPH FILMS

Trade Mark

Trade Mark

Released October 18th, 1909

HIS LOST LOVE

A Brother's Sacrifice and Its Outcome



HIS LOST LOVE

To yield our beloved for the sake of their happiness is one of the noblest sacrifices man can make. There is a note of unselfishness in it that is without parallel. Such was the deed of the hero of our story. Luke and James were brothers. James goes to London, but Luke remains among the simple country home folk. Mary was the childhood sweetheart of James, who forgets her in the business whirl of the metropolis, and Luke's tender attentions move her young heart and they become affianced. James, however, revisits the old home, and the old love is enkindled. Luke, considering only her happiness, surrenders in James' favor. They marry, but Jim neglects Mary for her sister, finally deserting her to leave with the sister. The shock proves fatal to the poor wife, and Luke now realizes that woe instead of happiness is the outcome of his sacrifice; so he resolves to give his life to the care of her little baby, which is now orphaned.

Length, 958 feet.

Released October 21st, 1909

THE EXPIATION

Atonement of a Self-Accused Wrong.



THE EXPIATION

Expiation is invariably the act of a noble heart. It is a self-satisfaction as well as reparation for a deed the world may fully condone, but the consistent mind will accept no such condonation if the conscience is disturbed. While the heroine of this biograph story was in no way responsible for the tragic end of her husband, yet she felt that it was due solely to her actions that he took the rash step. He was a confirmed dipsomaniac and irretrievably lost to the drink habit. Night after night he is assisted home by a friend of the family. This friend at first bears profound sympathy for the wife as she appreciates his kindness. Later, however, they love, but honor compels them to dissemble. The friend decides to leave for the West to avoid a wrong. He must at least say "good-bye." This meeting is misconstrued by the husband, who, to rid them of his unworthy self, commits suicide. The wife resolves to spend the rest of her life in expiation of the deed she felt she incurred. **Length, 992 feet.**

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY Get on our Mail List and Keep Posted Write for our Descriptive Circulars

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Oct. 21	The Expiation	Dramatic	992
Oct. 18	His Lost Love	Dramatic	958
Oct. 11	The Little Teacher	Comedy	982
Oct. 14	A Change of Heart	Dramatic	977
Oct. 7	Fools of Fate	Dramatic	972
Oct. 4	Pippa Passes	Dramatic	983
Sept. 30	The Awakening	Comedy	691
Sept. 30	Wanted, a Child	Comedy	296
Sept. 27	Leather Stocking	Dramatic	996
Sept. 23	A Fair Exchange	Dramatic	995

EDISON CO.

Oct. 22	The Lost Handbag	Comedy	400
Oct. 22	A Great Game	Comedy	590
Oct. 19	Their Social Education	Comedy	1,000
Oct. 15	Whitler's Witless Wanderings	Comedy	330
Oct. 15	Hansel and Gretel	Fairy Tale	630
Oct. 12	A New Life	Dramatic	1,000
Oct. 8	The Minister's Daughter	Dramatic	830
Oct. 8	Expert Glass Blowers	Industrial	170
Oct. 5	Laddie	Dramatic	1,000
Oct. 1	The Wallace Jewels	Comedy	720
Oct. 1	Two of a Kind	Comedy	280
Sept. 28	Why Girls Leave Home	Comedy	950
Sept. 24	Love and War	Dramatic	400
Sept. 24	True Love Never Runs Smoothly	Comedy	230

ESSANAY CO.

Oct. 20	The Widow	Comedy	520
Oct. 20	A Woman's Wit	Dramatic	475
Oct. 13	The Twelfth Juror	Dramatic	1,000
Oct. 6	A Birthday Affair	Comedy	550
Oct. 6	The Magic Melody	Comedy	431
Sept. 29	The Brothers	Dramatic	970

GAUMONT.

Oct. 16	The Broken Violin	Child Drama	377
Oct. 16	Alphonse, the Dead Shot	Comedy	297
Oct. 16	One-Legged Pete and Pat	Comedy	320
Oct. 13	Princess of the Sea	Fairy Drama	520
Oct. 13	The Liquid Air	Trick Comedy	450
Oct. 12	Convincing Evidence	Dramatic	714
Oct. 12	How He Earned His Medal	Comedy	280
Oct. 9	A Wedding Party	Comedy	434
Oct. 9	The Sleuth and the Wig	Comedy	504
Oct. 5	The Pill Box	Comedy	450
Oct. 5	Breaking the Bank	Comedy	490

Date.	Subject.	Class.	Length, Feet.
Oct. 2	The Masterpiece	Dramatic	857
Oct. 2	Papa's Hat	Comedy	140

KALEM CO.

Oct. 22	A Brother's Wrong	Dramatic	955
Oct. 15	The Man and the Girl	Dramatic	940
Oct. 8	The Hand Organ Man	Dramatic	210
Oct. 1	The Mystery of the Sleeper Trunk	Dram.	870
Sept. 24	The Winning Boat	Dramatic	965
Sept. 17	The Story of a Rose	Dramatic	680
Sept. 17	Winning a Dinner	Comedy	245

LUBIN MFG. CO.

Oct. 21	Mignon	Dramatic	575
Oct. 21	Aunt Lena's Visit	Comedy	345
Oct. 18	The Major and the Judge	Dramatic	695
Oct. 18	Haps and Mishaps	Comedy	240
Oct. 14	"Sandy," the Poacher	Dramatic	840
Oct. 11	Papa's Honeymoon	Comedy	600
Oct. 11	Out for the Day	Comedy	390
Oct. 7	A Blank Check	Dramatic	975
Oct. 4	Billiken	Comedy	400
Oct. 4	A Visit to Uncle	Comedy	505
Sept. 30	The Judge's Ward	Dramatic	960
Sept. 27	A Fish Story	Comedy	510
Sept. 27	Old Love Letters	Comedy	400

GEORGE MELIES

Oct. 20	For the Cause of Suffrage	Comedy	905
Oct. 13	The Stolen Wireless	War Drama	915

PATHE FRERES.

Oct. 22	Drink; Film D'Art in two reels	Tragedy	2,106
Oct. 20	A Home Without Children	Dramatic	669
Oct. 20	Hunting Jack Rabbits in Hungary	Scenic	249
Oct. 18	The Belated Wedding	Comedy	584
Oct. 18	Bob's Electric Theatre	Trick	361
Oct. 16	Chums	Comedy	669
Oct. 16	Physical Culture Fiend	Comedy	311
Oct. 15	The Romance of a Poor Girl	Dramatic	656
Oct. 15	Blessington's Bonnie Babies	Novelty	262
Oct. 13	A Lucky Husband	Comedy	515
Oct. 11	The Trappers	Dramatic	804
Oct. 9	Anti-fat Sanitarium	Comedy	653
Oct. 9	Dog Pickpocket	Comedy	315
Oct. 8	Sister Angelica	Dramatic	705
Oct. 8	How Jack Helped His Little Sister	Comedy	213

Date.	Subject.	Class.	Length, Feet
Oct. 6	Female Sleuth	Dramatic	604
Oct. 6	The Music Lesson	Trick	295
Oct. 4	The Story of a Banknote	Dramatic	981
Oct. 2	The Garbage of Paris		407
Oct. 2	Vendetta	Dramatic	541
Oct. 1	A Game of Chess	Comedy	558
Oct. 1	An Eventful Trip	Trick	390
Sept. 29	Pierrot, the Fuddler	Comedy	318
Sept. 29	Jane Is Unwilling to work	Comedy	525
Sept. 27	He Learns the Trick of Mesmerism	Com.	433
Sept. 27	Suitors' Competition	Comedy	518

SELIG POLYSCOPE CO.

Oct. 21	The Cowboy Millionaire	Dramatic	—
Oct. 18	A Tale of the Backwoods	Dramatic	1,000
Oct. 14	Lost in Siberia	Dramatic	785
Oct. 11	Pet of the Big Horn Ranch,	Western Drama	1,000
Oct. 14	Bear and Forbear	Comedy	180
Oct. 7	Wheels of Justice	Dramatic	950
Oct. 4	A Trip to the Yosemite	Scenic	660
Oct. 4	How Binks Butted In	Comedy	315
Sept. 30	The Drunkard's Fate	Dramatic	930
Sept. 27	Across the Divide	Dramatic	980

URBAN ECLIPSE.

Oct. 6	Yachting Off Cowes	Scenic	464
Oct. 6	Gambling Passion	Dramatic	530
Sept. 29	Chasing the Ball	Mystery	347
Sept. 29	Love the Conqueror	Dramatic	650
Sept. 28	Wife or Child	Dramatic	494
Sept. 28	Breach of Promise	Comedy	484

VITAGRAPH CO.

Oct. 23	Cosette, Film d'Luxe	Dramatic	987
Oct. 19	The Mexican's Revenge	Dramatic	680
Oct. 19	A Dull Knife	Comedy	275
Oct. 16	The Diver's Remorse	Dramatic	900
Oct. 12	Red Wing's Gratitude	Dramatic	562
Oct. 12	Too Many on the Job	Comedy	410
Oct. 9	For Her Sake	Dramatic	995
Oct. 5	Betty's Choice	Comedy	642
Oct. 5	Never Eat Green Apples	Comedy	290
Oct. 2	The Scales of Justice	Dramatic	983
Sept. 28	Onawanda	Dramatic	545
Sept. 28	The Romance of an Umbrella	Comedy	450
Sept. 25	Fantine	Dramatic	995
Sept. 21	The Unspoken Goodbye	Dramatic	425
Sept. 21	The Siren's Necklace	Comedy	530

The crowd sidesteps the sideshows, and heads for the show that uses an

Edison Kinetoscope

Because the pictures are clear and steady. The same crowd won't go to the same show twice if the pictures hurt their eyes.

Don't throw away your profit and sacrifice your patronage by using an inferior machine. If you're going in the business to stay, start right with an Edison Kinetoscope — the one motion picture machine that is a profit builder from beginning to end, that requires fewest repairs and is the most durable machine today.

Our booklet gives full particulars. Sent free, and also a copy of the Edison Kinetogram.

EDISON MANUFACTURING COMPANY

EDISON FILMS

Releases of October 26 and 29

Released October 26

THE LIE

Dramatic. Soldier of the German army, wounded, is reported dead to his sweetheart by a rival. "The Lie" unseats her reason. At his imaginary summons she leaps from a cliff ninety feet high into the "Black Pool." Her brother rescues her, making same leap. Reunion restores reason. Thrillingly dramatic. Wonderfully acted.

No. 6534 **Code, VERTILGEN** **Approx. Length, 1000 feet**

Released October 29

ALL'S FAIR IN LOVE

Costume Comedietta. Two lovers quarrel at a ball in days of George III. To win a wager, the captain, in guise of a tipsy footman, compels the young lady to dance a minuet before 12 o'clock. She turns the tables on him. Dainty comedy.

No. 6535 **Code, VERTRAGUS** **Approx. Length, 415 feet**

THE THREE KISSES

Hallowe'en comedy, written by Carolyn Wells. Story of how an audacious young man stole three kisses from a mischievous young woman in three different meetings on Hallowe'en night. Very humorous situations well portrayed.

No. 6536 **Code, VERTRAHA** **Approx. Length, 500 feet**

Releases of November 2 and 5

Released November 2

COMEDY AND TRAGEDY

(Introducing Mlle. Pilar Morin)

No. 6538 **Code, VERTRAUEN** **Approx. Length, 1000 feet**

Released November 5

A DUEL IN MIDAIR

(Dramatic)

No. 6539 **Code, VERTREIBEN** **Approx. Length, 725 feet**

BILL, THE BILL POSTER

(Comedy)

No. 6540 **Code, VERTREKJES** **Approx. Length, 240 feet**

Watch for Special Release of Thanksgiving Day Subject

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**
DEALERS IN ALL PRINCIPAL CITIES

FILMS

Released Monday, Oct. 18

THE MAJOR and the JUDGE

The Major is satisfied with his daughter's choice, and invites the Judge to take a hand in the marriage court. This the Judge does so well that even the Major is greatly surprised. LENGTH, 695 FEET

HAPS and MISHAPS

Life consists of haps and mishaps and so does this Film. Every hap follows a mishap, and he laughs best who laughs last. LENGTH 240 FEET

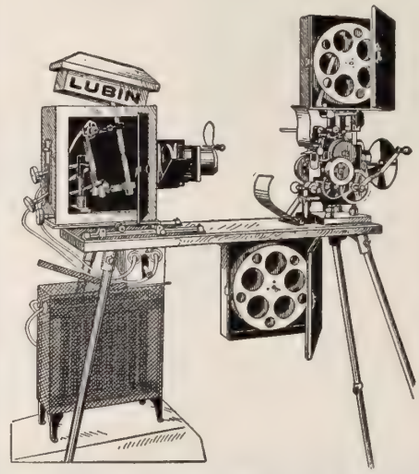
Released Thursday, October 21

MIGNON

The clown is in love with Mignon, the bareback rider. Her rival is the Spanish dancer, who tries her best to win the clown away from Mignon. After many dramatic incidents, the lovers are united. LENGTH, 575 FEET

AUNT LENA'S VISIT

Aunt Lena with her daughter Louise is visiting her brother, Heinie. Max and Moritz entertain their little cousin so well that Aunt Lena decides to go home. LENGTH, 345 FEET



Lubin's Cineograph

combined with

Stereopticon

equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and innumerable other important new features.

ASK FOR OUR FREE CATALOGUE.

LUBIN MANUFACTURING COMPANY
926-928 Market St., Philadelphia, Pa.

★ GEO. MÉLIÈS ★ "STAR" FILMS

Licensed by the Motion Picture Patents Co.

To be released Wed., Oct. 27, '09

For Sale a Baby

Length about 600 feet. A subject of intense dramatic quality. Will appeal to the women.

Hypnotist's Revenge

Length about 350 feet. A comedy of unusual merit, showing the antics of a clever magician and hypnotist.

GASTON MÉLIÈS

204 East 38th St., New York

ENTERPRISE OPTICAL CO.
564-572 West Randolph Street
★ **CHICAGO, ILL.** ★

KALEM FILMS

Issue of Oct. 29, 1909



OR THE CANADIAN CONTINGENT IN THE BOER WAR

LENGTH 945 FEET

The Canadian Contingent in the Boer War. A historically correct presentation of a wonderfully thrilling incident of the Boer War. Everything is real in this sensational film. The story is true, the troops used are actual veterans, the guns and equipments saw service in this war, and the scenic settings are reproductions of actual South African scenes selected by a participant in the war. *A head liner for any bill.*

Free Descriptive Lectures to all applicants

Kalem Posters in four colors are supplied by the A. B. C. Co., Cleveland, Ohio

KALEM COMPANY, Inc.
Licensee of the Motion Picture Patents Co.
Eastman Kodak Building
235-239 W. 23d St. **New York City**

$2.00 PER YEAR SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No. 44 NEW YORK, OCTOBER 30, 1909 WHOLE No. 184

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

Chicago Business Booms With Licensed Renters

Trouble Brewing for the "Independent Alliance"---Tax for Picture Theatres Proposed---Other Notes of Interest from Chicago.

James S. McQuade.

Licensed film business is fairly humming in Chicago these days. I know this to my cost, for it often means three or four calls at an office, before the busy official I desire to see can find the time to give me, however courteously disposed he may be to extend the favor.

And this intense business atmosphere is by no means confined to the exchanges. Our western manufacturers are taxed to the utmost to meet the largely increased demand for their product. From every section of the country there are pouring in requests and suggestions from film renters for a greater output of the Selig and Essanay type of picture. Nor is the demand in America for these films one whit more urgent than it is from Great Britain and the European continent.

Outlook For the N. I. M. P. A.

A press bulletin, bearing the date of Oct. 14, has been issued from the Chicago office of the International Projecting & Producing Co., announcing that J. J. Murdock has cabled from Paris to the effect that, on the invitation of his company, all the Continental and English manufacturers with whom he holds contracts will visit America, and meet in Chicago early in November.

The bulletin states that Mr. Murdock and E. J. Magerstadt, treasurer of the International, have been in Paris for a week, where they held a conference "with thirty-seven of the most prominent manufacturers in Europe" and signed contracts with the "important film manufacturers of the Continent and England." The visit of the foreign manufacturers is for the purpose of gleaning "an intimate knowledge of the condition in this country and the requirements of the trade on this side of the water."

It will be noticed from the foregoing that the conference was held with "thirty-seven" of the most prominent manufacturers, and by glancing at the list of foreign companies on the letter head of the I. P. & P. Co., for whom it is the exclusive American agent, I find the list contains thirty-one. Moreover of the names on that list, the Film Import & Trading Co., of New York, at present claims eleven, which would reduce the International's list to twenty.

Now the puzzle is: Where shall we assign that discrepancy of seventeen companies? Are they to rank with the "important film manufacturers of the Continent and England," with whom the I. P. & P. Co., has signed contracts, or with "the most prominent manufacturers in Europe" who are about to visit this country?

Or, are the most prominent film manufacturers in Europe made to order, then used for a while and cast off, like old clothes, and a new set made to order, on the spur of the moment?

Licensed people here can already see unerring signs of the lines of cleavage that will sooner or later disrupt the N. I. M. P. A. With such a glowing spirit of amity and brotherly love existing among its members, who would dare say that the Film Import & Trading Co. was lacking in zeal for the good of the Alliance, when it surreptitiously nabbed eleven of Murdock's importing companies, while that apostle of consolidation and forgiveness was being tossed about on the briny?

Poor Murdock! At the N. I. M. P. A. convention, he was willing to let bygones be bygones and to take the most erring sheep back to the fold. He made one big mistake, however; a good many goats entered in sheep's clothing, and one of them has already butted him hard—in playful mood! This incident serves to show that personal and immediate gain is first thought of by the independents and that unity and amity in the Alliance is considered—not next, but last of all.

It is well known that several exchanges, who professed to buy the product of the I. P. & P. Co., were quietly importing film, on their own account, from the manufacturers who were supplying Murdock, and that rival importers sold in open market, at 9 and 10 cents a foot, the same film that was released several weeks later at 11 cents a foot by Murdock's concern. Everyone who knows these facts, and who has reflected on the past conduct of the majority of the N. I. M. P. A.'s membership, is convinced that history will repeat itself in their ranks. Rival factions already have been formed. Soon there will be clashing, price-cutting and knifing between rival importers and exchanges. This will be followed

(Continued on page 9.)



MYSTIC THEATRE, INDIANAPOLIS.
Owned by the Family Amusement Co., Indianapolis, Ind. C. L. Sutherland, Pres. Photo By William Wright of the Kalem Co.

PICTURE ART DEVELOPING.

The Sun Notes Improvement In Writing and Acting of "Silent Drama."

(From the New York Sun.)

Much has been written about the mechanical side of the picture production; how the camera takes the little postage stamp pictures at the rate of sixteen to the second; how the films are developed, the scenes fastened together and finally made up into a thousand foot reel, which will take about twenty minutes to show; how the different scenes are taken at different times and in different places, in the finished production to be welded into a complete whole, the end of each scene manifested not by the dropping of a curtain, but by the flashing of a printed announcement of the new scene upon the screen.

There is another side to the production than the mechanical. The man or woman acting must do by movement alone what the regular theatrical performer does by both movement and voice. While the latter appeals to both the eye and the ear, the former may appeal to the eye alone and must so concentrate his powers that he may make them give as strong an appeal to a single sense as the actor ordinarily gives in appealing to two senses.

The actor presents an interesting study to the psychologist as he shouts and laughs and screams and yells and prays and curses. These sounds will never reach an audience, for the camera pays them no heed, but they are the aids which lift the actor to the height of feeling so great that it can convey itself to another mind through the medium of one sense alone.

Several well known actors of real merit have attempted to do motion picture acting and have failed. Nineteen out of twenty cannot lift themselves above their surroundings and be carried on the wave of their own feeling, but are conscious of the lack of an audience, of no one from whom applause can be won. A successful pantomime actor is, according to this view, a more finished and accomplished performer than the actor who appeals to both eye and ear.

Then there is a dramatist who spends his time in the offices of the plant writing out scenarios of plays and perfecting acceptable suggestions that have come from without. They are peculiar little plays in that there is not a word of dialogue in them, nothing but directions for movement, movement, always movement.

The dramatist is very enthusiastic over the future of the motion picture drama as a thing of art both in its production and in its inception. As to the latter he says that few good dramas come in because few people know how to visualize a plot, that is, to think it out in their minds in terms of sight to the exclusion of words. Attempts have been made by short-story writers, newspaper writers and actors, but the majority though successful in their own lines have failed in this, being unaccustomed to the necessary conditions.

As to the future of the art he said he was encouraged because of the tremendous advance made in the last few months in motion pictures. He asserted that the best pictures produced a year ago his company would not now allow to be presented, and that within the last year and a half the standard of motion dramatic production had been raised 500 per cent. He attributed this fact to the search for genuine artistic value regardless of expense, involving costly experiments on the part of the manufacturers and their co-

(Continued on page 13.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.

FOREIGN SUBSCRIPTIONS—$2.50 per annum.

All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS

ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

OCTOBER 30, 1909

PICTURE THEATRE ADVERTISING.

During the past few weeks several readers of The Film Index have sent us samples of their advertising copy, just to let the editor know, we suppose, that they are on the job. First, we want to thank them for thinking we would be interested to know what they were doing in the advertising line, and we do not hesitate to tell them that we are—to the extent that a department of "Picture Theater Ad Criticism" will be one of the features of The Film Index from this date.

Each week we will reproduce from one to three of the best display ads and as many of the best readers submitted. An expert copywriter, now employed by one of the biggest advertising agencies in New York, will look over the specimens submitted and select the best for reproduction. Business reasons prevent us from revealing the identity of this critic, but there is no question regarding his ability. He is also, a man who has had a wide experience in amusement advertising, having been a theatrical press agent for a dozen years or more.

Does the idea appeal to you? If it does, just send us a few samples of what you are doing in the way of publicity; that will prove to us that you are interested to know if you are getting the best possible matter into the space you pay for.

Motion pictures are excellent subjects for advertising writers to juggle with. They afford great variety. In each picture there is some feature that gives the writer a chance at word painting.

Then there are many schemes that may be worked to advantage with a picture theater, and the manager who is awake to these possibilities can make his house the popular resort of his town, and he need not care whether he has "first run" pictures or not.

Most of the sample advertising submitted to us so far is newspaper readers. This is a good form of advertising, because the public has a habit of depending upon the papers for its amusement information. Readers should be used as liberally as the rate will allow. Often an inch in the amusement display ads will carry a good reader at no extra cost.

Advance programs will stimulate interest. Special days on which a carefully selected series of pictures are featured will give a theater distinction and lift it out of the ordinary grind.

Motion pictures can be made to mean a great deal more than just pictures; they can provide entertainment with a purpose to instruct. This idea is susceptible of a most varied treatment and lends itself most admirably to advertising.

There are posters. You know what the opinion of The Film Index is of posters. Those who did not read our editorial on the subject, with particular reference to "A. B. C." posters, in The Index, have probably read it from the circular sent out by many of the licensed manufacturers. In the matter of posters we place first those which reproduce the actual scenes from the pictures. Theatre managers cannot afford to use "fake" posters.

House programs can be made highly interesting to patrons. Every issue can be filled with bits of information about the pictures running and those that are to come. But the list is almost inexhaustable. We will not attempt to catalog it here. The department will serve as an exchange for advertising ideas.

Here are what appear to be the best few of the samples of readers sent in:

From Louis Klene, manager The Arc theater, Lafayette, Ind.:

Arc Theatre.

Whether Dr. Cook or Commander Peary discovered the North Pole, the chief topic of the day, will be discussed in moving pictures at the Arc Theater today. Although there will be no noises, there is evidence of articulation in the picture, which shows two friends engaged in a heated controversy that almost leads to hair pulling. Each one is sure that the other discovered the top of the world. Although the argument grows hotter, no conclusion is reached. This picture will be shown together with "Billiken," a story of the bringing of happiness into a blighted home. "Won't You Come and Share My Bungalow," is the title of the illustrated song.

Arc Theatre.

"The Pet of the Big Horn Ranch" is a pretty story of thrills and romance enacted into motion picture drama by the Selig company and offered as a special attraction to-day at the Arc theater. The new feature is said to excel all its predecessors in depicting ranch life in the west. The settings are superb and the plot of the drama is well conceived and executed. The story concerns Big Tom, the cowboy, and the wealthy ranch owner's pretty daughter as well as a handsome pony which the girl prizes highly and which Tom risks his life for. The picture is a rare treat for all. Major Naughton, the soloist, is singing that gem of ballads, "Garden of Roses," one of the song hits of the decade. Prof. Frelinger accompanist.

These show what a lot of information can be compressed into a small space. Others submitted by Mr. Klene are almost as good. The difference being that they are not so concise.

From Leroy Tudor, manager of the Majestic Theater, Muncie, Ind.: Several type posters and the outline of a house program.

There is too much lettering on the posters to make them effective. People haven't time to read long stories.

Mr. Tudor's program illustrates a good idea. He is featuring first run Biograph and Selig pictures. The inside pages of his four-page progam carries a short description of each picture. The first page is taken up largely by a list of the house staff. Possibly Mr. Tudor is jollying his employees by giving them so much prominence, and then, it is possible that the idea takes in his town; but it would seem that the first page of his program could be used to better advantage. On the back page a brief synopsis of the next week's program is given together with other information relating to pictures.

We would suggest that Mr. Tudor relegate the house staff to the last page and use the space on the first page for announcements of a general nature relating to his house or the pictures to be shown. If the printing and paper of the sample submitted is the permanent style of the program, Mr. Tudor ought to change printers. Surely he ought to get a better job in Muncie. Heavy white paper would look better than the Paris green cover stock used.

HOWARD WANTS TO SHOW THEM.

The recent action of Rev. Fathers Murphy and McCall in warning the congregations of the Immaculate Conception and St. James Roman Catholic churches of Boston, Mass., that objectionable pictures were being shown in the picture theaters and advising them not to attend, has put F. J. Howard on his metal. Mr. Howard has invited the objecting clergymen to a private exhibition of pictures handled by his exchange and refers to the fact that his pictures are used by the Rev. Charles S. Hoff of the Mission church, Roxbury, and Rev. Peter Walsh of St. Joseph's church, Boston, both of whom are regular customers of the firm, using motion pictures at their entertainments regularly.

ENDORSE GAYNOR FOR MAYOR.

At a meeting of the M. P. Exhibitors Association of Greater New York, held Oct. 16, the candidacy of Justice Gaynor for mayor of New York city received the following endorsement:

> Resolved, That the Moving Picture Exhibitors' Association of Greater New York, remembering the sound legal decision rendered by Judge Gaynor upon the application for an injunction restraining Mayor McClellan from revoking all licenses for moving picture shows on Dec. 24, 1908, and knowing Judge Gaynor's liberal ideas regarding Sunday closing and personal liberty, hereby endorse his candidacy for mayor, and pledge him the support of the members of the association.

It was also resolved that all the members would do what they could through their moving picture shows to further Justice Gaynor's candidacy.

Special pictures of Justice Gaynor have been made for this purpose by the Vitagraph Company.

THE MIRROR'S "INDEPENDENT REVIEWS"

Mirror Man Finds No Improvement and Writes With "Sincere Regret."

With a perseverence worthy of a better cause The Dramatic Mirror's reviewer continues his weekly quest for "independent" motion pictures that are really worth writing about. This week he introduces his observations upon the pictures he did find with this remark: "It is with sincere regret that The Mirror is forced to again record a week's releases of Independent pictures that merit hardly any praise." It must be discouraging to The Mirror man, but then what else can he expect. But here is what he found:

The Convict's Wife—Aquilla—The photography of this picture is very inferior and the pantomime is worse, being marked by too much exaggerated posing.

Who Owned the Coat?—Marwick—This is supposed to be a very funny picture, but the wit is most successfully concealed by uninteresting incidents, poor pantomime and bad photography.

Love Is Stronger Than Revenge—Cines—Some very interesting ancient scenes are shown in this film, which tells a story of old Rome that would be quite acceptable if the hero were not so ridiculously violent in his love contortions.

Winter Sports—Messter—This is a German film, showing ice boating, sail skating and other winter pastimes in a very interesting manner. Much of the photography is unusually good.

The New Servant—Hepworth—The idea is very old and has been so much better done that this film is not worth while.

Noble and Commoner—Comerio—The pantomime is weak, the nobleman being a milk and water snob, while much of the action is walked through without feeling.

The Two Sargeants—Itala—The story does not ring true. To make it worse the death sentence is pronounced for a trivial offense, the prisoner displays too much mushy anguish.

The Love Trip—Lumiere—This is the first of the new Lumiere releases and is sadly disappointing. The photography is bad and the pantomime is worse, a fairly good story is made to appear flat and insipid.

The Cook's Mistake—Lumiere—This "comic" is another failure as a laugh provoker. Ignorance of comedy pantomime is evident in the work of all the players in the picture except the cook, who, under different conditions might be satisfactory.

The Goldseeker's Daughter—Bison—A story that is unnatural as well as inconsistent in detail is told in this film.

The Red Domino—Great Northern—The fine photography of this picture and the quite elaborate scenery are insufficient to compensate for the indifferent pantomime and the lack of clearness in the story.

The Telephone Girl—Phoenix—This is the first Phoenix subject that the reviewer for The Mirror has seen, and if it is a fair sample of the material turned out by this Chicago company, may the fates preserve from seeing any more. Nothing more grotesque in picture pantomime can be imagined. The story is an attempted copy from old subjects of the Biograph and Edison, but it is so badly done as to be scarcely recognizable.

There you have The Mirror's opinion of the "wonderful, world beaters" the "independents" are foisting upon their unhappy patrons. If you have any thought of trying independent pictures let the foregoing be a warning.

SEE COMEDIAN IN PICTURES AND IN REAL LIFE.

An audience in the Star Theatre in Aurora, Illinois, recently enjoyed the novelty of seeing an old time moving picture comedian in real life and picture on the screen.

Ben Turpin, formerly employed by the Essanay company, showed at the Star Theater in a "Happy Hooligan" act. The picture following his act was the Essanay's "Breaking Into Society" in which Turpin played the leading part. In this comedy the funny little man appears at his best and his antics caused much applause.

Though Turpin's double act was not announced many in the audience recognized him in the picture and applauded as loudly as they had when he amused them as "Happy Hooligan."

The novelty of the double performance attracted large crowds and packed the little theater during every performance.

BALTIMORE THEATORIUM OPENS.

Despite weather conditions, the audiences that greeted the opening of the new Theatorium, on North avenue, near Charles street, Baltimore, Md., on Monday, Oct. 11, drew out the "Standing Room Only" sign early in the evening, for the attractive theatre was well filled during each performance.

With a color scheme of gold, green and white, and all the freshness of spring, with stage settings that vie with any that might be found in the city, the house of vaudeville and moving pictures was favorably commented upon. Brilliantly lighted, the Theatorium is an important addition to North avenue, for its architecture is of a unique type, pleasing to one's eye.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, OCTOBER 25, 1909.

BIOGRAPH—In the Watches of the Night, dramatic, 996 ft.
LUBIN—A Visit To Uncle, comedy, 505 ft.
A Buried Secret. comedy, 445 ft.
PATHE—Romance in the Andes, dramatic, 358 ft.
The Bogus Heir, comedy, 364 ft.
SELIG—Briton and Boer, war drama, 1,000 ft.

TUESDAY, OCTOBER 26, 1909.

EDISON—The Lie, dramatic, 1,000 ft.
GAUMONT (KLEINE)—Ambulance Ventilators, trick comedy, 197 ft.
The Old Lord of Ventnor, dramatic, 764 ft.
VITAGRAPH—The Two Mr. Whites, comedy, 543 ft.
He Fell in Love With His Wife, comedy, 435 ft.

WEDNESDAY, OCTOBER 27, 1909.

ESSANAY—Maud Muller, dramatic, 982 ft.
MELIES—Cinderella Up-to-date, comedy, 950 ft.
PATHE—The Gambler, dramatic, 699 ft.
Grotesque Mix-up, comedy, 220 ft.
URBAN (KLEINE)—Volcanoes of Jave, scenic, 417 ft.
Awakened Memories, dramatic, 544 ft.

THURSDAY, OCTOBER 28, 1909.

BIOGRAPH—Lines of White on a Sullen Sea, dramatic, 975 ft.
LUBIN—More Precious than Gold, dramatic, 815 ft.
SELIG—The Senorita, dramatic, 1,000 ft.

FRIDAY, OCTOBER, 29, 1909.

EDISON—The Three Kisses, comedy, 500 ft.
All's Fair In Love, comedy, 415 ft.
KALEM—The Girl Scout, war drama, 945 ft.
PATHE—Buffalo Racing In Madoera, scenic, 508 ft.
Life Behind the Scenes, comedy, 446 ft.

SATURDAY, OCTOBER 30, 1909.

GAUMONT (KLEINE)—The Song of the Cradle, dramatic, 647.
A Barrow Race, comedy, 357 ft.
PATHE—Burglar In the Trunk, comedy, 505 ft.
Mountebank's Watchcase, comedy, 407 ft.
VITAGRAPH—Entombed Alive, dramatic, 994 ft.

BIOGRAPH COMPANY.

"IN THE WATCHES OF THE NIGHT."—A story of the Silver Lining of the Clouds of Despair. Edward Forbes, a mechanic, has been up against a siege of bad luck. Out of work, with his little child dangerously ill, his home is indeed a house of despair. As a last resort he writes a note and goes with it to Mr. Henry Brainard, a wealthy merchant, applying for some employment no matter how humble or meager the pay. It would at least relieve in a measure his anxiety and help to meet his obligations. Mr. Brainard, however, though kindly disposed, has nothing to offer, as Forbes has made it clear that he doesn't seek charity, but work, and bearing a reputation of honesty and conscientiousness, Brainard is grieved to have to turn him away. Back to his home Forbes goes in the extreme of despondency. The sight of his sick child and his woe-stricken wife fairly turns his brain, and induces in his mind thoughts he never entertained in all his life before—robbery. Quite beside himself, he makes his way back to Brainard's house, and being now late at night, effects an entrance easily and from a desk drawer secures several articles of jewelry. Returning home, his poor wife is amazed at his story and recalling him to his better self compels him to take back the loot. This he does, entering the house as easily as before, and putting the trinkets back into the drawer. Unfortunately, Brainard is aroused and apprehends him before he has time to escape, and hands him over to a policeman, who happens to be an old friend of Forbes. The officer on the way to the station allows him to go and say good-bye to his wife. Learning the true nature of the affair, the officer steps into the hallway ostensibly to allow them to say good-bye alone, but in reality to dispatch his brother officer to Brainard's to induce him to be merciful. While alone with his wife Forbes picks up a pistol that had dropped from the officer's pocket and is about to resort to desperate means to wipe out his disgrace, when the officers enter with Brainard who not only withdraws the charge, but lends material aid to the poor family. One of the most intense and touching scenes ever depicted is this last one, and sure to cause a thrill and a sympathetic tear.

"LINES OF WHITE ON A SULLEN SEA."—A Story of Unrequited Love. "Oh, the love of woman! No coldness, no neglect, no harshness, no cruelty, can extinguish thee!" These lines of William Carlton were never more forcibly exemplified than in this Biograph film story, which shows the unswerving constancy of a pretty fishermaiden, who sacrificed her life upon the altar of unrequited love. Emily Brackett is wooed by two fishermen of the village, and rejecting the proffered engagement ring of Joe, accepts Bill, who places upon her wrist a bracelet, which he locks, he keeping the key. In this manner they plight their troth. Joe is almost heart-broken, but dissembles wishing Emily well. The time arrives for Bill to ship and the parting with Emily is undoubtedly sincere. He promises to make her his wife upon his return. But, alas, Bill is one of those impressionable beings, susceptible to conditions and when he arrives at the foreign port, he meets a pretty girl whose charms and innocent mien appeal to him. Hence, little Emily is forgotten. Bill being a handsome fellow, his proposal is accepted by the girl and they are married, taking up their residence in this foreign village, where he becomes commander of a fishing ship. But what of Emily? The poor soul is waiting ever hopeful. Each mail she is disappointed at not receiving any word from Bill. She watches the return of the boats after each fishing trip, but all in vain. Day after day does she go to and scans the sullen sea which only brings to the beach huge lines of white, which seem to taunt her as they break upon the sands. Often has faithful Joe importuned to place upon her finger the ring he still holds hopefully for her. But she has pledged her word to Bill. Weeks, months, and years pass, yet she waits in vain, until finally she gives way under the strain of anxiety and death is inevitable. Six years have rolled around and the sands of her life have almost run, when Bill makes his appearance in the village accompanied by his wife and child. When Joe meets him, he is at first inclined to strike him down, but no, there is at least a chance to make the last few moments of Emily's life happy, thereby easing death's sting. So Joe forces Bill to go with him to Emily's bedside, place his ring on her finger, pretending it is his own, and that he has returned to fulfill his promise. This he does, and not too soon, for the poor girl, a victim of a charitable deception, smiles and trying to raise herself from her pillow, drops back to yield up her pure faithful soul to God. The subject is a most beautiful one, depicting the simple life of the humble fisherfolk, comprising a series of beach scenes never excelled.

EDISON MFG. COMPANY.

"THE LIE."—A Story of the Franco-Prussian War. Two soldiers of the German army fall in love with a peasant girl whose heart does not decide which is to be the favorite one until the call to arms is heard when, by the old mill-stream, love's old sweet story is told once again. She consecrates her life to one, while the other does not learn the truth until the time comes to say farewell, when he discovers, to his chagrin, that his comrade has won her heart. Little time is left for explanations; the bugle sounds, the comrades march to the front.

While escaping from the French her lover is shot and greviously wounded. Dictating a message to his sweetheart telling of his love and claiming her for his bride on his recovery, he entrusts its delivery to his comrade. The comrade, although torn with conflicting emotions, is loyal to his brother-in-arms up to the moment he approaches the cottage, but there he falters in his duty and, tearing up the letter before entering, he informs her that her lover is dead.

"The Lie" strikes deeper than he thought. It unseats the girl's reason and she wanders out into the woods with the vision of her lost one, as she believes, ever before her beckoning her on. To the edge of the dreaded black pool she wanders where, ninety feet below, she sees her soldier lover calling her to come. A moment she stands upon the brink of that awful abyss and then leaps down the dizzy height into the black waters below.

Meanwhile her brother, having found the torn letter, puts the pieces together and learning the truth





starts in pursuit of his sister to acquaint her with the deception. He arrives just a moment too late, for he sees her leap from the high rocks of the black cliff into the water. Without a moment's hesitation he leaps after her to the rescue. This scene is one of the most daring, startling and spectacular leaps that has ever been done before the moving picture camera, and justifies the title of a "real thriller." The heroic rescue and the ultimate re-union of the lovers are something it were better to see than attempt to describe. The film is a continuous chain of the most intensely dramatic situations, which are wonderfully well acted. Its photography is beyond criticism.

"ALL'S FAIR IN LOVE."—In this dainty little comedy of the time "when George the Third was King" we see the course of true love running very much as it does in this 20th century. Two very delightful young people, very much in love with

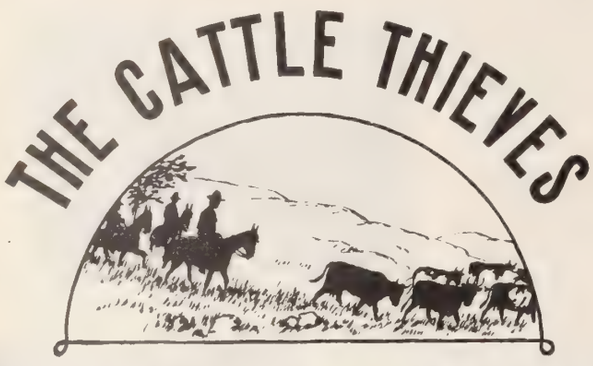




each other, by the entrance of the green-eyed monster upon the scene, become involved in a harmless lovers' quarrel. The quarrel grows to the point

KALEM FILMS

Issue of Nov. 5th, 1909



A STORY OF THE CANADIAN NORTH-WEST MOUNTED POLICE

LENGTH 860 FEET

Following the great Boer War film of Oct. 29, which has been pronounced by all of the trade paper critics as the very acme of realism, we offer **Another Great Canadian Production, THE CATTLE THIEVES,** a story of the Northwest Mounted Police, for Friday, Nov. 5. Remember the date, and get it if you can. This marvelous production introduces for the first time to the American public the heroes of the NORTHWEST MOUNTED POLICE, generally conceded to be the most wonderful organization of trained men in the world. These men, with the assistance of our own big stock company and under our own direction, have given us a thrilling story of the great Northwest, with a realism and wealth of detail which must be seen to be appreciated.

And to cap the climax, "The Cattle Thieves" is **simply superb in photography,** and will be printed on the new improved Eastman Noninflammable Stock, which is much tougher and more durable than the earlier output of this stock.

KALEM CO., Inc.

Licensees of the Motion Picture Patents Company

Eastman Kodak Building

235-239 West 23d Street

New York City

NOTE—The A. B. C. Co., of Cleveland, O., has made a special poster for this film. It is a beauty.

ECLIPSE

Gaumont



Advance Description

Week October 24 to 30, 1909

OCT. 26th "THE OLD LORD OF VENTNOR"—Farce Drama—764 Feet. Gaumont. An exquisite film, dramatically and photographically, of intense interest.

OCT. 26th "AMBULANCE VENTILATORS"—Trick Comedy—197 Feet. Gaumont. Magic and mystery inexplicable. Quite original and novel. Sure to arouse keen interest and curiosity. Don't miss it.

OCT. 27th "VOLCANOES OF JAVA"—Scenic—417 Feet. Urban-Eclipse. Thrilling pictures taken at the very mouth of the crater of a volcano in active eruption. Perfect photographically.

OCT. 27th "AWAKENED MEMORIES"—Drama—544 Feet. Urban-Eclipse. A strong domestic drama of a workingman's life with a happy ending. Fine subject.

OCT. 30th "THE SONG OF THE CRADLE"—Drama—647 Feet. Gaumont. A beautiful story of life in a castle in mediaeval times, cleverly acted. A Feature Film.

OCT. 30th "A BARROW RACE"—Comedy—357 Feet. Gaumont. More fun in 357 feet of film than is usually found in 1,000 feet. Great comedy.

"A, B, C". Four-colored lithographed posters are to be had for all our films. Address A, B, C Co., Cleveland, Ohio.

Imported by

George Kleine

52 State St., CHICAGO

19 E. 21st St., NEW YORK

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

where Katherine returns the Captain's engagement ring, and vows that she will never dance with him in all her life again.

Now, all this takes place at a ball in Katherine's own home, and the Captain wants a dance very badly, so he is disposed to dispute her decision, and when she insists upon it they make a wager. He is to make her dance with him before 12 o'clock—if he can. There are only twenty minutes left in which to accomplish this result, now doubly desirable, but the Captain has an inspiration and his love finds a way. Bargaining with the footman for his livery and powdered wig, the Captain waits until the other guests have gone and, while the lonely little Katherine is writing a note asking him to come back, he appears before her in his disguise.

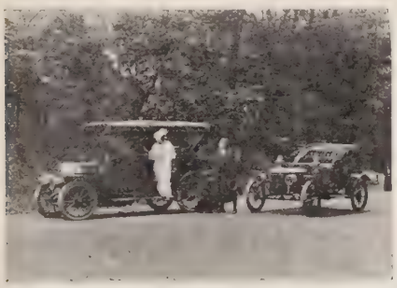
In the dimming firelight she is deceived by the powdered wig and livery and only notices that the footman has apparently had too much of the punch and is slightly tipsy. Though a brave little lady she is so badly frightened at being alone with a man in this condition, that when he boldly proposes that she shall dance with him she dares not refuse. In perfect measure they dance the beautiful old-time minuet, presenting a picture that is not only charming, because of the grace with which the dance is performed, but delightfully comic as well, because we know that the little lady has so little cause for her fear of the footman (?).

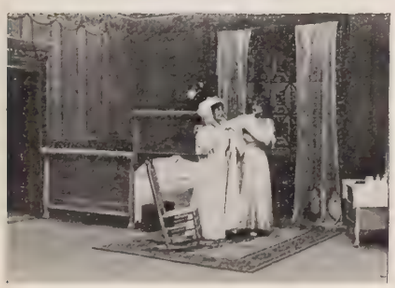
While they are dancing the clock strikes twelve, and the Captain pulls off his powdered wig and tells her he has won the wager. While we laugh at her discomfiture we cannot blame her for tearing up the note she has written and throwing it in his face; nevertheless do we sympathize with the gallant Captain when we see her pick up the old flint-lock pistol and, presenting it at his head, force him to throw down the rose the other girl has given him, get down on his knees and swear to be good forever and ever. The little piece is out of the usual run and is full of picturesque effects and delightful human comedy. A specially engaged cast tells it charmingly.

"THE THREE KISSES."—A Hallowe'en Story. Another jolly, good-feeling little comedy from the pen of Carolyn Wells makes its bow to the public in this picture and will add to the same public's fund of pleasure and happiness, in an even greater degree than in her successful stories that have preceded it.

It concerns itself with a mischievous young woman, a more than audacious youth, an automobile break-down and a domestic hurricane—good elements for trouble of the comic sort.

The first of the three kisses herein to be made famous is taken by our hero only after more than usual provocation. He lends "first aid to the injured" by helping the little heroine's chauffeur to repair her automobile and she does not even deign to smile upon him. This added to the fact that she is a most bewitching young woman is surely ample excuse for his stealing the first kiss and promptly





whirling himself away in his own machine before she can tell him what she thinks.

Of course only fate herself could so arrange matters that these young folk find themselves guests of the same host that very evening and only fate could provide that the cook and maid should quarrel and so the hostess be left with no one to serve the dinner so carefully planned to please our hero, young Astorbilt. But even fate might not have thought of the next move, for the young woman promptly offers to dress as the maid, serve the dinner and so perhaps play a joke upon the young man, who is still ignorant of her arrival at the house.

The plan succeeds admirably—for the young man. He sees the girl he had kissed appear as the maid in the house where he is being entertained and of course a young social lion really ought to be privileged to kiss a pretty housemaid. Therefore he does so, and scores kiss the second.

But the plot thickens when there appears among the guests at the Hallowe'en party a young woman who seems to be the same, but who appears not to know him and to treat him with quiet frigidity. Our hero is puzzled and unable to guess whether his eyes deceive him or whether it is the girl, but when in the course of the game the girl is sent out to try the time-honored way of reading the future by walking backward holding a lighted candle in one hand and a mirror in the other, in the hope that "the one man" will show himself over her shoulder in the dark, our hero decides to try to solve the mystery.

Of course he does so and of course he gets the third kiss but this time he doesn't really have to steal it.

It is another of the stories that is full of the light and buoyancy of youth, and will make anyone feel the better for the seeing of it. Beside Miss Wells' work, the story is told by another of those special casts of which the Edison Company has good reason to feel proud, and the light and bright points of the story are all brought out to the very fullest extent.

GAUMONT.
(George Kleine.)

"THE OLD LORD OF VENTNOR."—The Lord of Ventnor, despite his beautiful estates and vast wealth and many vassals, is a rather ridiculous old person in many ways. The first scene of the comedy shows us a street in one of the villages of his exceedingly picturesque domain. A village peasant dance is in progress. It chances that the old lord passes the group of dancers, catches sight of a beautiful girl among them, is infatuated by her pretty face, proposes a union of autumn, personified by himself with spring, symbolized by the rural belle, is readily accepted, and carries his bride to her new and wonderful home, his castle. The bride soon becomes disdainful and irreverent to the old lord, who has given her so much, while his affection is so great that he does not reprimand her.

Before long war is declared against the old lord and he is forced to depart at the head of his troops. During his absence, his wife, to divert her mind, goes to her old companions in the village and joins in their dances. The husband returns during the festivities, sees his lady dancing with a peasant, orders her arrest, has her taken to the castle, tries her case before a burlesque jury, decides on execution by beheading as just punishment for her inconstancy, and arranges the court yard for the awful deed. Now, by a clever piece of magic the madam substitutes for her own head that of a dummy and when the old husband is grief stricken because of her supposed death she shows him the secret and is forgiven. Excellent farce in every detail.

"AMBULANCE VENTILATORS."—A short, intensely amusing film showing the many surprising effects of the heavy wind emanating from a new portable ventilator for use in cities. People, vehicles, small buildings, in fact all movable portions of the landscape are sent shooting through space by the impetuous breath of this powerful machine. Certain to evoke the keenest interest and curiosity wherever shown.

"THE SONG OF THE CRADLE."—An absorbing dramatization of a beautiful story. In the grounds of a magnificent castle on the banks of the beautiful Loire river, we are introduced to the mistress and her wee baby, cooing in its heavily bejeweled cradle and lulled to rest by a song from the mother. When the child finally sinks to sleep the mother leaves the nurse maid with the baby, while, with her page she walks about the garden. The nurse, careless of the child's safety, leaves him to while away her time with a soldier of the guard, and during her absence two traveling knights of gypsy type steal the child.

We are shown several scenes in the child's life between this time and his fifteenth birthday, when he gains his freedom. During these years he is taught to sing and makes his living as well as that of one of the highwaymen who had captured him. The old lullaby of his babyhood has ever been one of his favorite songs, and now meets with great favor as he wanders from one castle to another singing for food and lodging. Next, we see him come near nightfall to an inhospitable castle where he is refused admittance, for they are in mourning. He turns to go and as he passes beneath the windows of the building hums the old melody. He has come to the home of his childhood and through his song has been recognized by his mother who sends her servants to call him back and great rejoicing follows his return to the old home.

"A BARROW RACE."—A very funny old idea with new and novel features introduced. Hilarious comedy in every foot of this film with excitement, intermingled, of a very startling kind. A race in which each barrow contains a man who must indicate the way to the blindfolded contestant. One marvels at the great endurance exhibited and the many very dangerous falls and collisions which are suffered by the racers. The fun is fast and furious.

URBAN-ECLIPSE.
(George Kleine.)

"VOLCANOES OF JAVA."—Extraordinary, strange, and unusually weird portion of the world brought to your audience. Tremendous heights negotiated; unique views of burning mountains; the "Sineroe" in eruption; photographed from a distance and at close quarters; remarkable and sensational effects. A picturesque series of rare quality, taken from almost inaccessible positions and showing great bravery on the part of the operator. Enthralling pictures of great originality and educational value.

"AWAKENED MEMORIES."—A domestic drama with a happy ending; realistically produced. Opening in a quaint city, the film first shows us a happy couple of the laboring class strolling along the river front. As they pass a little flower girl the youth buys for his sweetheart a bunch of May lilies. In an exceedingly true to life scene he presents them to her and asks her hand in marriage. Time passes and a little girl comes to bless their union and make life even more beautiful for them. After a few years of absolute happiness they receive word of a strike at the factory in which the husband is employed. The leaders overcome his aversion to trouble by making him secretary of the organization.

Swift poverty comes to the little home, while the one-time happy wife is neglected in favor of meetings and speeches and carousings of the men. Hunger next assails the little household, but while their families suffer, the misguided husband, and his associates still attempt to gain the concessions they have asked of the factory owners. Finally, in despair, the wife goes to the factory where she gains a promise of work for her husband if he will return.

Now, in order to get him to leave the trouble makers and return to his shop she secures a basket of the memory laden May lilies. She then takes her little girl to a corner which she knows the father will pass. Here she leaves the little lady to sell them. As the poor woman expected, when her husband with one of his friends comes upon his own baby selling flowers in the street, he is touched with the memory of the days when first he bought flowers for his wife. Following these thoughts he realizes how he has made her suffer and how thoughtless he has been in his devotion to the men. The picture happily ends by showing his remorse and repentance. Full of strong situations and of deep human interest.

VITAGRAPH COMPANY OF AMERICA.

"THE TWO MR. WHITES."—John White, a spruce man about town, receives an invitation from a friend to spend a week-end with him at his country place. As the friend is confined to his home by illness, he promises that some good fellows will meet White at the station and bring him out to the house. White is delighted with the suggestion and starts for the train. Meanwhile Jonathan White, a noted temperance reformer, receives an invitation from the local branch of the Sons of Temperance to address a meeting, and he takes the same train. Both men are carrying suit cases marked with their names, and when Jonathan White is seen on the station platform the crowd of good fellows hustle him into an automobile and off for the house. The Sons of Temperance make John White welcome to the city and start uptown with him. On the way he suggests stopping in for a drink.



They are horrified, but follow him into the saloon, thinking it to be the opening for some temperance agitation, but their hopes are dispelled when five beers are set before them and White half drains his glass at a single thirsty gulp. They hurry to the sidewalk, where he joins them and the matter is still being discussed when Jonathan happens upon them. He has been forced to drink with his reception committee and has jumped out of the window to escape further indignities. One glance at his face and another at the two suit cases explains the mix-up, and John White completes their confusion by absent-mindedly suggesting, "Let's all go in and have another drink on the strength of it." The Sons of Temperance flee the society of the wicked, and John White at last finds his friends and enjoys a hearty laugh over the odd mix-up. This is another

of the Vitagraph's delightful little comedies in which the humor is so obvious as to appeal to everyone, while it is kept a comedy and not permitted to become a clowning face. It will win laughs from everyone and the incidents are so tactfully handled that not even a temperance reformer can find offense in the production. If your audiences like comedy—and they all do—this is the sort they like best.

"HE FELL IN LOVE WITH HIS WIFE."—"Man's love is of his life a thing apart." Robert Kendrick is bored by his pretty wife's endearments. He loves her, but the honeymoon is over and he no longer considers it necessary to make the pretty speeches that once were her delight. He does not realize her heart hunger for the loving words, the caress that is the food of love and her timid advances irritate him. In despair she conceives the idea of rousing his jealousy. Three of his man friends are his guests and she confides her plan to them. At first they are reluctant to even appear to be making love to their host's wife, but her pleas are effective and they have noticed his coldness. One after the other each con-



trives that Kendrick shall oversee some apparently tender passage. At sight of the first he is indignant, the second flirtation adds to his anger, but at the third tableau he sees his passion is roused and furiously he accuses her of unfaithfulness. Then the plot is explained and to his surprise Kendrick finds that post-honeymoon kisses have not lost their savor and that he still is very much in love with his wife. A dainty little story told in a series of spirited scenes enacted in the grounds of one of the handsome private estates in America. The settings never have been surpassed in motion photography and the story, though not wholly new in theme, is given an entirely new aspect through clever treatment by producer and players.

"ENTOMBED ALIVE."—A very free adaptation of a French classic which introduces the company of Italian players recently added to the Vitagraph Stock Company, Camilla Frugoni is so unfortunate as to attract the attention of Lugi Zuccari, a miserly old man, to whom her father is under heavy financial obligations. For his sake she is polite to the withered old usurer, but she shrinks from his touch and barely can endure his presence. Guido Marini, a handsome young fellow, is her heart's choice and expects some day to be accepted by the family as her husband. The match is approved by her parents and she looks forward to the time when they shall be united. But Zuccari is determined to win her, and when her father defaults in his payments the miser presses him for a settlement and at last makes formal demand for the money due, threatening to have Frugoni thrown into jail unless he meets the obligation. There is hope that the money presently will be forth-



coming when Frugoni's ship comes to port, but even as they are discussing the matter a sailor arrives with the evil news that the ship is a total loss. Zuccari offers to cancel the note if Camilla will promise to marry him and in despair the girl gives her hand to save her father from imprisonment and ruin. It is the hand alone she gives, for union with the old dotard is worse than death, and she shrinks from his caresses. Zuccari knows of her love for Guido and wrongs her by suspecting her of infidelity. He pretends to go on a journey and Guido, seeing him depart, is unable to withstand the temptation to see her once more. She is delighted when he comes to her and pours for him a glass of wine. They have just settled down for a chat when Zuccari is heard returning and she begs him to conceal himself in a closet. The miser perceives her agitation and his suspicions are aroused, for in her terror she has forgotten her dislike and is unusually demonstrative. He asks why two wine glasses are filled and her explanation that she poured one for him when she heard him coming does not satisfy him. He questions her closely, but she denies that anyone has been there. A noise in the closet confirms his suspicions. He commands her to swear that no one is concealed there and she makes oath. Masons are working on the garden wall, a part of which is falling down, and Zuccari sends for them and orders the arch to be walled up. Closely he watches her face, but she does not give way until the wall is breast high and rapidly being completed. To save Guido she confesses his presence and Zuccari sends the workmen away. He throws her to the ground and is strangling her to death when Guido, hearing her cries, breaks open the door and, throwing down the barrier, is about to engage the old man in a combat when the heart disease from which Zuccari has been shown to be suffering, again attacks him and over the dead body of the dotard the lovers are united. The story is intensely dramatic and is told in graphic pantomime by a troupe of finished players well known to Italian theatre-goers of Rome and other centers. The production has been made with unusual care and the tragic story is unfolded rapidly and with entire clearness.

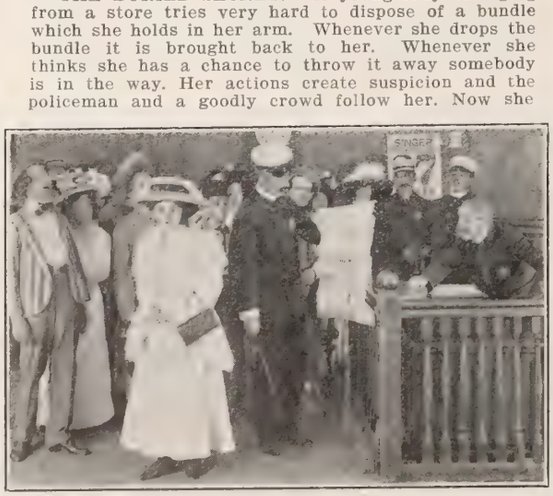
LUBIN MFG. CO.

"A VISIT TO UNCLE."—Uncle Hiram sends his nephew an invitation to spend their vacation with him and his family. The nephews decide to accept. The country life however is too slow for them so they look for some adventures. Meeting an actor walking the rails they purchase his wardrobe and dressed as tramps get busy with uncle's cow.



They paint the white cow black and sell it to uncle. Pretty soon the color comes off and uncle is looking for the tramps who cheated him. The whole town helps in the search, the tramps are covered with guns, but before any shooting is done they take off wigs and beards and the joke is on uncle.

"THE BURIED SECRET."—A young lady emerging from a store tries very hard to dispose of a bundle which she holds in her arm. Whenever she drops the bundle it is brought back to her. Whenever she thinks she has a chance to throw it away somebody is in the way. Her actions create suspicion and the policeman and a goodly crowd follow her. Now she



gets frightened and begins to run, the crowd after her. When she gained on her pursuers she quickly drops the package in an open hole dug by an Irishman and throws earth over it. Her ruse has been discovered, the package is unearthed, she is caught and brought before the police captain, where the package is opened. Imagine the surprise when an old pair of corsets is unwrapped which the young lady had tried to throw away. Greatly embarrassed the young lady leaves the police station while the crowd laughs heartily.

"MORE PRECIOUS THAN GOLD."—A poor working girl has a hard time to keep her mother from starvation. The miserly, old landlord never fails to appear promptly for his rent. They are unable to meet it and he forthwith removes the bulk of the furniture. "Emma" has a sweetheart, a husky young fellow, "Tom," who is drafted for service in the Asiatic Department. During his absence the landlord vigorously presses his suit. The sight of her mother, weak and hungry, is too much for Emma, and she gives her consent.



"Tom," the lover, receives no letters; he suspects the worst, and applies for a leave of absence, which is reluctantly granted. Arriving home, the moment is at hand when "Emma" will sacrifice her future to the grasping old scoundrel. "Tom" learns this and digging spurs to his horse, arrives a moment ahead of the wedding party. The lovers are reunited and enter the church, where they are made one. The rage of the landlord, and the maledictions which he rains on the heads of the young couple, brings on a stroke of apoplexy, from which he dies a miserable death on the church steps.

PATHE FRERES.

"ROMANCE IN THE ANDES."—A beautifully colored and cleverly portrayed picture representing life in the Andes Mountains of South American. The magnificent natural scenery form a fitting back ground for the excellent subject, making the picture one worth while seeing.

Tom Toro, a cow puncher, while passing a stable discovers an Indian stealing a goat, and after giving the miscreant a thrashing drives him away from the place. The thieving Indian swears vengeance on Tom, and with other members of the tribe, keeps a close lookout for his enemy, awaiting the right opportunity to get revenge. One day Tom goes for a little jaunt through the country with his sweetheart Maud, the latter riding in her trap while Tom rides along side on horseback. As they near a turn in the road they discover a large log obstructing their path, and Tom is obliged to dismount to remove the obstacle. Immediately the Indians, who are in hiding, spring out and attack Tom; binding him hand and foot, they



carry him off. Maud who is unable to lend assistance hurries home and gives the alarm, and soon Tom's friends are on the trail of the Indians, ready to give assistance to the helpless prisoner. Fortune favors them, for while they are passing through the woods, they come upon the daughter of the chief of the tribe, whom they take prisoner, to hold as security for the return to liberty of their friend Tom. They send a note to the chief, informing him of their action, and demanding the immediate release of Tom, otherwise the girl must pay the penalty with her life. The chief, thus cornered is obliged to obey, and Tom is released from captivity, going straight way to meet his faithful friends. Upon seeing Tom, the Indian

girl is released and hastens back to the tribe. The blood thirsty Indian who is determined to get revenge, has followed Tom from the camp and is just about to attack him, when prevented by Maud who fires, killing the ruffian on the spot.

"THE BOGUS HEIR." –This is an exceedingly funny picture abounding with many droll situations, caused by the effrontry of Jack, an indolent fellow who happens to pick up a letter which Count Galmier has just dropped. The letter is from the count's attorney, informing the lucky nobleman that a large fortune has been left to him through the death of his grandmother. Realizing at once the importance of the lucky find, Jack calls upon the attorney, who becoming reassured on the production of the letter, furnishes the imposter with ready money and gives him a letter of credit to all the tradespeople. Mr. Jack has a glorious time on the easy money, dressed in the finest clothes with a luxurious flat at his disposal, he spends money like a good fellow. Soon the rightful heir puts in his appearance, and once more poor Jack is precipitated into his former state of poverty, while the unfortunate lawyer whose fate is no less serious, is compelled to pay all the trades people out of his own pocket, for the extravagance of happy Jack.

"THE GAMBLER."—This cleverly portrayed drama depicts the life of a foolish gambler who sacrifices his family's happiness that he might have money to throw across the gaming table. In the first picture we see the gambler entering the gambling den, leaving his wife and child on the street, unheeding their plea to come home with them. He is a heavy loser, and returns home penniless, where he vows to his good wife that he will never play again. The poor woman has sacrificed her jewels that she might have money to buy bread, and when her husband learns that there is more money in the house, he awaits his opportunity and steals it, after which he returns to



the gambling den to try his luck once more. When the wife learns of his rash act from her little daughter, who saw her father take the money, the disheartened woman decides to end it all. She locks up the room, and turns on the gas with the hope of suffocating herself and child. The gambler this time has been more fortunate, and is successful in breaking the bank. He returns home in high glee, but upon reaching the door of his apartment, is horrified to detect the odor of gas. The terrified man breaks down the door and enters the room where he finds the inanimate forms of his wife and child. He quickly opens the window, and it is not long before the fresh air has the desired effect upon the victims, and they soon regain their senses. At last the gambler realizes the enormity of his rash act, and vows to reform. He tears up the cards and taking his wife and child in his arms, swears upon his honor, to never enter a gambling den again.

"GROTESQUE MIX-UP."—As might be imagined from the title of this extremely funny picture it is one of those subjects which is inadequate of description. It is a grotesque mix-up from start to finish and will be the source of great amusement to the most critical audiences.

Two funny fellows appear upon the scene and perform some very funny stunts in a knock about act, relying somewhat on the ingenuity of the camera, to make their already funny work more effective and amusing.

"BUFFALO RACING IN MADOERA."—This richly colored picture was taken in Asia Minor, where the natives who have marked sporting proclivities amuse themselves in a rather exciting and strenuous manner by racing wild buffalo. The half savage beasts are harnessed to frail vehicles driven by the natives, and when they are let loose and the race begins it is certainly an exciting bit of sport. They drive through the swamps and mire for a great distance, while the excited spectators cheer them on to victory. Finally exhausted, and almost falling in their traces they arrive at their destination, where the prize winners receive their reward.

"LIFE BEHIND THE SCENES.:"—We have a decidedly original conception in this film, which is very cleverly gotten up and reveals that touch of realism so greatly appreciated by the majority of animated picture enthusiasts.

The opening picture reveals the interior of a theatre where a play is being produced, and we see the actors grouped around the table bearing a sumptuous feast which is given in the palace of Louis XIV. After the play we see the man who played the part of Louis, dismantled of his royal apparel, in a cheap restaurant, dining on a few slices of sausage, washed down by a cheap substitute for wine.

Next we see a stage hero of the most approved type,



who evokes the greatest admiration by his gallant deeds. Behind the scenes, his cowardice is apparent, for in a quarrel with a scene shifter, he gets the worst of the deal.

A poor orphan is next seen on the stage. She is starving and implores in vain the assistance of the passers-by. After the fall of the curtain the orphan meets a group of her admirers, and they take supper at a high class cafe amidst the splendor of riches.

Next appears the Gold King of the stage. The famous financier, who can change the whole aspect of the stock market in a moment, sits conducting his affairs in the security of a luxurious office. On leaving the theatre after the play, the actor receives a note from a restaurant keeper to the effect that he will not have another meal until he has settled his debts. The poor hungry artist applies to the manager for a loan on his week's salary, but is met with a prompt refusal.

"BURGLAR IN THE TRUNK."—A comedy of unlimited merit, very cleverly acted by one of our best comedians who infuses into the picture a great amount of humor, making the many droll situations extremely amusing and refreshing.

A burglar breaks into a house, and is in the act of pilfering, when he hears footsteps approaching. Eluding detection the fellow jumps into a trunk and pulls the lid down. The occupants of the house are about to depart for the country, and thinking that the trunk is filled with clothing, they accordingly fasten down the lid, and lock poor Mr. Burglar inside. The latter's troubles now commence, for the trunk is sent off, and as can be imagined it is handled in no gentle way by the express men who come to remove it. The amount of banging and knocking about it receives on its journey is not to



be expressed in mere words. Finally it reaches its destination, and the burglar when released from his cramped position is in no fit condition to continue committing further felonies for some time to come.

"MOUNTEBANKS' WATCHCASE."—This funny comedy opens, showing two mountebanks giving a performance on the street, and when they are not successful in raising a little money among the numerous spectators, they turn away disheartened. They hit upon a better scheme, however, to get rich quickly. One of the pair feigns sickness, and when a person stops to lend his assistance, the crook steals his watch and swallows it. This performance is repeated a number of times with great success. Finally those who have been duped by the clever pair discover their losses, and report to the police. They follow the pair, and when they are searched there is no sign of the stolen goods, so they are again turned loose. The policemen then miss their watches, and knowing that the culprits have some secret about their mode of theiving they are shadowed by the crowd. The fellows enter their lodgings and to the horror of the police and victims who are peeking through a keyhole, one of the men is seen taking all the stock of watches out of his stomach. The police break in the door and the pair of mountebanks are made short work of.

GEORGE MELIES.

"CINDERELLA UP-TO-DATE."—A young girl buys a nice pair of shoes. Delighted with her purchase, she takes the shoes home to show to her mother. What a disappointment! She finds only one shoe in the parcel! She returns to the store and tells the proprietor of her loss. He informs her that he has not found the other shoe. She looks in vain to recover her loss, but nowhere is it to be found. Not having any money to buy a new pair, she is very much vexed. She reads in a newspaper an advertisement that a gentleman has found a very pretty little shoe and that he will be glad to return same to the owner any day. The young lady is convinced that the shoe belongs to her and decides to call on the gentleman. In the meantime, several other girls who have read the advertisement, see an opportunity of seeing the gentleman. When all these girls call on the man, he is very much provoked over the trouble that he has had with all the callers. There is not a pretty girl among all those who appeared. At last the young girl makes her appearance and the shoe fits her to perfection.

The gentleman is fascinated with her and asks permission to call. The girl accepts. They fall in love and are shortly after married. The newspapers devote much space to the romance of the Cinderella up-to-date. Old maids and young girls are very much incited over the news and consider it a good method of securing a husband. The shoe store is besieged by ladies who purchase the best shoes. Each of the girls loses a shoe and hides herself until some gentleman picks it up. Then the girl leaves her place of concealment and at once lays claim to the shoe, incidentally complimenting the man very profusely. Some of the girls are successful in getting lovers, others are less fortunate. The last girl has an original idea. She attaches a string to a shoe and as soon as the man, who happens to be in this instance a poor invalid soldier, has picked it up, she runs quickly to him and thanks him very much. He likes her and they agree to marry. This modern version of Cinderella in moving pictures is very funny and full of humor. It will amuse everybody.

SELIG POLYSCOPE CO.

"BRITON AND BOER."—Our picture story opens just before the Boer war at the farm house of Jobe DeLarey, just outside Kimberly, S. A. Jobe's family are Boer's with all the strange customs and fierce hatreds of this mansplanted people—all except his oldest daughter Gretchen. She has attended the English school at Kimberly, and while there met and fell in love with Allen Hornby, Supt. of the mines. Knowing that her father's people mean to fight the English, she tells Allen to demand his consent to their marriage. Allen replies "and if he refuses?" Then comes a true woman's answer—"A woman's heart belongs to her husband or her lover, not to any country or any flag." DeLarey does refuse his consent. Gretchen overhears Piet Cronje tell her father to prepare for war, and that he intends to seize the mines. Gretchen sees Hans, a young Boer whom her father wished her to marry, receive from Cronje a message to the Commondoes in their district, which meant Allen's capture, if Hans delivered it. She by a clever ruse steals both the message and Han's horse and rides into Kimberly to warn the man she loves. The message is missed, she is pursued, and then at the bottom of the shaft she renounces her people and casts her lot with Allen.

Three months later we see a relief train outside Kimberly with its traction engine, outspans of oxen and marching Highlanders. Then we are with Piet Cronje at Kleppersdorf where he captures the native dispatch bearers and the news these dispatches contain causes him to lay a trap for Hornby's scouts, a body of men the Supt. has organized and is leading against the Boers. They ride into the trap and in the stirring battle that follows only escape annihilation when a passing regiment of Gordon Highlanders come to their rescue.

We then follow the fortunes of Cronje and his principal Lieutenant, Jobe DeLarey, through a series of battles that lead up to that fated stand at Paradesburg where the greatest general of modern times, the unconquerable Bobs of England, Lord Roberts, outwits the Boers and forces Cronje to surrender. Hans and DeLarey escape the net and ride into Kimberly at night. DeLarey seeks out his daughter determined to kill her for her treachery to the Boer cause. Her husband, Allen Hornby, arrives in time to defeat this plan and in the fight that follows Hans is killed.

Our closing scene occurs at Hornby's home two years after the war. Old DeLarey broken and destitute comes to beg his daughter's forgiveness and meets with a reception that insures his passing his declining years by the fireside of the man he had so bitterly hated, but now sees is a noble man, a gentleman, and one who bears no malice. And so closes one of the best war dramas ever produced. It's a

Selig. Consequently it's right as to action, photography, and general excellence. Nothing we could say would enhance the value of this picture. Demand it from your exchange. They have it. They all sell Selig's, and you can't afford to be without this stirring, thrilling, magnificent war spectacle.

"THE SENORITA."—Jack Thornton, an American traveling in Mexico, loses his horse and later falls exhausted and insensible upon the trail. An Indian and his squaw find him and, supposing him to be dead, proceed to rob him, but are prevented by a Mexican, Juarez and his fiancee, Conchita, who happen along in time. They manage to revive the traveler and take him to Conchita's home where he is nursed back to strength by Conchita herself. Thornton makes love to the senorita and succeeds in winning her from her Mexican lover. When Juarez learns the truth he is at first prompted to kill the American, but changes his mind and joins their hands, himself taking an oath to kill Thornton if he should prove unjust to Conchita. When the word of Conchita's acceptance of the American comes to her father's ears he orders her from the house and she tearfully bids farewell to her old home and sets out with Thornton.

Through a letter Thornton had given a servant to mail, Juarez learns that Thornton has an American wife living and that he has deceived Conchita. His only desire is to save the girl and he starts after the pair with the servant following. Upon overtaking Thornton and Conchita, Juarez produces the evidence of the American's duplicity and a fight with knives ensues. Thornton is the stronger and is about to kill the Mexican when the servant prevents. Thornton departs, leaving Conchita with Juarez who takes her in his arms in the renewal of their love.

ESSANAY FILM MFG. CO.

"A BACHELOR'S LOVE AFFAIR."—When a man is past forty-five and not married, especially when he has three cozy rooms and a man-servant, he will tell you he is living an ideal existence. He will explain, if you should ask him why he never married, that there was a girl once—the only girl—or, on the other hand there are too many girls in the world for him and he never could be so selfish as to give himself up to only one.

Jack Raymond, our hero (if a bachelor may be called a hero) is past forty-five and not married. He has three rooms, bath and a man-servant. Just now he is seated at his table in the library in his comfortable smoking jacket and well-worn slippers, smoking his pipe, while old Bartlett, a model-man-servant, busies himself about the room. He is exceedingly satisfied with life.

As he dreams over his books and pipe the door-bell rings and a messenger boy is ushered in. The telegram, addressed to Raymond, is signed by an old college chum, and reads:

New York, November 3, 1909.

Mr. Jack Raymond, Boston, Mass.

Am called to Europe on business and am sending my little baby girl, Bessie, for you to take care of during my absence. FRED.

Raymond groans, rises and storms about the room, begging his faithful and quick-witted Bartlett to find some way out of the predicament. Sending a baby to him! How in the world will be take care of a baby, he doesn't know the first thing about them! But the ever genial Bartlett's face lightens:

"A baby—coming here?" he says, "why, what a novelty. Really, sir, I think that will be most agreeable."

Raymond is finally won over and instructs Bartlett to get the cradle from the garrett and gives him $5 to buy the little one some playthings. Everything is made ready for the baby and Bartlett and Raymond wait in expectant suspense.

The "baby" arrives, carrying a suit case, a winsome little lass of seventeen. Bartlett is happily embarrassed, while Raymond laughingly carries out the toys and cradle.

The "baby," as Bartlett prophesied, turns out to be most agreeable. Her ever busy hands soon revolutionizes things about the house. Under girlish fingers the plainness of the rooms vanish. The rooms become a lady's boudoir with bow-ribbons, dainty doilies and various nick-nacks. Numerous missing buttons on Uncle Jack's coats and shirts mysteriously find their places again, while the socks with holes in them, which he had laid aside, go back to his wardrobe neatly mended.

The touch effeminate even invades the crusty old bachelor's heart. He finds himself spending more time in making himself attractive. He lays aside the old smoking jacket for a smart new one, and eschews the more odoriferous pipe for the sweeter-smelling Havana cigars.

One morning Bachelor Jack stands at his window, breathing in the fresh, perfume-ladened air when Bessie, blithe and sweet as the morning steps in from the garden with a rose, which she pins in his coat. He looks into her eyes and tears dim his own. Then he takes the precious rose off and puts it tenderly away in his pocket next his heart. He is half-persuaded to tell her of his love for her, but the touch of gray on his forehead reminds him that the winter of his life is too near.

One fine morning Harry Raymond, Jack's nephew, returns from college to spend his summer vacation with his uncle. The two young people soon become fast friends; all unconscious of the love that is springing up between them.

The summer days go by and as the time for school again approaches Harry confesses his love. The girl happily goes to his arms and tells him her love for him. Uncle Jack wanders out into the garden and finding them together in each other's arms, slips quietly back to the house, unselfishly content to let his own little dream fade away.

In due time Harry brings his sweetheart to Uncle Jack, who gives them his blessing, besides a substantial check to "feather the nest."

A short time later they leave and Jack returns to his pipe, his slippers, his books and his good man, Bartlett. Yet on many a winter night, left alone in his library, he brings from a drawer in the table a faded rose, then he drops back in his chair adreaming.

KALEM COMPANY.

"THE GIRL SCOUT," OR THE CANADIAN CONTINGENT IN THE BOER WAR.—In this picture the Kalem Company presents a series of stirring scenes a true incident of the Boer War, that wonderful struggle in which a small nation of stolid Dutch farmers waged a three year's resistance against the overwhelming legions of one of the world's greatest nations, a resistance which caused the whole world to marvel and that changed the entire mode of modern warfare. A resistance that was carried to the bitter end and where even the women donning men's clothes and shouldering a rifle fought side by side with their husbands and brothers. Having decided to reproduce this story in moving pictures The Kalem Co., in order not to fall below that high degree of excellence that has made their war films so wonderfully successful, travelled many miles to secure the actual veterans of this great struggle. Even the guns and cannons have seen service in this war and the scenic settings are reproductions of South African landscapes selected by a participant in the war.

The incidents of this thrilling story center about a Boer girl, Neltze, who enlisted in the fight against the English. On one occasion related in the picture story, Neltze and her brother were sent out to warn a party of Boers of their danger of capture. Returning from their mission they succeeded in capturing Sergeant Cameron of the Canadian Contingent, who was out scouting. Cameron was taken to the Boer laager where he was held prisoner. When the laager is attacked by the British there is a fierce battle, the British troops being held off by a Boer cannon. At an opportune moment Cameron rushes to the cannon and renders it useless by throwing away the breech-block, after which the Boers are compelled to surrender. As they are being taken as prisoners to one of the concentration camps word is received that General Cronje has surrendered and instructions given to parole the prisoners. As Neltze and her brother turn to depart Cameron detains the girl long enough to tell her that he loves her and to ask her to return with him to Canada. To this she consents and from a prisoner of war she becomes a prisoner of love.

VITAGRAPH NOTES.

An immediate special release by the Vitagraph Company of America will be poses of Judge Gaynor, the Democratic and Independent Candidate for mayor of New York and the Hon. John H. McCooey, the candidate for president of the Borough of Brooklyn. The two candidates were taken in front of the Gaynor residence and show Judge Gaynor in characteristic action. It will be remembered that the motion picture exhibitors have adopted a resolution in favor of Judge Gaynor's candidacy because of his sane decisions in motion picture cases and this release is in answer to the demand for pictorial material.

The newest film de luxe to be put in hand at the Vitagraph studies is an elaborate production of "Twelfth Night." This Shakespearean production will be one of the most elaborate releases ever put out by the Vitagraph and special scenery and all new costumes will be employed while the interpretation will be in the hands of a special cast, several Shakespearean players of note having been added to the regular stock company for this production.

The walls are rising rapidly for the newest addition to the Vitagraph plant, the space gained being devoted to dressing room and costume storage purposes with an experiment room for the chief producers where they will be free from intrusion. The second addition will be begun in a week or ten days to enlarge the mechanical plant.

With the "Life of Moses" series and the new "Twelfth Night" productions in hand, all the paint frames at the Vitagraph studios are constantly in use and an average of two scenes a day are being completed; the artist working overtime in order to get all of the canvas off the frames in time.

The newest addition to the Vitagraph stock company is a second protean boat to assist the original aquatic Fregeli, in the Vitagraph private lake. The new arrival is a deep water craft which has had picture experience this summer on Long Island where many striking marine views are made in which it played a prominent part, notably in "For Her Sake" and "The Fisherman."

MOTION PICTURE PROBLEMS.

Conducted by Arthur S. White.



ARTHUR S. WHITE.

The following item is taken from the Palmyra (N. Y.) Courier of October 8: "Moving pictures and illustrated songs at the opera house Saturday night; a two hour show for only ten cents for any seat. The opening of these weekly shows last Saturday night unfortunately had to be postponed on account of there being some trouble in getting the electricity into the machine."

Here is an instance where the operator was not familiar with all the requirements of his job. A thoroughly competent operator, one who is equal to any emergency, is hard to find. Only those who have had experience with traveling picture shows can be depended upon to give a show every time without fail.

There are lots of operators who can give a show if everything runs smoothly and is right at the start, but let some little thing happen to their machine, or to the connections and they are all at sea.

The newspaper item reminds me of a case. An operator was sent to a town up in Connecticut to open a picture house. His machine had been packed and shipped and his pictures were there, but when he hitched up he could get no light. Unable to discover the trouble, the operator had to give up and the audience was dismissed. An investigation revealed the fact that someone had played a trick on the operator. The asbestos covered cable in the lamp-house had been removed and an equal length of window cord had been substituted with the lugs attached, which made it appear very similar to the proper connection. Of course he could get no current through that, but he might have discovered the trouble if he had been sufficiently experienced.

A similar case came to my notice in one of the houses under my direction. Some practical joker placed a piece of electrical tape over the end of one of the carbons which broke the connection, of course. Time came to start the picture and the operator could get no light in his machine. First he telephoned down to the switchboard and found that his current was on; then he examined the wall socket and found that right. He had juice at the switch on the machine, which proved that the trouble was in the lamp house. Sometimes a bad carbon will make trouble, so he took out his carbons and examined them. Then he found the tape and his troubles ended just in time to start his picture. Many operators would have thrown up the sponge and closed the show.

In one of our own houses an operator closed the show before it was half over because the shutter dropped off the machine. If there was a good reason why the shutter should not have been replaced he might have run his picture without it. Better that than to send the people away.

We have today in one of our houses an operator who can run the show in better shape than I can, provided that nothing happens. I have seen him change his reel and run a set of song slides at the same time without making a mistake. He does that right along. But the other evening his shutter got bent and made an awful racket. What the trouble was he had not the least idea. I heard the noise down in the office where I happened to be at the time. Hurrying up to the machine I slipped my finger in behind the shutter and gave it a little twist and the noise stopped. It was done so quickly that the operator never detected the movement nor could he tell what the matter was until he was shown.

In another house we have a young man who was able to take his machine apart and put it together properly before he had been in the house two weeks. When I entered the house one morning and found him with the machine spread all over the stage, I questioned him rather sharply to learn if he knew what he was about. His reply was: "If I don't learn how this machine goes together I don't think I'm fit to be an operator." He got it together and is our best operator to-day. His machine is three years old and looks as if it just came from the factory.

Some operators imagine that all there is to do is to turn the crank of the machine, and that's about all some of them know how to do. They never clean their machines; they can't fix a bent shutter; they can't set one if it gets loose or falls off; they can't get the juice to the machine and have to close the show, as the Palmyra man did.

A good way to learn whether or not an operator knows his business is to observe the condition of his machine. If he takes good care of it the chances are in his favor and you may feel reasonably safe. I have broken a good many operators and can tell by looking over the machine whether I have got hold of good material or not. The man who does not keep his machine in good order, will never make a good operator.—A. S. W.

WHAT YOU WANT WHEN YOU WANT IT

IS WHAT YOU GET WHEN YOU TAKE

The Best Service in America

We buy all the Motion Picture Patents Company subjects. This gives you a better selection than you can get elsewhere. Our knowledge of your needs and your troubles assures you of a service that will stop your worries. Better write us.

AMERICAN FILM SERVICE, 120 Randolph St. (Temporary Quarters) Chicago

CHICAGO LETTER

(Continued from page 1.)

by "Confusion worse confounded" among exhibitors, and the last end of the independents shall be worse than the first.

A Model Moving Picture House.

Easterners who visit Los Angeles come back with words of praise for the equipment and attractiveness of the moving picture theaters there. A Chicagoan who has just returned from that city mentions, more especially, the Clune theater, at the corner of Main and Fifth streets, which, for its architectural beauty and the modern devices installed for the comfort of patrons, besides other innovations for their entertainment and convenience, has numerous claims to the title of a model moving picture house.

W. H. Clune is the proprietor and manager, and his ideas were carried out by the architect who had



Wilson Avenue Theatre, Chicago, Ill.

charge of the construction of this new house, which represents the outlay of $45,000. There are two entrances, each of crescent shape, faced with white marble to a height of about six feet, above which French plate glass is used, up to the ornamental work in the semi-domes. In the latter the lights are placed, the illumination being brilliant and strikingly attractive. Two ticket sellers and as many ticket takers dispose easily of the throngs which crowd the house from 10 a. m. to 10:30 p. m., daily. Seven lady ushers take charge of patrons after they pass in and conduct them to 10c., 15c. or 20c. seats, as their tickets may call for. The 20c. tickets entitle the holders to loge seats in the rear of the house, which are in special demand. The capacity is 900 and the best modern opera chairs have been installed. The stage is roomy and is well equipped for the use of vaudeville acts, although Mr. Clune confines his entertainment solely to pictures and illustrated songs. Mr. Clune is particularly proud of his ladies' orchestra of six pieces, which has contributed in no small measure to the popularity of this theater.

The operating room is about 17 feet square and is fitted with two picture machines, with double stereopticon and extra spot light. But it is in the modern devices employed for the comfort of patrons, both in summer and winter, that the theater excels, structurally. In summer, two large fans, run by the electric motor, draw in the air from outside. The air, before reaching the interior of the theater, passes through a large tank filled with charcoal, on which dripping ice water falls continually, guaranteeing at all times fresh, cool air that has been cleansed of all impurities. This air, as it becomes heated, rises and passes through the cone-shaped dome in the center of the roof. In winter, the air is passed over the surface of a heated furnace, after coming through the tank of charcoal, and keeps the air at a comfortable temperature, at all times.

The Calumet Exchange.

Perhaps no other licensed exchange in Chicago is in a position to judge as accurately of the comparative merits of independent and licensed film services as is the Calumet Film Exchange, situated on the sixteenth floor of the Masonic Temple. It was started in January, 1908, as an independent exchange, when the reels of the Biograph, Gaumont and Urban-Eclipse were among the product handled. But all through that year it was a constant struggle to rent film even at low prices, although the standard of film was much superior then to what it is now in the independent ranks.

In January, 1909, the Calumet received its license from the Moving Picture Patents Co., when the latter was organized, and since that time business has steadily increased. The firm purchases fully two and a half times as many reels as it did at this time last year, and is constantly adding to its list of customers by furnishing a service that is second to none in the country. The willingness of customers, and their ability to pay for a good service nowadays affords a striking contrast to the custom of less than a year ago, when the aim of exhibitors was to make the smallest outlay go as far as possible and little heed was paid to the standard of pictures offered the public.

R. C. Seery is manager of the Calumet and he is much pleased with the marked increase in the volume of business since the fall season set in.

Van Ronkel Smiles on Moving Day.

I. Van Ronkel, secretary and treasurer of the American Film Service, feels buoyant over the fact that he will be in a position to announce, in a few days, the location of the new quarters of his company. The offices, working and display rooms of this firm will soon be the largest and most finely equipped in the West, so Mr. Van Ronkel promises.

The change will be enthusiastically welcomed by his large force of employes, as the present quarters are altogether inadequate to permit of handling the firm's extensive business in a manner in keeping with its conscientious desire to render the best possible service to customers. Mr. Van Ronkel, personally, is gladly looking forward to moving day, as it will bring not only the stimulus of congenial surroundings, but a little more privacy as well. Every customer wants to see "Van," even on trivial matters, with the result that he can be found in his office these days as late as 10 o'clock at night, attending to correspondence which has accumulated beyond his spare time during the day. "Van" has provided himself, in the new quarters, a private office with special devices for protection against interruption, the secrets of which he refuses to divulge until they are sprung on the hapless writer of this article.

Increased Tax on Chicago M. P. Houses.

William H. Swanson, secretary of the N. I. M. P. A., has issued a circular warning exhibitors of the attempt, in this city, to pass an ordinance through the City Council that will seriously affect all moving picture houses in Chicago.

The contemplated ordinance, which it is announced will be brought up Friday, Oct. 22, provides that all 5 cent M. P. theaters, with a seating capacity under 300, shall pay an annual license of $250; over 300, $400, and that theaters charging 10 cents admission shall pay $500 annually. The proposed ordinance also provides that children under 16 years of age, unless accompanied by their parents or guardian, shall not be admitted.

The circular invites exhibitors, whether licensed or independent, to attend an arranged meeting for protest and self protection, Wednesday, Oct. 20. In licensed circles, I find that little interest has been taken in the matter; but, if the proposed ordinance should be passed, there is no doubt that it would work a hardship on many M. P. theaters and probably result in the closing of several.

"The Lie" Has Sensational Features.

Exchange men and exhibitors who were present at the Edison private studio, at 90 Wabash Ave., this city, when "The Lie," an Edison "silent drama," was given its trial run, declared it one of the most remarkable pictures of recent times. The realistic depiction of the blood-curdling leap of the heroin from the brink of an abyss, into the depths fully 100 feet below, brought forth in unanimous acclaim the declaration that it is the most sensational feature of its kind that has yet been presented exhibition. "The Lost Handbag" and "A Great



St. Stanislaus Hall, Chicago, Where Father Saborosz Runs a Picture Show.

Game," two comedies of recent release, were also pronounced attractive subjects.

John Harding, western representative of the Edison Company, declares that general business is very satisfactory, and particularizes that the sales of moving picture machines have increased considerably, since the cool weather set in, throughout the Middle West.

Essanay's Great Special Release.

A. M. Kennedy, business manager of the Essanay Co. and Geo. K. Spoor & Co., informs me that the number of prints sold of the Worlds championship baseball series has exceeded all expectations. He is confident that, if accurate data were obtainable the exceptional sale of this special release would show a world's record.

"We have sold more than double the number of prints we anticipated," says Mr. Kennedy. "Indeed we consider the sale phenomenal, and are very gratified with the great demand for this special release from every section."

Film Brevities.

Mr. Fulton, of the Enterprise Optical Co., Chicago, returned from an extensive Western trip last week He is much pleased with the prospects.

Wm. N. Selig, of the Selig Polyscope Co., and Geo. K. Spoor, of the Essanay Co. and Geo. K Spoor & Co., paid a flying visit to New York last week, leaving this city Wednesday, Oct 13, and returning the following Saturday morning.

KALEM WANTS NO SCENARIOS.

On account of a mistake in address of the Gaumont Company a large volume of scenarios intended for that company have been sent to the Kalem company. The latter concern wishes to announce that it is not in the market for scenarios. The correct address of the Gaumont Company is No. 124 East 25th street, New York.

Announcement Extraordinary

PATHE FRERES'

Latest Creation

RIGOLETTO

(Taken from the opera)

Film d'Art—Length 1000 feet

Thrilling, intensely dramatic, a gentle touch of comedy, a vital story acted by France's greatest artists; superb scenically; lavishly costumed, realistically vivid, historically correct.

A film that WILL pull business and give supreme satisfaction.

This production alone would make the reputation of any film manufacturer.

Owing to tremendous advance demands, it will be released on

Sunday, Nov. 14th, 1909

MISTER EXHIBITOR, SEE THAT YOUR ORDERS ARE PLACED EARLY. This film will get you a week's profits in a single day.

Pathe Freres

LARGEST MANUFACTURER OF MOVING PICTURES

New York
41 West 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, October 26, 1909

The Two Mr. Whites

. A clever comedy in which John White, a lawyer of convivial proclivities, accepts an invitation to spend a few days with a friend at his country home. At the same time Jonathan White, a temperance reformer, is asked to address the "Sons of Temperance" in the same town where John White is to visit. The temperance committee get hold of the lawyer and are horrified when he insists upon having a beer, while Jonathan is carried away by some club men who shock him by offering a drink. The reformer leaps out of the window encountering his own committee who are amazed over the actions of the other White. The error is quickly rectified and the conference breaks up when the lawyer offers to treat.

Length, 543 feet

He Fell In Love With His Wife

Another pleasing comedy, depicting the waning gallantry of a young husband after the honeymoon is past and the clever manner by which the wife regains his affection. Three gentlemen guests and the wife, concoct a scheme in which each one of the three declares his love for the woman, as the husband looks on in amazement. He orders his supposed false friends away and upbraids his wife for her unfaithfulness. After explanations the husband realizes that he is still in love with his wife and thanks his guests for their part in impressing it upon his mind.

Length, 435 feet.





Saturday, October 30, 1909

ENTOMBED ALIVE

An adaptation from a French classic and the **first production played by the Italian company** of actors and pantomimists recently added to the Vitagraph staff. An intensely pleasing production of exceptional photographic quality and pantomimic acting.

Length, 994 feet.

Handsome Colored Posters for All Subjects Made by the A. B. C. Co., Cleveland, Ohio

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

"SELIG"

The Pacemaker of the Motion Picture World, Will Release

"The Witches' Cavern"

Nov. 1, 1909. One of the Greatest Western Scenic Melodramas Ever Produced. Taken in California.

WATCH FOR SELIG RELEASES. Coming. Nov. 4, 1909.

Sealed Instructions Length 760 ft.

Villainess Still Pursued Him Length 235 ft.

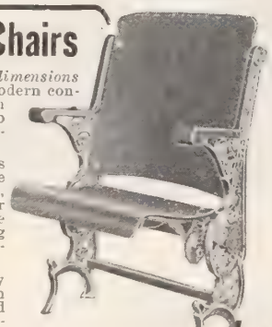
Both on one reel. Remember, Selig pictures always show to crowded houses.

Nov. 8, 1909. Selig will release another wild West picture

"The Stage Driver" Length 1000 ft.

SELIG POLYSCOPE COMPANY, Chicago, U. S. A.

Opera Chairs



of *standard dimensions* and most modern construction — in plainest to most elaborate designs.

Several styles of inexpensive stock chairs, suitable for Vaudeville and Moving Picture Theatres.

Walk into any theatre in your city and you'll probably see them.

Write for Booklet T-13. Samples and prices submitted on application.

AMERICAN SEATING COMPANY

CHICAGO
NEW YORK
BOSTON
PHILADELPHIA
BRANCHES

215 Wabash Av.
19 W. 18th St.
70 Franklin St.
1235 Arch St.
Everywhere

Let Us Convince You

that the song illustrated with the best views obtainable,

MINUS

cracked and patched and faked slides, is just

As Big a Drawing Card

as your film. Why not pay more attention to this end of your programme?

Write for our latest proposition. Records of any description furnished.

Chicago Song Slide Exchange
9th Floor, Masonic Temple
Dept. 2 CHICAGO, ILL.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

ST. LOUIS CALCIUM LIGHT CO.
Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

BLANK LEADER

$15.00 per 1000 Feet Guaranteed

H. ROSENBAUM
116 Nassau Street NEW YORK

RIGOLETTO BY PATHE.

On Sunday, Nov. 14th, Pathe Freres will release another of their famous films d'art taken from the opera Rigoletto which promises to be intensely thrilling and dramatic. Of course it will present all the superb scenic and costume effects for which the Pathe pictures are so well known. The story lends itself admirably to picture dramatization. Rigoletto was the court jester at the time of Francis I. of France. He had a beautiful daughter, who was abducted by a cruel and licentious duke. The daughter went willingly enough, for she thought the duke was really in love with her. When the father discovered the fate of his daughter he hired a ruffian to kill the duke. The daughter still in love with her duke, learned of the plot and sought to protect him, getting killed herself. The ruffian brought the victim in a sack to Rigoletto and received his pay. Rigoletto opens the sack and finds that it is his daughter that has been killed instead of the duke. The principal characters are personated by M. Silvain and Mlle. Genia of the Comedie Francais, and Mlle. Trouhanowa of the opera.

GOLDENBERG CELEBRATES.

The happiest man in the New York motion picture trade just now is Mr. Carl Theodore Goldenberg, of Pathe Freres. The occasion of it is the recent arrival of a son and heir which event happened on October 15 at Lynchburg, Va., the home of Mrs. Goldenberg's parents. The young fellow is a lusty ten-pounder, and both mother and boy are in the best of health. Goldenberg insists that he will train the boy for a baseball player and keep him out of the film business.

PICTURES DRIVE OUT THEATRICALS.

The Newburyport (Mass.), news prints prominently the following story from Amesbury, Mass.: "Here some years ago there was a decided demand for a theater of some kind and the only available place apparently was the town hall. Amateur shows were being staged and in order to do this the hall was altered and fixed up at considerable expense. For a time it was a good investment on the part of the town, but with the coming of the moving picture houses the craze for theatricals fell through and of late little of an entertainment line has been seen at this hall."

It is now proposed that the hall be fixed up for pictures.

3 FEATURES

Serviceable Service
Films of Quality
Selection of Subjects

From PENNSYLVANIA FILM CO.
Lewis Building, PITTSBURGH, PA.
Licensees M. P. P. Co. Let us submit prices.

FILMS HOWARD MOVING PICTURE CO. **FILMS**

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

Film Index Ads Bring Results

TICKETS ON ROLLS

KELLER 722 Broadway NEW YORK

Pioneer Ticket Company

100,000.....$10.00
250,000.....$20.00
500,000.....$32.50
Prepaid

Send for Samples

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa

PICTURE ART DEVELOPING.

Continued from page 1.)

operation with the board of censorship to produce plays of a high standard.

Writers of the pantomimic play are being trained and this long lost art of the ancients bids fair to attain in its regeneration a perfection far beyond that of the classic age.

The dramatic periodicals are beginning to recognize the serious value of the motion picture drama by printing serious reviews and criticisms of the new plays. Some plays are favorably criticized, while others are blamed for faults of technique, faulty construction, poor acting or stage management.

The actors, too, now have to come up to a much higher standard. The call is for a degree of excellence which in the one performance before the camera will stand the test of performance in all the countries of the world from Scandinavia to Paraguay. The one film does for the whole world; the motion picture drama is the universal drama, for it speaks no individual tongue, but a universal language.

A pathetic incident is connected with this idea of permanence of action. Last spring a little two-year-old was borrowed by a company to appear in some scenes. The youngster's remarkable vitality and lively expression were the characteristics sought, and they were predominant in the films.

But on the day the picture was produced in nearly every important city of the country the baby's funeral was held. The management could not withdraw the picture and only hoped that the parents of the child would never happen to see or hear of the baby's laughing face still amusing the multitude.

ANOTHER HOUSE FOR GALVESTON.

Galveston, Tex., is to have another fine picture and vaudeville theater. G. K. Jorgenson, who launched the moving-picture business in Galveston, and at present owns two such shows in Little Rock, Ark., and one, the Crystal, in Galveston, has secured a five-year lease on the Brown building, now the home of the Theatorium, on Tremont street, between Market and Postoffice streets, and will spend $7,000 in equipping the house with stage, large balcony and all modern appliances for a strictly modern vaudeville theater.

Just as soon as he can get possession of the building, Mr. Jorgensen will have the whole exterior torn out to the roof and entirely rebuilt, to accommodate at least 700. The plan is to put in a large balcony and equip that and the lower floor with improved opera chairs. The stage will be the full width of the building, and the floor will be so elevated that the action on the stage may be witnessed from any quarter in the house.

The cooling and ventilation will be looked after and fourteen large windows will be provided in addition to the required exits, doors, etc. There will be a 32-foot ceiling and a battery of electric fans.

The new house will be known as the Crystal Theater, and popular prices will prevail and the business conducted along the plane of refinement. It will require several weeks for the contractors to equip the theater and it may be toward spring before the opening will take place.

MOBILE'S DAISY THEATRE.

The Daisy Amusement Company opened its new picture and vaudeville theatre at Mobile, Ala., Monday, Oct. 18. The new house is at 11 North Conception street, opposite Bienville Square, and is one of the handsomest in the city. It has a vestibule eight by thirteen feet, mosaic tiling, two flaming arches in front, and over the arches in the ceiling are one hundred tungsten lamps distributed in three designs. The windows are curved and of colored glass. The chairs are of the latest type. The stage is 17x28x17 feet. The scenery and the building are fireproof. The wiring is according to the Underwriters' latest approved methods. There is a large ventilator in the roof, and an exit for every fifty-five persons. The law requires an exit for every two hundred persons. The operating room of the moving pictures is separated from the main building by 13-inch walls, and the main building from the stage by a cement and brick wall twenty-four inches in thickness. The officers of the Daisy Amusement Co. are: Ben Henry, president; W. Cyril Pooley, vice-president; Charles Pooley, treasurer; Sam Pouncey, secretary.

KALEM MAKES BANNARD PICTURES.

Pictures of Mr. Otto Bannard, the Republican candidate for mayor of New York city, have been taken by the Kalem company. This will make a good ante-election feature for New York exhibitors and will help vary the usual program.

CLAREMONT'S NEW STAR THEATRE.

The Star Motion Picture Theatre of Claremont, N. H., owned by Joseph E. Lynch, was opened Oct. 2. The entrance is finished in steel, and is typically a theatre entrance, with separate exit, and easy facilities for getting tickets. The interior of the theatre is finished in green, and 50 new opera chairs have been installed for the opening performance. The floor is inclined, giving unobstructed view of the monster canvas on which the moving and dissolving views will be projected from the No. 5 Powers machine. Electric Tungsten lights have been installed by W. A. Hesseltine.

It is Mr. Lynch's aim to have one of the finest moving picture shows in New England.



ESSANAY FEATURE FILMS

CROWDS! The public tells the story of Popular and Unlimited Success. THE CROWDS FOLLOW THE INDIAN HEAD.



Release of Wednesday, November 3 ***"A BACHELOR'S LOVE AFFAIR"***

(Length, Approx. 1000 Feet)



A pretty little story of a bachelor's love affair which happened too late.

Jack Raymond, our hero, is past forty-five and unmarried. Content in single bliss, he lives a secluded life among his books, and his dreams, with his good man servant to make him comfortable.

One day a telegram arrives from an old college chum that he is sending his motherless baby girl to him to take care of while he is in Europe on business. The cradle is brought from the garret and toys are purchased for the little one, who, when she arrives, turns out to be a winsome little lass of seventeen.

The girl soon revolutionizes things about the musty old house, and wins her way into the bachelor's heart.

He is about to propose to her when his nephew, Harry Raymond, comes to visit them. He and Bessie become fast friends and before the week has sped, true lovers.

Uncle Jack is finally told of the love affair and sacrifices his own little dream of making Bessie his wife, in blessing the two children and giving them a substantial check to "feather the nest."

The story is beautifully told, the production is a masterly one. Clear, clean-cut photography makes this an excellent film.

The Essanay Films Should Head Your Bill. Are You Getting Them? QUALITY

"The Essanay Film Manufacturing Company, of Chicago, has cornered the attention of the picture world. Praiseworthy efforts have netted results; the Essanay people are undoubtedly turning out splendid pictures of late and the improvement is marked in each new release."

—*Film Index, Oct. 2.*

"It is by the quality of their pictures that the Essanay company in a very short time have made themselves a prominent factor in the moving picture world. Essanay films, as we have repeatedly pointed out in these columns, are singularly clear and clean in their humor and they have caught the taste of the American public."

—*Moving Picture World, Oct. 9.*

"There are few film manufacturers who have made such rapid strides towards the Land of Better things than has been accomplished by the Essanay Film Manufacturing Company, as the superiority of their late productions attest. Undoubtedly the Essanay's phenomenal rise in the motion picture world is due to improved facilities. The new plant and studio is a model equipment in which every up-to-date contrivance for making superior pictures has been installed. The company deserves much praise for its creditable products of the last two months."—*Dramatic Mirror, Oct. 2.*

ESSANAY FILM MFG. CO., 435 N. Clark Street, Chicago

GEO. MÉLIÈS "STAR" FILMS

Licensed by the Motion Picture Patents Co.

To be released Wednesday, November 3, 1909

FOR SALE—A BABY

Length about 620 feet. A subject of intense dramatic quality. Will appeal to the women.

Hypnotist's Revenge

Length about 380 feet. A comedy of unusual merit, showing the antics of a clever magician and hypnotist.

Watch for the Biggest Success of the Year

THE RED STAR INN

Winner of the First Prize in the Scenario Contest, to be released November 17, 1909

Renters should place their standing order for this picture, as it will be the best attraction ever shown at any moving picture theatre.

GASTON MÉLIÈS

204 East 38th Street, NEW YORK

ENTERPRISE OPTICAL CO., 564-572 West Randolph St., Chicago, Ill.

BIOGRAPH FILMS

Trade Mark

Trade Mark



IN THE WATCHES OF THE NIGHT

Released October 25th, 1909

IN THE WATCHES OF THE NIGHT

A Story of the Silver Lining of the Clouds of Despair

More torturing than the "rack" is desperation, for the being is in just as complete a state of helplessness. Furthermore, desperation almost invariably affects not only the desperate one, but all dependent upon him, making his anguish the more intense, for very often the sufferer could his quietus make without a qualm, were it not for the thought of those he would leave behind in a state of uncertainty. Edward Forbes, a mechanic, has had a siege of bad luck; out of work, with his little child dangerously ill. In the extreme of desperation, he commits his first theft, but his wife insists that he return the loot. This he endeavors to do and is caught. His captor will not believe his story and hands him over to a policeman, who happens to be an old friend. The officer learning the facts intercedes and saves the man not only from prison, but from the committing of a greater crime—self-destruction.

Length, 996 feet.

Released October 28th, 1909

LINES OF WHITE ON A SULLEN SEA

A Story of Unrequited Love

"Oh, the love of woman! No coldness, no neglect, no harshness, no cruelty, can extinguish thee!" These lines of William Carleton were never more forcibly exemplified than in this Biograph film story, which shows the unswerving constancy of a pretty fisher-maiden, who sacrificed her life upon the altar of unrequited love. Emily Brackett is wooed by two fishermen of the village, and rejecting the proffered engagement ring of Joe, accepts Bill, who places upon her wrist a bracelet, which he locks, he keeping the key. In this manner they plight their troth. Bill leaves on a fishing trip and locates in a foreign port. Forgetting Emily, he marries another girl. Poor faithful little Emily is ever hopeful of his return, steadfastly rejecting Joe's repeated proposals. Thus she sinks into the depths of decline and it is only a matter of a few hours of life when Bill returns to the village accompanied by his wife. Joe meets him and forces him to pretend that he has returned to fulfill his vow, that her last moments, at least, may be happy ones—indeed a charitable deception.

Length, 975 feet.



LINES OF WHITE ON A SULLEN SEA

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Oct. 28	Lines of White on a Sullen Sea	Dramatic	975
Oct. 25	In the Watches of the Night	Dramatic	996
Oct. 21	The Expiation	Dramatic	992
Oct. 18	His Lost Love	Dramatic	958
Oct. 11	The Little Teacher	Comedy	982
Oct. 14	A Change of Heart	Dramatic	977
Oct. 7	Fools of Fate	Dramatic	972
Oct. 4	Pippa Passes	Dramatic	983
Sept. 30	The Awakening	Comedy	691
Sept. 30	Wanted, a Child	Comedy	296

EDISON CO.

Oct. 29	All's Fair in Love	Comedy	415
Oct. 29	The Three Kisses	Comedy	500
Oct. 26	The Lie	Dramatic	1,000
Oct. 22	The Lost Handbag	Comedy	400
Oct. 22	A Great Game	Comedy	590
Oct. 19	Their Social Education	Comedy	1,000
Oct. 15	Whitler's Witless Wanderings	Comedy	330
Oct. 15	Hansel and Gretel	Fairy Tale	630
Oct. 12	A New Life	Dramatic	1,000
Oct. 8	The Minister's Daughter	Dramatic	830
Oct. 8	Expert Glass Blowers	Industrial	170
Oct. 5	Laddie	Dramatic	1,000
Oct. 1	The Wallace Jewels	Comedy	720
Oct. 1	Two of a Kind	Comedy	280

ESSANAY CO.

Oct. 27	Maud Muller	Dramatic	982
Oct. 20	The Widow	Comedy	520
Oct. 20	A Woman's Wit	Dramatic	475
Oct. 13	The Twelfth Juror	Dramatic	1,000
Oct. 6	A Birthday Affair	Comedy	550
Oct. 6	The Magic Melody	Comedy	431

GAUMONT.

Oct. 30	A Barrow Race	Comedy	357
Oct. 30	The Song of the Cradle	Dramatic	647
Oct. 26	Ambulance Ventilators	Trick Comedy	197
Oct. 26	The Old Lord of Ventnor	Dramatic	764
Oct. 16	The Broken Violin	Child Drama	377
Oct. 16	Alphonse, the Dead Shot	Comedy	297
Oct. 16	One-Legged Pete and Pat	Comedy	320
Oct. 13	Princess of the Sea	Fairy Drama	520
Oct. 13	The Liquid Air	Trick Comedy	450
Oct. 12	Convincing Evidence	Dramatic	714
Oct. 12	How He Earned His Medal	Comedy	280
Oct. 9	A Wedding Party	Comedy	434
Oct. 9	The Sleuth and the Wig	Comedy	504
Oct. 5	The Pill Box	Comedy	450
Oct. 5	Breaking the Bank	Comedy	490

KALEM CO.

Oct. 29	The Girl Scout	War Drama	945
Oct. 22	A Brother's Wrong	Dramatic	955
Oct. 15	The Man and the Girl	Dramatic	940
Oct. 8	The Hand Organ Man	Dramatic	210
Oct. 1	The Mystery of the Sleeper Trunk	Dram.	870
Sept. 24	The Winning Boat	Dramatic	965

LUBIN MFG. CO.

Oct. 28	More Precious Than Gold	Dramatic	815
Oct. 25	A Visit to Uncle	Comedy	505
Oct. 25	A Buried Secret	Comedy	445
Oct. 21	Mignon	Dramatic	575
Oct. 21	Aunt Lena's Visit	Comedy	345
Oct. 18	The Major and the Judge	Dramatic	695
Oct. 18	Haps and Mishaps	Comedy	240
Oct. 14	"Sandy," the Poacher	Dramatic	840
Oct. 11	Papa's Honeymoon	Comedy	600
Oct. 11	Out for the Day	Comedy	390
Oct. 7	A Blank Check	Dramatic	975
Oct. 4	Billiken	Comedy	400
Oct. 4	A Visit to Uncle	Comedy	505

GEORGE MELIES

Oct. 27	Cinderella Up to Date	Comedy	950
Oct. 20	For the Cause of Suffrage	Comedy	905
Oct. 13	The Stolen Wireless	War Drama	915

PATHE FRERES.

Oct. 30	Burglar in the Trunk	Comedy	505
Oct. 30	Mountebank's Watchcase	Comedy	407
Oct. 29	Buffalo Racing in Madoera	Scenic	508
Oct. 29	Life Behind the Scenes	Comedy	446
Oct. 27	The Gambler	Dramatic	699
Oct. 27	Grotesque Mix-up	Comedy	220
Oct. 25	Romance in the Andes	Dramatic	558
Oct. 25	The Bogus Heir	Comedy	364
Oct. 22	Drink; Film D'Art in two reels	Tragedy	2,106
Oct. 20	A Home Without Children	Dramatic	669
Oct. 20	Hunting Jack Rabbits in Hungary	Scenic	249
Oct. 18	The Belated Wedding	Comedy	584
Oct. 18	Bob's Electric Theatre	Trick	361
Oct. 16	Chums	Comedy	669
Oct. 16	Physical Culture Fiend	Comedy	311
Oct. 15	The Romance of a Poor Girl	Dramatic	656
Oct. 15	Blessington's Bonnie Babies	Novelty	262
Oct. 13	A Lucky Husband	Comedy	515
Oct. 11	The Trappers	Dramatic	804
Oct. 9	Anti-fat Sanitarium	Comedy	653
Oct. 9	Dog Pickpocket	Comedy	315
Oct. 8	Sister Angelica	Dramatic	705
Oct. 8	How Jack Helped His Little Sister	Comedy	213
Oct. 6	Female Sleuth	Dramatic	604
Oct. 6	The Music Lesson	Trick	295
Oct. 4	The Story of a Banknote	Dramatic	981

SELIG POLYSCOPE CO.

Oct. 28	The Senorita	Dramatic	1,000
Oct. 25	Briton and Boer	War Drama	1,000
Oct. 18	No Man's Land	Melodrama	990
Oct. 21	The Cowboy Millionaire	Dramatic	—
Oct. 14	Lost in Siberia	Dramatic	785
Oct. 11	Pet of the Big Horn Ranch	Western Drama	1,000
Oct. 14	Bear and Forbear	Comedy	180
Oct. 7	Wheels of Justice	Dramatic	950
Oct. 4	A Trip to the Yosemite	Scenic	660
Oct. 4	How Binks Butted In	Comedy	315

URBAN ECLIPSE.

Oct. 27	Volcanoes of Java	Scenic	417
Oct. 27	Awakened Memories	Dramatic	544
Oct. 6	Yachting Off Cowes	Scenic	464
Oct. 6	Gambling Passion	Dramatic	530
Sept. 29	Chasing the Ball	Mystery	347
Sept. 29	Love the Conqueror	Dramatic	650

VITAGRAPH CO.

Oct. 30	Entombed Alive	Dramatic	994
Oct. 26	The Two Mr. Whites	Comedy	543
Oct. 26	He Fell in Love With His Wife	Comedy	435
Oct. 23	Cosette, Film d'Luxe	Dramatic	987
Oct. 19	The Mexican's Revenge	Dramatic	680
Oct. 19	A Dull Knife	Comedy	275
Oct. 16	The Diver's Remorse	Dramatic	989
Oct. 12	Red Wing's Gratitude	Dramatic	562
Oct. 12	Too Many on the Job	Comedy	410
Oct. 9	For Her Sake	Dramatic	995
Oct. 5	Betty's Choice	Comedy	642
Oct. 5	Never Eat Green Apples	Comedy	290
Oct. 2	The Scales of Justice	Dramatic	983
Sept. 28	Onawanda	Dramatic	545
Sept. 28	The Romance of an Umbrella	Comedy	450

Business Before Pleasure

In the motion picture business, you've got to start on a business basis before you can give your patrons the pleasure they expect when they come to your show.

You're not starting on a business basis when you install an inferior machine which projects shaky pictures, stops, keeps your audience waiting and uses up a big proportion of your income on repairs.

The Edison Kinetoscope

is the machine which puts your show on a business basis from the start. The pictures are steady and clear—easy on the eyes. None of the stops and jerks so common in the ordinary machine. And, further, the Edison needs fewest repairs and will outlast any other motion picture machine made.

The Edison Kinetoscope is the machine that keeps the same crowd coming to your show night after night, and that's the crowd that establishes your business basis. Write to-day for booklet, giving full details, and a copy of the Edison Kinetogram.

EDISON MANUFACTURING COMPANY

EDISON FILMS

Releases of November 2 and 5

Released November 2.

COMEDY AND TRAGEDY

Introducing a star of two continents, Mlle. Pilar Morin, the world's greatest exponent of the pantomimic art in a drama whose action offers a broad field for the display of her marvellous talent. Love, coquetry, jealousy, hate and revenge find ample expression in this play. Special supporting cast. The greatest of all films.

No. 6538. **Code, VERTRAUEN** **App. Length 975 ft.**

Released November 5.

A DUEL IN MIDAIR

Dramatic. Two structural steel workers woo the same girl. The rejected one attacks the other while at work on a girder, twenty stories above the street. A thrilling fight ensues, resulting in the assailant falling from girder to street. Dying in hospital he retracts his accusation of attempted murder and the lover is freed. An absorbing story.

No. 6539. **Code, VERTREIBEN.** **App. Length 750 ft.**

BILL, THE BILL POSTER

Comedy. A bill poster, after taking several "nightcaps," goes to sleep and dreams that his posters come to life. He is entertained by dancers and fed by cooks and waiters. As he reaches for a proffered drink he wakes up and finds his bottle empty. A short succession of laughs.

No. 6540. **Code, VERTREKJES.** **App. Length 200 ft.**

Releases of November 9 and 12

Released November 9.

A BRIDE AND GROOM'S VISIT TO THE NEW YORK ZOOLOGICAL GARDENS

Educational and Comedy

No. 6541. **Code, VERTREKUUR** **App. Length 950 ft.**

Released November 12

HIS MASTERPIECE

Dramatic

No. 6542. **Code, VERULAE** **App. Length 545 ft.**

A MAN WITH THREE WIVES

Comedy

No. 6543. **Code, VERULAMES** **App. Length 440 ft.**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**

DEALERS IN ALL PRINCIPAL CITIES

FILMS

Released October 25th

A VISIT TO UNCLE

Two city nephews visit their Uncle. They have all kinds of fun with him—steal his cow and sell it back to him and otherwise upset poor Uncle, but all ends well.

LENGTH, 505 FEET

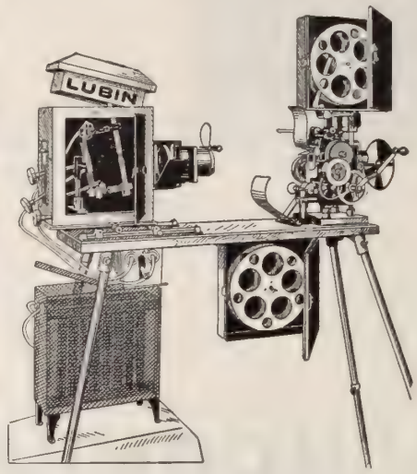
A BURIED SECRET

A young lady wishing to dispose of a little package gets into all kinds of trouble, and all this for an old pair of corsets—for which she has no further use. LENGTH, 445 FEET

Released October 28th

MORE PRECIOUS THAN GOLD

A young lady to save her mother from starvation decides to marry an old miser. At the last moment, however, she decides there is something "More Precious Than Gold"—and marries her old sweetheart. LENGTH, 815 FEET



Lubin's Cineograph

combined with

Stereopticon

equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT—the only correct one, ONE PIN MOVEMENT, and innumerable other important new features.

ASK FOR OUR FREE CATALOGUE.

LUBIN MANUFACTURING COMPANY

926-928 Market St., Philadelphia, Pa.

THEATRES, ATTENTION

If any theatre that has not tried

A. B. C. POSTERS

We'll write today, enclosing 3c. for postage to A. B. C. Company, Cleveland, Ohio, THEY will SEND ONE FREE SAMPLE

Made for the Licensed Motion Picture Subjects from actual scenes in the Pictures ahead of Release date. Not "fakes" or imitations, but handsome four Color Posters. Size 28 x 42.

Washington, D. C., Sept. 15, 1909

A. B. C. Co.—We take occasion to say that we have found your A. B. C. Posters business getters and would consider no price too high to pay for them.

We are using them in all of our eight theaters and they are the subject of much favorable comment, but better still, show actual results in the box office, that tender spot of the M. P. man.

Hoping to have the pleasure of many years of pleasurable business relations, we are Respectfully yours,

Colonial Amusement Company.

ASK YOUR EXCHANGE

to supply you. If it can't, place your standing order direct with us. Our prices are:

1 Poster each release for 15c. and postage 2c.
2 " " " 25c. " 3c.

ADDRESS

A. B. C. COMPANY, CLEVELAND OHIO

$2.00 PER YEAR SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No. 45 NEW YORK, NOVEMBER 6, 1909 WHOLE No. 185

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

The Essanay Studios Will Double Product

Announce Two Reels Weekly Beginning Nov. 15th---Its Pictures Popular---Mr. Spoor Confident of the Policy's Success.

By James S. McQuade.

The Essanay Film Manufacturing Company, of this city, has been holding a limelight position in the moving picture business for some time past by reason of the great popularity of the subjects turned out. Whether in the domain of comedy or Western story or drama the Essanay people have been exceedingly happy in their selection of subjects, and their treatment has been marked by intelligent interpretation, excellent photography and realistic production. The stamp of popular approval means a great deal, but this thriving and enterprising Western firm has succeeded in winning more than that; it has also aimed at, and won, the favorable criticism of the judicious and cultured. And anyone who has observed, as I have done, the watchful care, the painstaking, the zeal for art, the patient attention to detail and the spirit which aims at excellence in everything throughout the various departments will be forced to say, "They reap well, for they have sown well."

Demand for Increased Output.

It is only natural to suppose that the demand for film which has so generally pleased could not be met by one release a week, and that such demand was pretty well voiced by film renters before the Essanay Co. decided to increase its output. Some time ago I was favored with a view of a voluminous pile of correspondence in the Essanay office, every letter in which touched on the issue of an additional release per week, and all of them strongly in favor of the new policy and urging it with hearty words of encouragement. With its accustomed enterprise and conservatism the Essanay Co. responded and a remarkable step forward has now been decided upon.

New Two-Reel Policy.

The week beginning Monday, Nov. 15, will usher in the two-reel policy of the Essanay Co. On Wednesday, Nov. 17, the first reel will be released and the second on Saturday, Nov. 20. Wednesday and Saturday of every week following will be release days. The Wednesday release every week will be confined virtually to comedy productions; the Saturday release to Western stories, chiefly drama, with a few rattling, good, live comedies of Western life.

This stated policy of comedy and Western pictures on Wednesday and Saturday, respectively, is not rigidly fixed. It does not mean that Essanay will eliminate dramatic productions of a general nature; for the large and capable stock company of players who have already attained such eminence in Essanay drama pictures, will be retained. The efforts of these players and producers will be exerted with the view of releasing, at intervals, a dramatic film of decidedly superior merit. In other words, fewer Essanay dramas will be produced, but they will be of a higher standard.

Fine Comedies in Store.

Through the courtesy of Mr. Spoor, I have had the pleasure of viewing the comedy pictures that will be released under the new policy from Nov. 17 up to and including Jan. 1, 1910, and I can assure exchanges and exhibitors alike that they can look forward to a harvest of good things. In my opinion, they are far superior to any comedies that Essanay has yet turned out, and that means a great deal. The subjects have action, snap and situation, and on points of photography, acting and staging they are bound to win increased distinction over former comedy pictures.

Western Films Excel.

I also viewed a few of the Western films and can bespeak for them a hearty welcome by all who appreciate fine artistic effects and good, live, appealing Western subjects. The announcement of the Saturday release of Western films will be read gladly by many, as the demand for more pictures of this type has been unusually persistent for the past month.



ORPHEUM THEATRE.

Owned by the Family Theatre Co., C. L. Sutherland, Manager. Seats 400 people. Admission 10c.

Photo by William Wright, of Kalem Co.

As has been announced several weeks ago in these columns, G. M. Anderson and his working crew are out in the far West and will be gone indefinitely, taking in the Pacific and Rocky Mountain States, the Southwest and old Mexico before returning. Judging from the Western films I have seen, the Western end of the productions has been well taken care of.

"Maud Muller" Film.

In connection with the viewing of pictures, I cannot forbear mention of Whittier's "Maud Muller," a full reel dramatic subject, released Wednesday, Oct. 27. Whittier's poem has been cleverly dramatized by Archer McMackin, and the scenes are truly picturesque and redolent of pastoral realism. The producer has

(Continued on page 12.)

St. Louis Situation Proves Interesting

H. E. Aitken of Western Film Exchange Gives Index Readers a Glimpse of Business Conditions in His Town.

By James S. McQuade.

H. E. Aitken, president of the Western Film Exchange of St. Louis, Milwaukee and Joplin, Mo., spent a few days in Chicago last week and was seen at the Congress Hotel, which he makes his home when in the city. Mr. Aitken is not only familiar with the present condition of the film business in St. Louis and surrounding territory, but is also well informed on the conditions prevailing throughout the country generally. That part of the conversation which is reproduced here will, therefore, have particular interest for all engaged in the licensed picture trade, from the manufacturer to the exhibitor.

A Higher Service in Demand.

"Business is increasing in St. Louis every week," said Mr. Aitken. "Perhaps, exhibitors have been a little slower down our way than in some other sections, in learning that a larger rental outlay for a higher class service always means a considerable increase in their receipts, and usually a better class of patrons.

"Don't misunderstand me," Mr. Aitken emphasized. "It is really remarkable the number of exhibitors who have increased their film rental in St. Louis and surrounding territory of late; but it is also surprising how some have persisted in demanding and using an inferior service, until they touched the very verge of bankruptcy before discovering their mistake. I have cases in mind where a swift change of policy on the part of the exhibitor barely averted disaster, and I have others in which an increased rental, of from $20 to $30 per week, raised the receipts from $50 to $100 per week. Such forcible object lessons as these are gradually leading all the backward exhibitors of the old-time, cheap service to meet the new conditions by booking a better and higher standard of film. Indeed, as I have touched on already, it means a greater rental outlay for such people or their gradual retirement from the business.

Theatres Prosper in Residence Section.

"St. Louis is at present demonstrating that modern, well constructed and well equipped theatres in the resident section, with a high-class service, can show to a really phenomenal business. These theatres attract patronage from the ranks of the well-to-do, who would never go down town to a moving picture entertainment. I do not mean by this that many of the patrons do not come to these suburban houses from quite a distance, for I have often noticed as many as twenty automobiles lined up near the entrances of several of them. The plans are out, or the construction is under way, for over half a dozen new theatres in the residence district, the seating capacities of which will vary from 500 to 1,000, and the cost, when completed, from $15,000 to $30,000. All these high-class theatres are, of course, licensed houses.

Straight M. P. Entertainment Rules.

"St. Louis has about 150 or 160 picture houses, and all of them practically give a straight picture entertainment with illustrated songs. My reason for believ-

(Continued on page 9.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.
FOREIGN SUBSCRIPTIONS—$2.50 per annum.
All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS
ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2¾ x 9	21.00
Eighth "	1¾ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

NOVEMBER 6, 1909

CONCERNING "N-I" FILM.

There has been some trouble experienced by manufacturers, exchanges and exhibitors with the new Eastman "non-inflammable" film. It has a tendency to break and the cement that has been in use to repair such a break has not proved sufficiently adhesive. Altogether the patience of all concerned has been sorely tried. Nevertheless, the new film has its advantages and is not to be despised. Like any new process or invention, it must pass through the experimental stages before perfection is reached. Until then patience must be exercised and every effort be made to insure success.

For the present inconveniences, it would be difficult to fix the blame upon the makers of the film. The Eastman Company has found that its product has stood up under the most rigid tests to which they could subject it. Apparently the N-I film delivered to the manufacturers by that company has been a perfect film. But a factory test is by no means a complete test, as results have proved. Conditions exist in the handling by exchanges and by exhibitors that could never be foreseen by the Eastman Company, and consequently could not be provided against. But the makers are endeavoring to meet those conditions and will meet them. In the meantime exchanges and exhibitors must accept the situation with the best grace possible.

Recently Mr. F. J. Lovejoy of the Eastman Company made a tour through the East, visiting exchanges and picture theatres, and getting at the bottom of the trouble. As a result of that tour the Eastman Company will make a number of changes calculated to remedy most of the defects in the N.-I film. For one thing it will be made slightly heavier than formerly which will strengthen it. There will be other improvements of a technical nature that will improve the product.

But even perfect film will suffer in handling, so that the utmost care should be exercised by both exchanges and exhibitors. One essential point is to keep the film moist. Film that is allowed to dry out becomes brittle. It should not be kept exposed to the air any more than is absolutely necessary. Some exchanges are careful in this respect, but many of them keep their stock uncovered on reels in open cases. Each reel should be kept in a metal case such as is provided by the manufacturers, and no harm would be done if a piece of felt was fitted into the case and kept damp; this would prolong the life of the film and render it less brittle.

Some of the manufacturers are giving film a coat of glycerine, applied as the film is wound on the reel. This serves to keep it soft and pliable. The Edison Company make the announcement that they are water-proofing their film by a special process. This process also has the effect of preventing brittleness.

Much of the breakage in film is caused by careless handling. Boys employed by exchanges and theatres to inspect and rewind film have no idea of the nature of the material they are handling and they act at times as though it was a tow line. Careless operators too lazy to clean their machines, spoil more film than they could pay for in their natural lives. All breakages from these causes are charged up to the film, for something must be the "goat," and it is easier to pass the blame along than to place it where it belongs.

It is time that picture people in all branches became convinced of the great value of N-I film. It came just in time to prevent trouble. Whether or not there was ground for the agitation against the picture show on account of the inflammability of the old style film, that agitation was beginning to take form in ordinances and state laws which would, if passed, have made the picture business almost unprofitable. Intolerable conditions were being imposed or proposed, for the ostensible purpose of safeguarding the public, but which would have the effect of putting a great many theatres out of business. Nothing but the advent of the N-I film could have headed off this movement, and the fact that the new style product is not inflammable has stopped many quite prohibitive acts on the part of city officials and boards of underwriters.

There is another point to be considered by those who are inclined to find fault with the new film: It is the only kind of film now available for the purpose. The Eastman Company is not making a foot of the old-style film. It's N-I or nothing. So the best course to pursue is to quit kicking and take better care of the film.

MURDOCK ON THE PAN.

The "independents" and the members of the "alliance" will glean no words of comfort from the recent arraignment of their high-priest in The Moving Picture World under the caption "Concerning J. J. Murdock." We do not reprint the entire yarn. The following extract is sufficient for our purpose; since it covers the situation completely:

> We do not wish to do Mr. Murdock any injustice or to be too hypercritical of what he has done, or, rather, of what he has not done, but the plain position of matters in this month of October, 1909, is that all J. J. Murdock has done for the cause of the Independents during these nine months, is to get himself talked and written about a great deal.
>
> In short, whatever his reputation may have been in the vaudeville field, J. J. Murdock, up to the time of his departure for Europe had done absolutely nothing in the moving picture field to justify the position that was assigned to him by his subservient, boot-licking scribes and sycophants of being the savior of the moving picture situation. Murdock was to have given the Independents the best moving pictures of the whole world. He has done nothing of the sort. He was to manufacture American films. He has not. He was to have started his own film exchanges. He has not. He was to drive out the duper, the fakir, and generally to clarify the moving picture industry. He has not. That is Mr. Murdock's negative record up to date.

When Mr. Murdock poked his nose above the horizon of the moving picture world, and heralded his presence by frequent trade paper puffs, personal laudations and advice to picture men generally. The Film Index took particular delight in exposing his pretensions as the height of nonsense. We predicted the ultimate failure of all his plans because of their impracticability. It was a foregone conclusion that they must fail and we take the foregoing paragraph from the M. P. World as the final verdict in Murdock's case.

What is especially pleasing to us is to see the M. P. World, though a little late in the game, finally and conclusively recognize the truth in the matter. The singular thing is that it did not, with all the boasted wisdom of its editor, penetrate the sham of Murdock's pretensions before. It will be recalled that when Murdock was talking loudest and wildest, he was also spreading the salve of patronage over the editorial conscience in certain quarters. Now that he withholds his favors that conscience has been quickened and beholds that which it did not before discern. While we indorse the M. P. World's opinion of Murdock we must observe that great is the force of advertising.

WINDING UP OLD FILM EXCHANGE.

A petition in bankruptcy has been filed against the old Independent film exchange known as the Consolidated Film Company, which formerly had offices at 143 East Twenty-third street, New York city. The creditors named in the petition are:

George H. Abbott, $652 for commissions as manager of a branch office at 202 East Twenty-third street; L. E. Frorup & Co., $141, and Joseph F. Confal, $30. It was alleged that the company is insolvent, and on July 3 transferred 800 reels of moving picture films, valued at $24,000, which was substantially all the assets, to the Film Import and Trading Company, a creditor to the extent of $9,000, for a consideration of $4,500, to prefer the latter company; that the officers of both companies are the same, and the effect of the transfer of these films was to place all the assets in the hands of the Film Import and Trading Company to the exclusion of other creditors, whose claims are $7,000. The Consolidated Film Company was incorporated in March, 1907, with a capital stock of $10,000, and succeeded the business of two other companies. George H. Abbott was secretary and treasurer.

MOVING PICTURE THEATRES IN ENGLAND.

An interesting poster, advertising the program of a popular moving picture theatre in Rochdale, England, was received by the Essanay company recently from their European agent, Mr. Harry A. Spoor. The bill includes four full reel subjects and two half reels, besides the illustrated songs and a short travellogue. Three of the full reel subjects are American films.

It is clearly evident that the moving picture theater in England has won immense popularity with the people. In the first-class theaters, the performance lasts about two hours, while the average admittance price for adults is one shilling, or twenty-five cents. The programs are composed of the choicest of subjects, drama, comedy, novelty and educational pictures. The houses often seat fifteen hundred people, while the choicest seats are reserved and sold at slightly higher prices. An orchestra of several pieces, presided over by a musical director, furnishes the incidental music and aids the singers in the illustrated vocal scenes.

The bill from the Andrew Moving Picture Theater in Rochdale, England, is an interesting one. The Essanay's popular dramatic subject, "A Maid of the Mountains," heads the bill, while "The Princess Nicotine" and "The Seventh Day," two other American films are special features.

American film manufacturers have been decidedly successful in the European market, especially in England. There is a great demand for American pictures, which always please the people and the theater which shows the largest numbers of them is invariably the most popular one.

A moving picture audience in England is an interesting one. They do not drop in just for a few minutes "to rest." A visit to the theater is an interesting evenings entertainment. An English audience, too, is more appreciative. They hiss the villain of the picture and loudly applaud with handclappings the hero, who rescues the fair maiden. However, the audiences are intelligent and appreciate clever acting. The picture, when it is a good one, receives an ovation at its close.

The moving picture theater in England is a stable and dignified institution, offering at reasonable prices a high-class entertainment.

RECENT CALLERS.

Motion picture men are not great visitors—they're too busy, but occasionally they do drift into the office of The Film Index, to pass the time o' day. Mr. J. E. Pearce, manager of the Imported Film and Supply Company of New Orleans, La., came all the way from the Crescent City the other day to shake hands with the editor. We had never seen Pearce before, but from newspaper reports of his doings, had formed an idea that he was a big, rawboned son of the sunny south and a regular fire-eater. Instead a slender young man about our own dimensions, floated in and said that he was Pearce and was in a hurry. Then followed a few moments rapid-fire conversation, during which we managed to get in our say; but Pearce's talk and his keen eye, which seemed to flash lightning, explained why the Imported has the big business it controls in the south.

A former "independent" film exchange has joined the "trust." It is the Motion Picture Supply Company of Rochester, N. Y., and the manager, Mr. Roland M. Mock, called to tell us about it last week. He was in a hurry, too; was going right back to Rochester to commence business in the morning. He had been in New York and over to see "Pop" Lubin at Philadelphia, buying a big stock of pictures in both cities. "We were independent, you know; but never again," he exclaimed with both hands in the air. "I haven't time to tell you about it now, but I'll write you a letter that will make some of them take noice."

Its a far cry to St. Louie, Louie; but little old New York will attract them even from there. That's why H. E. Aitken of the Western Film Exchange, and the Beau Brummel of the exchange men, happened into the editor's office last week. Aitken wasn't in a hurry and he handed us a lot of that 25-cent per line stuff; but we had been tipped off to him by McQuade, the man who writes our Chicago stories, that he "seen him first" and had got him for a long story on conditions in St. Louis, so you can read what he told us in the Chicago letter. Aitken drifted out and we haven't seen him since; but then there's a lots doin' in New York and Aitken has been here before.

PICTURES RETAIN THEIR HOLD.

According to the Philadelphia Press, "motion picture entertainments seem to retain their hold upon the public. Preparations were made during the past week for the erection of four large theatres in various parts of the city. One, 102x125 feet is to be built at 52 Sansom street; one 83x203 feet at Frankford avenue and Sergeant street; one at 501 to 515 Moyamensing avenue, while the fourth 100x120 feet, will be built at Front street and Girard avenue. In addition the lessee of that at 120 Market street, has found it necessary to enlarge the auditorium of that house. Philadelphia is not slow in the picture game.

MORE LICENSED PICTURES.

The Essanay Films Manufacturing Company, of Chicago, Ill., announce on another page that they will shortly release two reels each week, which means one more licensed picture for licensed theatres. The growing popularity and high quality of Essanay pictures warrant this increase of output. The extra subject will be quickly absorbed.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, NOV. 1, 1909.

BIOGRAPH.—The Gibson Goddess, comedy, 576 feet.

What's Your Hurry? comedy, 403 feet.

LUBIN.—Brave Women of '76, dramatic, 530 feet.

A Lesson In Palmistry, comedy, 405 feet.

PATHE.—The Lonely Bachelor, dramatic, 636 feet.

Across the Island of Ceylon, scenic, 344 feet.

SELIG.—The Witches' Cavern, dramatic, 1,000 feet.

TUESDAY, NOV. 2, 1909.

EDISON.—Comedy and Tragedy, Introducing Mlle. Pilar Morin, dramatic, 975 feet.

GAUMONT (KLEINE).—Don Quixote, comedy drama, 721 feet.

Mystic Melodies, mystery, 266 feet.

VITAGRAPH.—Miss Annette Kellerman, in her specialties, 539 feet.

Adele's Washday, comedy, 432 feet.

WEDNESDAY, NOV. 3, 1909

ESSANAY.—A Bachelor's Love Affair, comedy, 1,000 feet.

MELIES.—For Sale, A Baby, comedy drama, 620 feet.

Hypnotist's Revenge, comedy, 380 feet.

PATHE.—Eat Your Soup, comedy, 512 feet.

The General's Birthday, comedy, 341 feet.

URBAN (KLEINE).—The Tale of the Fiddle, mystery drama, 734 feet.

Ursula, the World's Fastest Motor Boat, scenic, 237 feet.

THURSDAY, NOV. 4, 1909.

BIOGRAPH.—Nursing a Viper, dramatic, 920 feet.

LUBIN.—Let Bygones be Bygones, dramatic, 845 feet

SELIG.—Sealed Instructions, dramatic, 760 feet.

Villainess Still Pursued Him, comedy, 235 feet.

FRIDAY, NOV. 5, 1909.

EDISON.—A Duel in Mid-air, dramatic, 750 feet.

Bill, the Billposter, comedy, 200 feet.

KALEM. — The Cattle Thieves, Introducing Northwest Mounted Police, dramatic, 860 feet.

PATHE.—The Prodigal Son, dramatic, 1,017 feet.

SATURDAY, NOV. 6, 1909.

GAUMONT (KLEINE).—The Warrior's Sacrifice, dramatic, 933 feet.

PATHE.—Malicious Rival, dramatic, 607 feet.

Cops On Strike, comedy, 351 feet

VITAGRAPH.—From Cabin Boy to King, dramatic, 958 feet.

BIOGRAPH COMPANY.

"THE GIBSON GODDESS."—"Oh! Why do they call me the Gibson Girl?" These lines of a popular song were uttered with a sigh by the heroine of this Biograph comedy, for beauty is sometimes an annoying possession. Nanette Renfrea, after an arduous season of society's whirl, decides to spend a quiet summer at a secluded seaside resort. The place selected is one frequented by the middle class, where she feels she will be free from the tormenting attentions of the male sex that her beauty has induced in the past. She arrives without ostentation accompanied only by her maid, but her extreme pulchritude and graceful bearing soon enraptured the male contingent of the place to the jealous rage of the other women folks who find themselves deserted. She cannot stir but what there is a score of admirers present. A walk on the beach, a stroll through the park is invariably attended by a regiment of gallants, until to her they become positive pests. One would have been acceptable, but twenty—well, it seems as if she is destined to pass time in the seclusion of her room. The maid, however, is ingenious and suggests a new way to get rid of the troublesome pests. She attires her mistress in a bathing suit and puts on her a hideous pair of stockings lined with raw cotton, which gives her a Gargantuan appearance, at least as to her nethers. Of course, the persistent tormentors flee in a panic when they behold, but, you know "none but the brave, deserve the fair," and Commodore Fitzmorris sticks, thereby making a decided impression upon Nanette. You may imagine the chagrin of the others when they learn of the hoax. Fitzie is now the favored one. As for the others, they are a disgruntled bunch, for the other girls, slighted before, turn cold shoulders on them.

"WHAT'S YOUR HURRY?"—"What's your hurry? Here's your hat." Well they didn't have to hand Harry his hat on this particular occasion. He left in such a hurry that if he had not had his hat in his hand at the time he would have left without it. It occurred on papa's birthday. When papa appears at breakfast there is a wealth of presents waiting him, the most prized among which is a double-barrelled shot gun, for papa is somewhat of a sportsman. He can hardly finish his meal in his anxiety to fondle the fowling-piece, and show it to his friends. Mary's sweetheart Harry calls and becoming bold kisses her—not only once, but twice in the same place—mercy! Mary threatens to tell papa if he dares to do it again. He dares, and she rushes off ostensibly to tell; but, does she? Of course not. Papa is still enraptured with his gun and goes in to show it to Harry. He, of course, guilty conscienced thinks his time has come, so he beats it, and every time he comes within range of papa he hurriedly lengthens the distance between them, until at last papa apprehends him and learns to his extreme amusement what the trouble is.

"NURSING A VIPER."—A Story of the French Revolution.—That frightful era in French history beginning with the outbreak of insurrectionary movements in Paris July 12th, 1789, and the taking of the Bastile, July 14th, has often been the subject of song, story and drama, and it is small wonder that it should prove thrilling material for motion pictures, as this Biograph production will evince. Prior to that period, termed the Reign of Terror, from the above date until July 28th, 1794, when the leader Maxmilian Robespierre suffered death on the guillotine, French nobility was sunk in profligacy, and while they were exempt from land tax, the lower class shouldered the burden of labor and of paying taxes. They rebelled against the absolutism and demanded political independence, equal rights and universal freedom. The outcome was the perpetration of atrocities never equaled in the world's history. Many of the absolutists fled the country for safety, while others feigned assumption of republican sentiments. Our story shows a party of the nobility endeavoring to evade the insurrectionists, but only one succeeds in outdistancing them. He rushes into the house of an aristocrat who is immune from trouble on account of his professed republicanism. Here he begs succor, which is granted, and he manages to elude his pursuers in the role of the aristocrat's servant. However, the riotous mob ransack the house and grounds in a depredatory manner, taking up quarters on the outside from which point to work deeds of lawlessness. It is not assumed that the hunted man adhered to his principles through loyalty or honor. No, he was rather the cowardly cur, as we shall see. Hardly ensconced in, the house, he at once shows his despicable nature by questionable advances toward the wife of his saviour. She, at first does not realize the meaning of his attentions, assuming them to be an exaggerated show of gratitude, but it is not long before she awakens to the truth, and the timely arrival of her husband saves her from the viper's clutches. The husband would at first shoot him down like a dog—but no: on second thought a better plan occurs to him. Making him, at the point of a pistol, resume his original attire, he forces him out among the mob where he meets his just fate. In conclusion, we must add that the above but vaguely describes one of the most thrilling moving picture subjects ever attempted. The costuming, staging and locals together with the acting, is most convincing. This, coupled with a photographic excellence that is superlative, makes it a production of rare value.

EDISON MFG. COMPANY.

"COMEDY AND TRAGEDY."—Introducing Mlle. Pilar Morin by kind permission of Mr. Butler Davenport. The silent drama has no greater exponent of its art than the famous French actress, Mlle. Pilar-Morin, whose reputation in this country and in Europe is too well known to comment upon. That she is considered the greatest living female pantomimist in the world no one will question. She has made the voiceless drama her life study. To have brought Mlle. Morin's talent into the field of moving pictures is an achievement for the Edison Company, and one that every patron of the moving picture theater should appreciate. Every month the Edison Company reaches higher and higher for the best that can be had in the way of advancing the standard of the motion picture.

In "Comedy and Tragedy" Mlle. Morin has full scope for her wonderful talent and expression. A strong dramatic story is woven around the love of a famous actress who has become deeply infatuated with the handsome bodyguard of a Prince. The Prince, himself enamored of the actress, hears of her attachment for his bodyguard, Captain Duval, and informs the lady in a letter that if, at her reception, she shows but one sign or word of affection toward Captain Duval, the latter shall die by the sword of the Prince, who is the most expert duellist in France. The letter is carried to the actress by no less a person than Captain Duval himself. The actress keeps her lover in ignorance of the contents of the letter, and on the night of the reception she is put to the extreme test of her art in hiding her feelings towards the man she loves—tearing her very heart chords while she laughs and mocks at his words of love in order to save him from the Prince's wrath. Convinced from her attitude that the Prince has supplanted him in her affections, and wild with jealousy and rage, Captain Duval confronts the Prince and, seeking revenge or death, forces His Highness to fight him a duel.

Meanwhile, the guests having laid a wager as to whether the actress's talent shines best in comedy or tragedy, she is sought out and forced to prove the wager. While in the midst of a very humorous scene portraying comedy, the actress hears the clash of swords in the garden and, realizing that her lover's life is in danger, she rushes to the door leading to the garden, but finds to her dismay that it is locked. Frantically she struggles to force the lock, and implores her guests to assist her; but they, taking it for granted that her change of emotion is but a sample of her versatility, only applaud her apparent display of talent. Her grief and anger at being unable to make them realize that her emotions are real and not mere acting are wonderfully portrayed, and this scene alone stands out as a pronounced dramatic triumph in the field of the silent drama.

Reaching the garden at last, the actress finds the dead body of the Prince and receives the taunts of her soldier-lover. She finally convinces him, however, by means of the Prince's letter, that her apparent change of heart was only assumed and the reunion of the lovers forms a pretty finale to another strongly dramatic scene.

Mlle. Morin's portrayal of the famous actress in all her varying moods from coquetry to tragedy, from light comedy to pathos, is a wonderful piece of work and one that will be greatly appreciated by those who admire the highest and best in the silent drama.

"A DUEL IN MID-AIR."—Tom Dowling, a young structural steel worker, and Jim Reagan, one of his fellow workmen, both love pretty Kitty O'Hara. Jim proposes to Kitty but is rejected just as Tom calls on her. The manner in which he is received by Kitty leads Jim to suspect that Tom is the favored one. Jim leaves the house in a jealous rage vowing vengeance on Tom. At the steel workers' ball Reagan, who has been drinking, claims a dance from Kitty. She pleads a previous engagement with Dowling. Reagan roughly and in a drunken way insists, taking told of Kitty. Dowling interferes and Reagan attacks him, but is prevented from continuing the quarrel by mutual friends. The next day the two men meet on top of a skyscraper in course of construction. Reagan attacks Dowling as he is suspended high in the air on a steel girder that is being lifted to the roof and a thrilling fight ensues. Back and forth their figures sway at that dizzy height, the frenzied Reagan with fingers sunk deep in Dowling's throat striving to break his hold on the chain. Weight and strength begin to tell and Dowling is being gradually forced backward when his assailant, in attempting to shift his position so as to reach a heavy hammer, loses his balance, clutches wildly at the air and falls from the girder to the ground. Dowling losing consciousness sinks in a faint but is prevented from falling by his peculiar position on the girder, and is soon rescued by fellow workmen. Reagan is taken to the hospital where, in a signed statement, he charges Dowling with deliberately attempting to kill him. Dowling arrested at Kitty's home, is brought before Reagan for identification, but in the meantime Reagan realizing that he has but a short time to live, retracts his former statement and tells the truth. The story ends by Reagan taking the hands of the two lovers and holding them together as he expires. The character types are interesting and the narrative thrilling and absorbing.

"BILL THE BILL POSTER."—"Bill the Bill Poster" that sounds good, doesn't it? Well, under that title the Edison Company has placed on the market a picture that is better than the title sounds.

KALEM FILMS

Issue of Nov. 12, 1909

DORA



DRAMATIZED FROM THE FAMOUS POEM BY ALFRED, LORD TENNYSON

LENGTH 965 FEET

We are grateful to our friends for all the nice things they have written us about "The Girl Scout" and "The Cattle Thieves," and the best way we know of saying "Thank you" is to offer another production which is in every way up to the high standard of the Canadian reels. It is **"DORA,"** a great poem known to every school boy and girl, and a wonderful subject for moving pictures.

The theme of "Dora" is the power of innocent childhood's appeal, showing how it softened Farmer Allan's hardened heart after he had resisted all the appeals of pity, charity and love. A true picture of familiar farm life. The final scene will bring tears to the eyes of any spectator.

Kalem posters may be obtained from your exchange or will be sent by mail from the A. B. C. Co., of Cleveland, O. A particularly beautiful poster for this issue.

Complete lectures on all KALEM FILMS sent to all applicants.

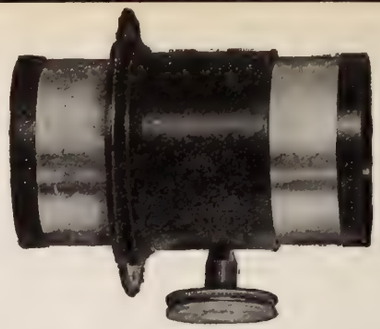
COMING SOON A REAL JAPANESE PRODUCTION
A startling novelty of wonderful beauty

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City



THE cheapest lens is that which does the best work—not that which costs least.

The accumulated experience of over half a century in the manufacture of fine lenses for every character of service has enabled us to bring our projection lenses to a state of perfection not equalled in other makes.

The Bausch & Lomb Projection Lens

is the recognized standard for moving picture work. There is no economy in cheaper lenses incapable of the same fine results.

Behind Bausch & Lomb lenses stands the reputation and guarantee of the largest and most reliable lens manufacturers in the country.

Send for our Projection Lens Booklet.
PRISM is our little lens expositor.
Send for copy D, free on request.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

Our friend Bill, tired from his day's labor, returns home and stretches himself out on the bed for a good sleep, after first getting on the outside of several copious draughts of whiskey that, judged from the effect it produced, must have been of the kaleidoscopic brand. At any rate, while Bill may have been pretty tired, the picture shows that it was only in spots and one of these was not his brain, which immediately began to work overtime.

In his dream he starts out on his daily decorating tour, with brush, pail and posters. He puts up a bill advertising a dancer and steps back to survey the effect, when, to his amazement, the picture comes to life and executes a dance for his benefit! The incident suggests possibilities to our friend Bill, for he immediately puts up a three-sheet, advertising a well-known ham, and is repaid with a tempting sandwich for his trouble.

It looks easy to Bill after that and he doesn't require much inspiration for his next move, which is to get a "chaser" for the sandwich. Selecting another three-sheet, advertising a popular brand of firewater, he puts it up, and is overjoyed to find, immediately, signs of animation. Discovering that the original of the "ad" is a member of his lodge, Bill puts a "wig-wag" system into effect and, the answering sign being given, approaches the billboard with confidence and pleasant anticipation.

He reaches out to take the glass that is proffered him—and wakes up to find that not only has he lost a drink in his dream but in reality as well, for the bottle he takes from under the bed is empty. Of course, Bill was disappointed, but those who witness his disappointment will not share it by any means, for it is one of the best short comedy films produced for some time past.

ESSANAY FILM MFG. CO.

"THE GAME."—A story of love and modern business caught from that seething commercial maelstrom, the Chicago Board of Trade. A powerful dramatic story depicting in vivid and realistic style the game of frenzied finance.

Young Robert Randolph is the son of the senior member of the grain brokerage firm of Randolph & Mowbray, holding an important position as confidential secretary to his father and his father's partner. His close business association with Mowbray has brought into contact with Ellen Mowbray, the junior partner's daughter, whom he has learned to love and is engaged to marry.

The elder Randolph is sojourning at a Southern health resort when he receives an urgent telegram from Mowbray advising him to return to Chicago immediately as a big deal, in which a million is involved, offers them an opportunity to clean up a big fortune. Randolph knows of the contemplated deal and is skeptical. He wires an answer to the effect that Mowbray shall take no action until his arrival, warning him that if they lose it means utter ruin.

When he returns an argument takes place between the two partners, ending in a bitter wrangle, Randolph accusing Mowbray of recklessness, while Mowbray denounces Randolph as a coward. Robert Randolph is confident that his father is wrong and sides with Mowbray. The elder Randolph finally leaves in disgust, washing his hands of the matter.

Randolph goes to his home in a highly nervous state of mind, denouncing his partner as a fool, and racking his brain for some method of saving his firm. A lucky thought comes to him. In the company's safe at the office are certain securities amounting to several hundreds of thousands of dollars. Should he remove the securities Mowbray would find it impossible to attempt the deal.

The older Randolph returns to the office at a late hour of the night, enters stealthily and opens the safe. The small inner compartment containing the securities is locked and to his dismay he finds that he has left his key at home. Determined to remove the securities he pries the lock with a penknife, which he carelessly leaves on the floor at the safe.

Eager to be at the scene of the big conflict, young Randolph arrives at the office the next morning at an early hour and discovers the robbery. He is about to summon the police, when he finds his father's broken pen-knife on the floor. He recalls the dispute of the day before, of his father's agitation, but refuses to believe his father would fall to anything criminal.

He is in a quandary as what best to do when Mowbray enters. Mowbray is informed of the robbery and detectives are immediately summoned. Although Mowbray cautions silence among his clerks, it is not long before the news leaks out and the credit of the firm of Randolph & Mowbray is not worth a cent. They are completely crippled.

In the meantime the elder Randolph, the securities packed in a suit-case, is half resolved to fly the country, but his conscience refuses to admit the temptation. He watches the clock nervously and sighs relievedly as it approaches the hour when the big battle is supposed to take place.

Suddenly young Randolph enters. The old man starts nervously as the cold steel-blue eyes of his son turn from the suit-case and flash an accusation at him. The old man murmurs a feeble, hollow greeting, which the youth ignores. Instead he points to the suit-case and demands the return of the securities. The old man shakes his head vehemently, declaring his innocence. Young Randolph brings out the broken knife and the father drops into a chair, staggered at the accusation. Young Randolph opens the suit-case, brings out the securities and hurries out.

When he returns the securities to Mowbray, in an effort to shield his father, he takes the blame himself. Mowbray orders him out. Ellen enters and is bewildered, but refuses to believe young Randolph guilty. The young fellow asks one last favor—that he may go to the pit and endeavor to aid in winning the game. Mowbray reluctantly grants it and an hour later, grasps his hand forgivingly when the battle is won.

A few minutes later the elder Randolph enters. He confesses his guilt and begs forgiveness. Mowbray grants it and takes him affectionately in his arms.

Having made their million the two old men resolve to quit the business, offering young Randolph their chairs. Young Randolph refuses at first, but is finally won over by his sweetheart who promises to be at his side in the thickest of all the fights, to cheer him and guide him and make the game worth winning.

GAUMONT.

(George Kleine.)

"DON QUIXOTE."—Faithfully portrays the greatest of the adventures (so ably described in the famous story) of that gaunt country gentleman of La Mancha. Don Quixote was fired with genuine Castilian honor and enthusiasm, gentle and dignified in his character, trusted by his friends and loved by his dependents, but was so completely crazed by long reading of the most famous books of chivalry that he believed them to be true and felt himself called upon to become the impossible knight errant they describe, actually went forth into the world to defend the oppressed and avenge the injured like the heroes of his romances.

Each scene following the preceding one in rapid succession, shows us a perfectly finished incident of the story, told absolutely without padding and in perfect costuming, and staged to truthfully and realistically represent the period (the early sixteenth century). The scenes are arranged in the following order:

Don Quixote, the Knight of the Sorrowful Figure, is seen in his well-stocked library, deeply engrossed in reading Tales of Chivalry. So enthralled is he that his meals are forgotten and visitors unnoticed.

He decides to renew the exploits of feudal days and persuades a fat, thick set countryman, Sancho Panza by name, to follow him as a squire. They prepare armor for the knight, using a brass shaving basin for a helmet.

They secure their steeds: namely; for Don Quixote, an old rawboned animal, to which the knight gives the name of "Rozinante," and for Sancho, a little long-eared donkey, which staggers under his ponderous burden.

The departure of the immortal knight and his squire is most grotesque, showing two types of human nature contrasting strongly even on the silent stage.

The film depicts their travels among the most picturesque of scenes.

While imagining that every object he sees is worthy of knightly service, the old man performs many ludicrous exploits. The main action is presumably allegorical, but introduces numerous episodes of bucolic or pastoral kind, as well as many pictures of Spanish life and much promiscuous adventure.

Attempting to free slaves, the Don is beaten by them. Aspiring to be knighted, he is made sport of by an old inn-keeper, whom he mistakes for a king. Attempting to overcome a windmill which he supposes to be a giant, he gets entangled in the sails and is badly hurt in the encounter.

His faithful squire carefully brings Don Quixote back to his old home, where, broken in spirit, and grieved at his experience and surrounded by his relatives the poor old fellow dies. Humor and pathos, grotesque comedy and pure romance harmoniously combined.

"MYSTIC MELODIES."—An artistically planned story of the power of music to produce beautiful waking dreams.

In this case a young artist at the piano charms the Muse of Melody into appearance at his own poor quarters. Here she magically changes the costume of his wife to a luxurious gown and her shoes, hat, etc., likewise undergo marvellous transformation. The muse then converts these rich habits into articles of decoration for the rooms.

As the music gradually ceases the gifts of the fairy also fade until when the artist ceases to play on the piano all the old ugliness of the room has returned. A clearly defined plot, beautifully developed by exquisite photography.

"THE WARRIOR'S SACRIFICE."—The soldier hero and his sweetheart, the ferryman's daughter, are introduced in the first scenes, which are of great beauty, along a placid stream which divides an old city. War is declared and the soldier bids farewell to his sweetheart and joins the army. After he goes away a wealthy young landlord comes on the scene and makes love to the ferryman's daughter, but is coldly received. Peace is declared and the army returns, but without the soldier lover, who is reported to be dead. Believing the story to be true, the ferryman's daughter accepts the attentions of the young landlord and marries him. A year later the soldier returns, for he had only been wounded and taken prisoner, and learns that his sweetheart has married. Heartbroken he sings the old songs under her window and persuades her to meet him at the castle boat landing. Here the husband finds them and a duel is about to ensue when the lady interposes and persuades the soldier that her place is with her husband. The concluding scene is a battle on the drawbridge at the city's gate, where the soldier loses his life in defending the city against the invaders.

URBAN-ECLIPSE.

(George Kleine)

"THE TALE OF THE FIDDLE."—This clearly told legend opens at the home of a woodsman, a little vineclad cottage, in the midst of a dense forest, with a wonderfully pictured view of happy home-life as the father and his three stalwart sons and beautiful daughter shout cheery farewells to the mother before making their way by grass covered paths to the portion of the forest in which their day's work lies. When the morning is partly spent the old man sends his daughter for drinking water to a stream some distance in the forest.

Here she is captured by a madman of the woods, who, despite her struggles and cries, carries her far up into the hills before her screams are heard by a young nobleman from a nearby castle. After a short, but fierce struggle, he rescues the maid, and with her thanks gains also her love.

On the following day she takes flowers to him, only to find he is paying ardent court to a fair dame of the castle, while the flowers he carries forthwith to his lady.

Loneliness, sorrow and great jealousy take possession of her heart. In order to be alone to think out the reason for these great troubles she wanders to an old cemetery. Her deep melancholy and agony of longing make her an easy victim of Satan, who now appears, and offers to give her the love of the young nobleman, which she so deeply desires, for one year, if she will sacrifice her mother and father and brothers and at the end of the year's pleasure give him all the rights over her soul.

So great is her love that she agrees to this compact. Satan builds her a magic fiddle from the bodies of her family. Through its magic power she gains the great love she has sought so ardently, but at the expiration of the year, when Satan comes to claim his fee, she is haunted by spirits of her family and suffers intense pain at the loss of her sweetheart.

Clear story, romantic scenery, superbly enacted, and clearly photographed.

" 'URSULA,' WORLD'S FASTEST MOTOR BOAT."—The fastest boat by the finest camera. A unique series of this marvelous little working craft steadily shooting over the water at thirty-five knots an hour, leaving a white line of foam in her wake. A breezy and exhilarating subject which is a revelation in high speed through water, for we are shown excellent views of the boat when making a fraction over forty miles an hour.

A close view is also permitted of the immense Wolseley engines of eight hundred horse-power, developed by the use of twenty-four cylinders. We have an opportunity to watch the boat maneuver at high speed, illustrating the perfect control held by the operator, even when making torpedo-like progress. A novel climax is given to the film by closing with a short series taken looking across the stern of the boat while rocking and plunging under her highest speed. Bound to produce much excitement and favorable comment.

KALEM COMPANY.

"THE CATTLE THIEVES."—In that great Northwest of Canada where the hills teem with untold mineral wealth and the fertility of the valley soil is almost incredible in its richness nothing has been a greater inducement to the intending settler than the knowledge that no matter how wild and isolated may be the future home he selects he can be certain of the same law and order as if he were living in the largest metropolis in the land. This is due to that wonderful band of selected, tried and trained men, the Northwest Mounted Police. From the time they were first organized when the country they control was uninhabited except for several tribes of Nomad Indians and a few daring trappers until now when it is dotted over with prosperous farms and villages they have kept order in this vast region not by strength of number but by reason of the fact that back of each member stands the entire fighting force of one of the largest empires of the world. In the following picture the Kalem Company presents with their accustomed care for historical detail a dramatic happening in the life of one of these daring men.

The picture opens with a view of the yard of one of those barracks for the police that we find scattered over Canada. It is here the hero of our story, Sergt. Charlton, is stationed. The police, mounted on their horses, are having their usual morning drill. At the word of command they wheel and turn with all the accuracy of well-trained regular cavalry. Now the order to dismount is given and as one man they slide to the ground. Charlton secures a leave of absence and rides away to visit his sweetheart.

In the meantime, Pierre, a half-breed, visits the Windom ranch, the home of Mary Windom, Sergeant Charlton's sweetheart. Pretending to want to buy some cattle Pierre attempts to steal Mary. He knocks her father down, shoots her brother and is making a get-away, when Charlton appears and rescues her. Pierre escapes and joins his band of cat-

tle thieves and a plot is laid to steal Windom's cattle. Charlton is still at the ranch when the cattle thieves make their raid. A fight ensues and Charlton is knocked senseless and carried off. Mary rides to the barracks for aid and leads the rescue party in the search for Charlton.

After the capture of Charlton Pierre and his band hide in their mountain rendezvous. When Charlton recovers consciousness he is strung up by the thumbs and allowed to hang while the band of thieves sit around and enjoy his agonies. While they are thus enjoying themselves a shot rings out and the rope is severed and Charlton drops to the ground. The rescue party has discovered the thieves and seeing her lover strung up by the thumbs, Mary has fired the shot from her unerring rifle which cut the rope. There is a desperate fight between the mounted police and the thieves which ends in the capture of the latter after which Charlton very properly takes his little heroine in his arms.

There are plenty of thrills in this picture and the mounted police are the real thing.

PATHE FRERES.

"THE LONELY BACHELOR."—This is another work from the gifted pen of the noted dramatist Michel Carre already familiar to our patrons through "The Reckoning."

"The lonely bachelor" is a pathetic little tale of a worthless chap that was made to give up his wayward life through the influence of a little child.

Straggling home from the club one night where he had passed the evening drinking and playing cards, as was his usual mode of passing his evenings, the hero of this tale stumbles upon an object on his homeward way, and on stooping down to see what has impeded his progress, he finds to his astonishment that the soft dark bundle is a little girl. The tiny maiden on being so rudely awakened looks up into the stranger's face, and as he raises her in his arms, she places her little head on his broad shoulder and



continues her nap. Well, was ever man in such a position? Protect the little one whom chance has thrown in his way, he surely must. But what is a lonely bachelor to do with a poor little girl? After some minutes of serious thought the man decides to take the little waif to his home, where he places her in his own warm bed and makes himself comfortable on the couch. The days that follow are happy ones for the lonely man who finds untold delight in the company of the pretty child whom he soon comes to look upon as his own.

In the meantime, however, the child's mother who was forced by circumstances to abandon her offspring finds work, and immediately begins to make inquiries for her little girl. Fortune favors her and she soon hears that the child has been adopted by a well-to-do man, but when she claims the litlte one, the foster father is heartbroken.

Realizing, however, that the woman has a right to her own child, he gives her up and goes back to his old bohemian life! but somehow or other he has lost his taste for the club and the merry fellows he meets there, and longs for his quiet evenings with the little girl. Well, the end of it all is that he marries the child's mother, a prepossessing woman, and thereby makes three people happy, because the little one has not forgotten her friend by any means, but shows in every way that she bears a real daughter's affection for the once lonely bachelor.

"ACROSS THE ISLAND OF CEYLON."—A trip to the beautiful Isle of Ceylon! Could one have a more delightful treat? Such beauties on every side as the train wends its way through this land of rich vegetation. The mountains in the distance hold a million tints upon which the traveller can feast his eyes, and palms and plants of every description seem to abound in this land of plenty. Well, one must see this instructive film to appreciate all the interesting scenes it contains, and we hope our many patrons will each and every one have an opportunity to enjoy its beauties.

"EAT YOUR SOUP."—This is all about a fat baby that would not eat his soup and the terrible trouble he gives everybody in consequence.

The entire family consisting of the father, mother and baby, with his nurse, are about to spend the day in the country, and the nurse anxious that baby will be well fortified before starting out on the journey endeavors in vain to make the stubborn little fellow swallow his bowl of soup. The baby, however, does not feel a bit like soup that morning, and no amount of coaxing will move him from his determination not to touch a drop of the beverage. He punches the poor impatient nurse as she tries to get the spoon to his mouth, and altogether shows that he is master of the household. The father then tries what he can do, because it is time to start and if they don't hurry they will lose the train, but the baby treats papa with the utmost scorn, showing in his whole bearing how stupid he thinks him to be able to appreciate that when a person does not feel like eating it is not only very impolite, but also a great loss of valuable time to try to force him to do so.

The party is already on the train and Mr. Baby still refuses to take any nourishment, but the poor unoffending passengers get their share of the soup, however, because in the frantic efforts of father, mother and nurse to get the baby to take a drink of the soup a goodly portion of it is spilled on the people sitting in the seats nearby.

Arriving at their destination some acrobats are seen performing by the way and the baby claps his chubby hands in delight, the father believing that the clown perhaps can influence the baby to take the soup, hands him the child, but the latter still refuses to touch it, but spying an attendant bringing one of the performing dogs his biscuit, he makes a grab for it, and before his horrified mother can stop him he swallows the dog-food with relish.

"THE GENERAL'S BIRTHDAY PRESENT."—The officers of the garrison anxious to honor the General on his approaching birthday, decide to have one of their number, who has quite a reputation as an artist, make a bust of the fine old man. The sculptor pleased that they have chosen him to do the work, makes every effort to have it a success, and when it is finally finished his brother officers have nothing but words of praise for their friend's masterpiece.

The evening of the bithday an orderly is given the precious bust with instructions to carry it to the General's house and to be very very careful that nothing happens to it.

Unfortunately, the orderly on his way to the General's meets an old pal whom he has not seen for years, and greeting him warmly invites him into a neighboring tavern so they can drink to their meeting and also to the General's health. It happens that the orderly's friend is carrying a bundle of much the same shape and size as that his friend bears in his arms, and in order the better to enjoy the beverages they have ordered the two friends deposit their bundles on a nearby bench and promptly turn their attention to the sparkling glasses before them. When they have talked and celebrated to their hearts content they get up, pick up their bundles and start for the door. But as luck would have it the orderly gets his friend's bundle and his friend unconsciously starts off with the valued bust, both bundles being so much alike they never notice the mistake. On reaching the General's house, where a grand reception is being held in his honor, the orderly hastens to deliver his precious burden. The guests all stand around the happy old man as he unwraps the gift with trembling fingers (so much is he touched by this expression of devotion on the part of his men). But fancy his disappointment and mortification when on removing the last wrapper he beholds, not the handsome bust of himself he has heard so much about, but a huge ugly pumpkin! We draw the curtain here, the rest of this tale is too sad to relate —one must see the picture to appreciate the outraged feelings of everyone present.

"THE PRODIGAL SON."—There is surely a treat in store for those who are fortunate enough to see this richly colored picture, the subject of which as the title denotes, is that touching parable of the Bible, the Prodigal Son. We are indebted to Mr. Lavedan, already known to our patrons through his masterly work "The Assassination of the Duke of Guise," for this version of the biblical story.



In the first picture we behold the two brothers, the younger the hero of this tale, offering their goods for sale, when a poor beggar woman approaches them and asks for alms. The elder of the two gives the unfortunate mendicant the smallest possible portion of grain from his well-filled sack, and the younger brother, the prodigal son, disgusted at his brother's parsimony reaches over and strews the contents of the sack all over the ground. The other becoming enraged, strikes his brother in a fury, but just at this juncture the aged father of the lads makes his appearance, and grieved beyond measure to see his sons disputing between themselves, raises his hand to separate them, but the prodigal feeling injured and resenting the overbearing and selfish ways of his elder brother in an excited voice tells his poor old father that he is tired of home and would leave it and go forth to enjoy the freedom and pleasures of the world. The poor old parent stands aghast at such statements from his best-loved son, and can hardly believe his ears when the boy insists upon having his inheritance so he will be free to leave immediately. Seeing that he is in earnest, the old man with tears in his eyes and with his magnificent old head bowed down in grief, goes over to the chest and hands to his ungrateful offspring the inheritance he demands. The foolish boy then without further delay starts out thinking only of the pleasure and excitement awaiting him in the great world beyond.

Free now and his own master the Prodigal indulges in all sorts of wild extravagance; he satisfies his every whim and spends his money like water. But often in the midst of his indulgence, a vision thrusts itself upon him (and how wonderfully this vision is produced in this picture, such a transformation from the scene of splendor and happiness that goes before it!) of the suffering and poverty that must he his when he has come to the end of his fortune. But he puts all such unpleasant thoughts aside; he will have none of them, but goes on his reckless way, spending right and left. The scene in the mart, where the picturesque merchants, with their gaudy wares spread out in artistic disorder around them, is one of the most interesting in the film. When the prodigal enters this mart his presence is greeted with bows and smiles from the expectant merchants, with whom he has the name of being a liberal spender and who have already greatly benefited by the manner in which he squanders his money. Here and there he stops and picks up some worthless trinket for which he pays a fabulous sum, and then goes merrily on his foolish way.

But the time of retribution is bound to come for the wrongdoer, and so it is with the hero of this tale, the Prodigal who, now that a famine has visited the country, and that the poor, suffering farmers go to him for relief, is obliged to flee and seek work himself from a distant landowner in order to ward off starvation. This wealthy man to whom he applies for work tells him that he can mind the swine; and as nothing is too menial for the miserable youth in his starving condition, he gladly accepts the position of swineherd. As he sits on a rock watching the swine feed, the thought of the happy home and loving father whom he treated so badly comes to him, and he longs to have a right to return to that home; but, after his conduct, he despairs of ever being welcomed there again. However, on going over his life and of the many, many ways his dear old father showed his affection for his younger son, the prodigal believes that, notwithstanding the past, his father will not refuse him shelter should he return.

Jumping up, with hope in his heart, the swineherd leaves the swine to their own devices and starts in the direction of his own country. Many and many a weary mile he travels until, almost exhausted, he finally comes within sight of his father's lands.

During the absence of his son the father has suffered a stroke of paralysis which has left him helpless, but we note that the grand old man still retains his dignified bearing as we see him seated on the couch in his luxuriously furnished home being waited upon by those around him. As he sits he gazes sadly out on the surrounding country, when, all at once, he seems to see a familiar figure in the distance, and on looking closer, finds that that same figure is making its way slowly towards his house. As the figure draws closer the old man starts as if receiving a sudden shock, and before his servants can stop him, with one supreme effort of the will, he rises from his couch, steadies himself for an instant, and then rushes to the door, where he is just in time to catch his beloved boy to his heart. The latter tries to tear himself from his father's arms and kneel at his feet to beg forgiveness, but the old man will not allow it, but calls to one of the servants to kill the fatted calf as the prodigal has at last returned. Such generosity moves the youth to tears. When the elder son hears of his young brother's return and of the royal welcome extended to him he becomes jealous and angry and refuses to see the wanderer. Their aged parent, however, prevails upon his first-born to put aside such unbrotherly feelings, and we see him drawing them together and making them clasp hands while he, with the light of happiness illuminating his countenance, raises his hands in a blessing over their bowed heads.

"MALICIOUS RIVAL."—At an old-fashioned inn, situated in a mountainous and snow-covered district, a handsome young artist, Jack Branton by name, takes up his abode for a few days, with the intention of making a few sketches. Not averse, however, from beguiling his leisure time as pleasantly as possible, the artist is soon engaged in a flirtation with the serving girl, whilst her sweetheart, a mountaineer, looks disgustedly on. As soon as Jack leaves the girl, the mountaineer protests, and treats the

girl somewhat brutally. Jack comes back, sees him, and promptly turns him out of doors, before his loaded pistol.

The next day, Jack takes his easel out and is fixing it up, when three men, among whom Jack recognizes his enemy, set upon him, bind him to a tree and leave him. Snow has commenced to fall, and Jack quickly realizes the fate in store for him. Big flakes fall, slowly burying him beneath their accumulated weight. The blood freezes in his veins, and there seems no hope of his being rescued, when



he hears voices—a band of boys just liberated from school are having a snowball fight. One of them perceives the upright figure, and the snowballs are turned against the snowman. A lucky throw causes a mass of snow to fall, revealing the head of Jack, and in a few minutes the youngsters break away the rest of the hardened snow and liberate him. Jack lingers, after the youngsters have run off, and then piles the snow up again. Behind this heap he hides, and presently the mountaineer returns to see the result of his villainous scheme. Jack steps out to confront him, and terrified before what he believes to be a spectre, the mountaineer takes a step backwards and falls over a precipice.

"COPS ON A STRIKE."—The policemen of the town have been severely reprimanded for negligence in the matter of their personal appearance. Their dissatisfaction gives vent to the resolution to go on strike, and they retire to a public hall to draw up a statement of their grievances.

In the meantime, the authorities are informed of the situation, and immediate steps are taken for the crushing of the revolt of the policeman. It is decided to enlist the services of the inmates of the prison, who, nothing loth, march in good order to the scene of action. The policemen, still engaged in listening to each others' oratorical efforts, are pounced upon by the prisoners, and a hand-to-hand fight ensues, in which the policemen are speedily vanquished. They are then carried off to prison, there to reflect upon the inexpediency of strikes, and their own ignominous condition.

VITAGRAPH COMPANY OF AMERICA.

MISS ANNETTE KELLERMAN.—In her physical culture, diabolo, fancy diving and swimming.—In the music halls Miss Annette Kellerman commands one of the highest salaries ever paid a single entertainer and is regarded by her managers as one of the most potent box office attractions ever presented, to which fact they gave legal testimony when rival managers sought for her services last spring. In addition to being one of the most perfectly formed women who ever trod a stage Miss Kellerman is singularly versatile. She is a champion swimmer, a diver of exceptional ability, one of the best diabolo players in the world and a physical culture expert of note. In



this series of views all of her gifts are exploited to greater advantages than they possibly can be shown in the confines of the stage or in the constricted quarters of her stage tank. Those most familiar with her public appearances declare this subject to be a vast improvement upon her regular performance, for the physical disadvantages of the stage are overcome and the act is seen at its best. She opens with the physical culture exercises by means of which she preserves the perfection of her form. Next she is seen upon the lawn of a country residence playing at Diabolo, that fascinating Parisian fad, with her Diabolo Club of young women. The third section of the film is devoted to her short dives and fancy swimming in the huge tank which forms a part of the Vitagraph studio equipment. Here she is seen to the utmost advantage in the famous black tights upon which the sun glints lovingly as she emerges from the water for a new dive. The dripping silk of the fleshings appears almost iridescent as the angle of reflection is changed with each sinuous move and in the water the flashes of light as the body is raised above the surface suggest some silver scaled mermaid disporting herself in her element. A scenic and spectacular investment adds to the picturesqueness of the pictures which is lacking in her stage performance. The last section of the film is devoted to her famous high dives, few of which may be shown to advantage in the theatre. These were taken at the sea shore and she dives into the ocean instead of into a tank, permitting far greater freedom of movement. Perfection of photography, artistic coloring in monochrome and extreme care in arrangement make this a truly notable film which will be even more appreciated than the work of the fair natorialist as seen in the theaters.

"ADELE'S WASHDAY."— It is the Monday washday, but although it is after one o'clock Nora has not put the wash out on the line and yawns dismally over her task as she recalls the events of the Sunday christening party which is responsible for her sleepiness. She is chided by her mistress, who passes through the kitchen on her way to a shopping trip. Nora is reminded of her lateness and told that she must have the wash out in time to prepare dinner. Nora promises and for a few moments she works with frantic haste. Little Adele, the daughter of



the house, is in the kitchen, being "looked after" while her mother is downtown, and to keep the busy fingers out of mischief Nora gives her a basin and toy washboard with which to launder dolly's dress. The grocer's boy comes with a parcel and Nora runs to the door to relieve him of his burden. He was her escort at the party and of course they must talk it all over. The talk passes to more personal topics but while Sam holds Nora's hands there is no one to perform a similar service for the clock and the minutes fly. Adele decides to help Nora out and with soap powder and blueing she makes a most awful mess into which she souses everything from clothes to kittens. She winds up by overturning the tub just as her mother enters driving the unfortunate Nora before her. Adele proudly announces the completion of the wash and leads the way to where the oddly assorted laundry swings from the line. She is sent supperless to bed and in her dreams she is arrested by a dog policeman and brought before her grandmother, whose picture was included in the wash. The old lady sternly decrees Adele's death and she is saved from a dreadful end only by waking from her nightmare. Her cries bring her mother to her relief and forgiveness follows in a charming tableau of maternal love. This is a snappy little picture with real comedy possessing particular appeal to women and children, though even the men are not insensible to the genuine humor of the skillful treatment of the theme. A clever little child plays Adele instead of an older actress made up for the part and her naturalness is one of the great charms of the subject. It is impossible to convey in words the dainty gracefulness of this successful appeal to the risibilities.

"FROM CABIN BOY TO KING."—The Golden Crown, a sailing vessel in the South Sea trade, is about to sail and there is no cabin boy aboard, the last having run away from the brutality of the master and the mates. The ship is one of those floating hells now less common than twenty years ago but still existent. A bright young newsie comes down the pier in the hope of disposing of his stock of papers and is asked if he wished to sail. He knows something of the reputation of the skipper and his bucko mates and a smile and a shake of his head are his only reply. He seeks another part of the dock for a nap before the afternoon editions are out and some of the crew kidnap him and place him aboard. His independent spirit is constantly getting him into trouble with the domineering skipper and his bullying mates and a month or so later, when they have crossed the line and are sailing in southern waters, he has an encounter with the captain while he is swabbing the deck. The captain's cuffs and



curses are met with a blow from the mop and the bully's wrath boils over. The boy will not make the abject apology that the captain demands and wild with rage he summons the mates and with wild imprecations declares that he will force the lad to cry for mercy. He is dragged into the galley where the mates hold him while the cook burns a skull upon his breast, the ghastly emblem being seared deeply into the flesh. Even this torture does not break the boys spirit, nor does the heavy revolver that is pressed against his breast by the now insane captain. But a shot is merciful and will not appease the brutal skipper. The boy is forced to leap from the ship's rail to battle with the waves until exhaustion shall mercifully end his torment. With the salt water cruelly torturing the raw flesh of the burns, the boy gamely keeps afloat and is brought within reach of an island inhabited only by savages. They make him captive and drag him off to the temple where are practised the horrible rites of the Skull Worshippers, whose infernal customs are even more revolting than those of the head hunters. The high priest, his face whitened to suggest the skull which is the fetich of their religion, prepares to decapitate the lad and prepare his skull for its place on the horrid altar. Bravely the boy bares his breast for the death blow, but to his surprise the priest falls in worship before him. He has seen the emblem and a moment later the horde of savages are groveling in the dirt of the floor before their new king. By a curious freak of fate, the Golden Crown is wrecked near the same coast and the captain and his mates, escaping on a raft, are captured by the skull worshippers and carried before the king. He refuses them succor and turns them away, but the appearance of a United States warship and the landing of a crew changes the complexion of affairs. The officer in charge takes the sailors before the king who tells his story. The captain and the mates are sent to the ship under arrest and the boy is given a choice between remaining a king or being taken back home. Home is a more potent attraction and after planting the American flag and enjoining his subjects to be obedient and loyal to the new authority, the little king takes his farewell and is carried off to the ship that will take him back home. The story is fascinatingly told with just the proper dash of extravagance to give an added charm to the narrative. The ship pictures are taken aboard an actual ship and the scenes in the South Sea are fully as convincing. There is not a boy alive who will not want to see the picture and his elders will share his appreciation of this unusual subject. It is a marked departure from the usual run of releases and a most happy inspiration on the part of author and producer.

SELIG POLYSCOPE CO.

"THE WITCHES' CAVERN."—Our story opens with the scene of Joe Montgomery and daughter, who, with a party of hunters, decide to make a trip to the far west and hunt deer. They leave the camp in charge of Joe's daughter and after they have gone 200 yards they are all startled, for, as they stopped at the edge of the rapids, there stood Wild Harry, who has always lived in the woods with his mother who is known as the witch of the valley. The hunters try to speak to him, but he runs away. He gets to one of the large pine trees and stops to see if they are still following him, and turning around, he spies the hunter's camp. He is off at once to investigate. Wild Harry finds Montgomery's daughter alone and when the girl sees this freak of nature she is nearly frightened to death. She is in terror and her first thought is of the gun alongside of the tent, but Mad Harry is on her at once and after a tussle he takes the gun away from her and breaks it in two. He now sits down and enjoys the hunter's food. The girl sees a chance to write a note to her father:

"Daddy.—A hideous monster, half man and half beast, has me in his power. I fear he means to kill me or carry me off; do not lose a moment. Find me."

Just then the girl sees a chance to get away. She runs through the woods hoping to find her father and the hunters for protection. Wild Harry at this moment, after eating the food, sees that the girl has disappeared and catches a glimpse of her in the woods some distance away; he starts after her. The girl, by this time, in a turning of the road, sees an old lady some distance away whom she runs to for protection. This old lady is the witch of the valley, who, of course, is very glad to give her protection. Wild Harry, who is the witch's son, finds the girl in his mother's care and now is happy. Mother and son decide to take the girl to their cavern, but the girl refuses to go and is forced by the witch and Wild Harry.

The hunters, on their return to the camp, not seeing the girl, know something is wrong and upon investigating the surroundings find the note. The father is deeply shocked and all start out at once to find Wild Harry. On their way they meet two mountaineers with their burros. They tell them of the girl's peril and one of the men had heard of the witch's cavern and says he will pilot them to it. On the way to the witch's cavern they find the girl's handkerchief.

In the meantime the witch has placed the girl in charge of Harry and she is out for her mountain stroll. The men see her by the big falls picking herbs and follow her to her cave. The witch enters her cabin and the men follow. Harry gives alarm, the witch and Harry grab the girl and start out another entrance of the cave. The men enter the cave but see no one and start out again. As they do they are stunned by an explosion that the witch sets off at times for her own protection. By this time the witch and Harry are out in the woods dragging the girl with them. Montgomery and the rest of the hunters manage to stagger outside and the fresh air relieves them enough to enable them to follow the witch and Harry when Montgomery sees them dragging his daughter with them. Montgomery overtakes them and a fierce battle follows between Montgomery and Wild Harry. Wild Harry is fast overcoming the father, but the other hunters are soon to the rescue and with a blow on the head knock Wild Harry unconscious. Our story ends with the father securing his daughter and all the hunters safe and all return to the camp.

"SEALED INSTRUCTIONS."—Our scene is laid at the White House, the President's home. Looking down the broad avenue are seen two autos approaching it with great haste. One stops in front of the building and a man dressed in military clothes quickly ascends the broad steps.

He is shown into the President's private office. The President is seen handing him a letter which is of a very secret and important nature. He is warned to be extremely careful and deliver it with utmost speed.

Outside his machine is waiting. He notices another close by, into which a man jumps as he reaches his own. The man's queer actions arouse his suspicions and he returns to inform the President. The shades are withdrawn and the President gives him further instructions. He departs at once for his machine and starts off in great haste not noticing the other machine in the rear. He is rather tired and decides to stop and have tea with his wife before completing his errand.

His pretty wife makes preparations for tea and while so engaged Colonel Bruce doses into slumber. The wife's attention is attracted by a movement behind a curtain in the room and there stands an old lover of hers holding a revolver in his hands and at the same time a packet of worn love letters. He makes known in a few words that he desires to search the colonel or he will show him her ardent letters. She begs him not to, but of no avail. He steps quickly to the steaming cup of tea and drops a small something into it and again hides himself The colonel awakes, drinks his tea, and dozes off again into a sound sleep. The villain steps quickly to him, searches his coat, removes the envelope, and, in his haste and excitement, takes the colonels coat for his own. He dons it and is off with all haste.

The colonel is seen dreaming and a vision comes to him. He sees himself in a convict's garb; and here enters an old servant and discovers his master in a daze. He suspects foul play. He lifts the tea cup from the table, scents the peculiar odor, and knows his master has been drugged. He awakes him and here the colonel regains his senses, rushes for his coat so that he may be on his journey, and discovers the other coat in its place. He is in a frenzy. He searches through every pocket and discovers an envelope:

A. LAZARRE,
22 DOVER ST.,
Room 8. CITY.

He dashes to his waiting machine and drives to the address. He bursts into the room and there sees his unknown enemy. His wife is hidden in the room. He gives one wild glance and discovers his paper on the table. He snatches it up and rushes from the room. He is gone but a minute when he rushes back again and discovers his wife on her knees pleading with the villain. She explains all to him. He sends his man for the police and has his enemy arrested. He takes his wife in his arms, forgives her and after delivering his letter, returns to his home.

LUBIN MFG. CO.

"BRAVE WOMEN OF '76."—War with its horrors. Men with the lust of battle in their souls—the inspiration of the drum beat, the wild charges to victory—or death—something at least to give an impetus to the jaded toiler. But the wives and daughters—theirs the tear dimmed eye—the aching heart—the solitary hearth. To them be no less glory.

A little company has left a village for the front. The women are left alone. Word reaches the Captain that a party of Hessian Cavalry anticipate a descent on the place, and circumstances preventing his being there, he sends a message of warning. His wife and daughter quickly summon all the neighbor women, and with guns and any implement handy they hasten to repel the foe.



Over a small stream is a bridge which they fire. The Hessians advance, but thinking an ambuscade prepared for them depart in disorder. The women win the day and are marching home triumphantly, when to their surprise they overtake a regiment, which proves to be their own local company. The wives and sweethearts with characteristic disregard of military discipline lovingly embrace their own and the company is overjoyed at the reunion.

"LET BY-GONES BE BY-GONES."—A convict has just been released, after serving a long term for stealing. He receives his pay and, wandering along aimlessly, the thought presents itself that perhaps a drink would cheer him. Entering a saloon the merry crowd soon causes him to forget. He seats himself at a table where two gamblers invite him to a game and quickly clean him out. Dragging himself along in a dazed condition he pauses in front of a church. The pastor, on his way home, takes him to his study to administer food and consolation. How ill he repays the pastor can be imagined when the old thievish instinct asserts itself and he quietly emerges from the place with the golden chalice. This he tries to dispose of to a couple of rustics, who, recognizing the piece, overpower him and take him back to the pastor, who promptly forgives him. Right then and there the ex-convict re-



solves forever after to lead an upright life. Five years have passed. He is happily married and the father of a child which he adores. He has become a skilled mechanic, working faithfully at his trade. One of the farmers who knew of his former guilt never ceases to inform his employers of his past. He is dismissed and goes from one job to another, only to be denounced by the hardened accuser. His old benefactor, the pastor, becomes again his champion and, knowing his change of heart, speaks in his behalf to his employer. They investigate his present life, learn of his earnestness, of his honesty, of his home life and uprightnss, and decide that he deserves better fate, so the employer offers him a position for life.

"A LESSON IN PALMISTRY."—A young girl and her intended are on the outs. He wants a kiss, which she playfully refuses. He threatens to go and she says she doesn't care. He then leaves. Now she does what women do when they don't know what to do; she cries. Just then her friend enters, and, learning the cause of the tears, advises her to consult a palmist to find out if her intended really loves her. She then informs the



intended that his sweetheart will consult the palmist and advises him to play the part of the palmist, which he decides to do. The ruse succeeds, and all ends well.

GEORGE MELIES.

"FOR SALE A BABY."—No one will dispute the fact that it is very unfortunate if one is so poor that he cannot buy things that would make his life interesting and worth while living. Children having poor parents are always beset by this misfortune. All children like toys and if they do not possess them, they will sometimes go a long way to get them.

In this picture a poor mother who has only recently lost her husband finds it hard to find employment sufficient to provide her children and herself with food without ever thinking of such a luxury as toys.

One day one of the children, a boy of twelve, takes his infant brother out in a self-constructed vehicle for a ride. On the way he meets another little friend of his and they walk together. Suddenly one of them spies a sign near a house stating "For Sale." He quickly removes it and reconstructs it to read "For Sale a Baby" and places it on the little cart. They plan to buy toys if they can find a buyer for the babe. Soon a woman passes and arranges to buy the child. The deal is made and the child is given to the woman. The boys then buy toys and are about to go home when at the thought that the babe has been sold to satisfy their own pleasure and that the mother will give them a very warm reception, they become conscience stricken and return to the woman and tell her that they want the child back. They also leave with her all the purchases which they made and are glad to get the babe even though they will have to get along without toys. The good woman is of a sympathetic nature and besides returning the babe, she also gives them the toys which they had bought. Then she goes to the children's home and brings necessaries for the mother.

"HYPNOTIST'S REVENGE."—A well-known magician and hypnotist is invited to attend a house party given by a very rich man. When he makes his entrance he is greeted very warmly by the host and his guests. He is then invited to perform several of his best known tricks to amuse the company. After delighting them with many feats of prestidigitation which are truly interesting, they partake of some refreshments and some of the men get together for a friendly game of cards. To make the game more interesting, the magician suggests that they play for money. He is soon seated at the table and an interesting game is now in action.

It does not take very long before he wins all the money from those with whom he is playing, but they also perceive that he has come to his gains very unfairly. By his sleight of hand tricks he is able to conceal cards and make rapid changes to come out ahead.

When his trickery is discovered they immediately chase him from the house and he is pursued by all the guests. The chase is a good one in which the incidents are very amusing. He is finally pursued back to the house where he turns about, hypnotizes them and then leaves the house in peace.

OLD KEENEY'S FOR PICTURES.

James Madison, long known in the theatrical world as a writer of vaudeville sketches, and Milton Gasdorfer, have secured Keeney's old vaudeville house on Fulton street, Brooklyn, N. Y., and will turn it into a picture theatre. The house will be re-named the Criterion, which it originally bore. A ten-cent admission will be charged and three performances a day will be given.

Messrs Madison and Gasdorfer also operate Blaney's theatre in Baltimore and Orpheum theatre at Yonkers, N. Y.

PICTURE THEATRES O. K.

Picture theatres of Norwich and New London, Conn., have been inspected by Theodore F. Downing, of the State Police, who found the law being observed in all cases. The list includes The Olympic, Breed and Roderick at Norwich, and the Bijou, Orpheum and Empire at New London. Mr. Downing also examined the electricians of these houses as to their qualifications.

ST. LOUIS SITUATION

(Continued from page 1.)

ing that so large a proportion of these theatres enjoy prosperity is due to the fact that vaudeville is eliminated. Cheap vaudeville never fails to keep away a large and intelligent class of patrons—fastidious people some might call them—from picture houses; and the loss to the manager lies not only here, but in the increased expense which such vaudeville acts entail. I can fearlessly assert that, if vaudeville were used in these houses, St. Louis would not have one-half the the theatres that are now in operation."

Conflict in Film Bookings.

"It has been said that St. Louis licensed exhibitors suffer in some instances from a lack of discrimination on the part of the exchanges in booking reels," was suggested.

"Yes, there is something in that, but we are formulating a plan to remedy the evil," Mr. Aitken replied. "When Jones, Smith and Robinson have theatres situated in the same locality, or district, and are furnished the self same service of film, it follows that all three will suffer. Now I have outlined a plan, and it has been partially put in effect by me with good results. Supposing that these three men are my customers: I take the entire weekly output of licensed film and divide it into three equal sections of reels—say Nos. 1, 2 and 3. Now Jones gets No. 1 section, Smith No. 2 and Robinson No. 3. Jones is never furnished at any later time with Nos. 2 and 3, and similarly with the others, thus preventing any of them from showing a reel that that has been already presented by either of the other two. Each gets an equal number of new reels per week, so that there is left no room for kicking. Say that each gets six new reels per week, and that each uses 12 reels weekly. The remaining six reels are furnished from older stock, again taking care not furnish any one of the three such reels as have been already exhibited in that locality."

Highest Class Service Cheapest.

"Why not buy novelty reels every week and use them instead of the six reels of older stock mentioned?" was asked.

"That has been considered carefully, but we find it impractical. That would mean a large outlay by the exchange, and until the exhibitor can see his way to meet the increased rental and becomes a customer for the novelty reels, in addition to his six new reels of licensed output, the exchange cannot afford to invest its money in reels that will lie on its shelves for an indefinite period. The exhibitor will be brought to see, gradually, by experience, that the newest and highest class service is the cheapest in the end and, perceiving that, he will cease to cavil over the higher price that must be paid to secure it. While the exhibitor may feel at times that the manufacturer and exchange depend on him—which in a sense and to a certain point is true—he may forget that we all depend on the entertainment loving public. The millions of dollars invested by the manufacturers yearly to produce film subjects is done in the faith that they are qualified to judge rightly of what will please and entertain that public. If they fail to judge rightly and happily, their product lacks demand and the loss is chiefly theirs. The exhibitor is just one of the necessary cogs, like the rest of us, in the machinery required to bring the product to the public, and unless he performs his functions in an intelligent manner, he, the exchange and the manufacturer—all—suffer together."

A Well Systemized Service.

The Western Film Exchange is located in the Century Building, St. Louis, opposite the Postoffice. The offices occupy the entire wing of the building and bear the reputation of being the most finely appointed in the South. For high-class service and well systematized effort, Mr. Aitken believes the Western Film Exchange can justly be ranked among the foremost licensed exchanges in the country.

AMONG THE EXHIBITORS.

Jack Thomas, of Cincinnati, O., has been granted a permit to build a picture theatre on Madison avenue between Fourth and Fifth streets of that city. It will be of frame construction and cost $1,200.

The Park Amusement Company has purchased the Princess theatre at Bluefields, W. Va., and will change its name to the Grand.

J. A. Laue, proprietor of the Tioga theatre, Oswego, N. Y., has made a number of improvements in his house.

Thomas Thomas, of Flora, Ind., has turned his poolroom into a picture theatre.

Charles S. Fuller has purchased the Dreamland theatre at Rutland, Vt., from Arthur H. Smith, and will take possession Nov. 1. Mr. Fuller has houses in Keene, N. H., and Springfield, Mass.

George G. Killen will open a picture theatre at Ft. Wayne, Ind.

The Palace is a new picture theatre on Cedar street between Seventh and Eighth streets, St. Paul, Minn.

Manager Macklin of the Empire theatre, Skowhegan, Me., has installed a new projecting machine.

Barr & Bozer, who have managed the Hub picture theatre at Kendallville, Ind., have sold their equipment to Ward & Co., of Toledo, O. Mr. Barr, contemplates locating in Marion, Ind.

A GREAT FIGHT PICTURE.

Kalem Company Produces Fine Results With the Johnson-Ketchell Event—Some Rapid Picture Making.

An exhibition of quick work in the line of picture making was given the other day by the Kalem Company at its studios on West Twenty-third street. The Kalem folks took the motion pictures of the go between Johnson and Ketchell, which occurred at Colma, 20 miles out of San Francisco, on October 16. Extensive bookings for these pictures had been made in advance of the event, which was scheduled to come off a week earlier than it did. Then, the negatives had to be brought to the New York studios for developing and printing. The trains bearing the special messenger with the negatives, lost a day in the trip overland, so that he did not reach New York until Saturday morning, October 23, and the pictures were booked to appear in Cincinnati, New York, and other points on the following Monday.

Receiving the negatives at six o'clock Saturday morning, Mr. Sam Long and his staff of experts got busy. Before 12 o'clock they had two prints finished and on the way by special messenger to Pittsburg and Cincinnati. And it was not a good day for drying film either. Before night two more prints were shipped to other points and still more were in process of completion. The plant was run continuously from Saturday morning to Monday morning, the men stopping only long enough to devour a sandwich now and then, or to sleep when they could no longer hold their eyes open. But all the prints contracted for were completed in time to fill the dates booked. Each print was 3,600 feet long.

Many picture men who have seen this fight picture declare that it is the best of the kind that has ever been taken. The negatives were taken by Earl Miles, who conducts the Kalem Company's operations on the Coast. By the accompanying illustrations made from flat pictures, it will be noticed that there is not a shadow perceptible. The favorable light conditions which made a good negative possible and the excellent work of the Kalem Company's staff in developing and printing have produced a splendid picture of the fight. Wherever the picture has appeared during the past week, attendance records have been pushed up a notch.

This picture will not be available for the regular service of the licensed exchanges, but is being booked by Manager Coffroth in theatres and other amusement houses.



NO. 1—KALEM PHOTOGRAPHERS AT THE RING SIDE—EARL MILES AT THE CAMERA.



NO. 2.—VIEW OF THE KNOCK-OUT, JOHNSON AND KETCHELL MATCH.

The Royal picture theatre at Fond du Lac, Wis., is being extensively remodeled.

The Grand theatre at Milwaukee, Wis., has been acquired for the Saxe Enterprises and will be operated as a picture theater.

Herbert A. Van Neff has applied for permission to open picture theater in Santa Rosa, Cal.

The new Electric theatre at Ft. Pierce, Fla., was formally opened Oct. 12. It has a seating capacity of 500 and was taxed to its capacity on the opening night.

Chester P. Martin has purchased the Imperial theater at Lake Charles, La., taking possession Oct. 16. It was formerly owned by J. P. Pittman.

The Nickelore, of Worthington, Ind., has been closed because of lack of business.

A. B. French has leased the Barrett opera house at Campbell, N. Y., and will operate it as a picture theater.

T. W. Cavanaugh and J. H. Woods have opened a picture show on Suffolk street, Holyoke, Mass.

VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, November 2, 1909

MISS ANNETTE KELLERMAN

In her physical culture exercises, diabolo playing, fancy swimming and diving displays.

A POSITIVE NOVELTY

Approx. Length 539 Ft.

ADELE'S WASH DAY

A Real Vitagraph Comedy

THIS RELEASE A SURE MONEY GETTER

Approx. Length 432 Ft.





Saturday, November 6, 1909

FROM CABIN BOY TO KING

Something away from the usual run of subjects and a decidedly successful attainment

A THRILLING DRAMA and ONE OF OUR BEST

Approx. Length 958 Ft.

Handsome Colored Posters for All Subjects Made by the A. B. C. Co., Cleveland, Ohio

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

PATHÉ FRÈRES FILMS

WHAT A LIVE MANAGER SAYS:

The manager of the Orpheum Theatre on State Street, Chicago—the largest and most popular moving picture theatre in the West—says:

"Whenever we fail to show Pathé Pictures in our house our patrons are dissatisfied and they don't hesitate to tell us so. However, the occasions have been very rare when we have not had Pathé Pictures on our bill, as our patrons recognize their exceptional merit. I take great pleasure in stating that, of 13 subjects shown in our house during the past week, 10 were Pathé films."

The Orpheum costs $48,000.00 in rent alone. If Pathé films were not the most popular and profitable films on the market the management couldn't afford to use 10 out of a total of thirteen.

SPECIALIZING PATHÉ PICTURES MEANS CROWDED HOUSES

THINK IT OVER!

The Lonely Bachelor

A pretty story of how a little child brought two lonely hearts together.

Released November 1st. **About 636 feet**

Flight of Mr. Valette

Historic episode of the reign of Napoleon I.

Released November 10th **About 878 feet**

Prodigal Son

A Dramatic Sermon surpassing all previous efforts

Released November 5th **About 1017 feet**

Her Dramatic Career

A story of love, anger and forgiveness dramatically portrayed.

Released November 17th **About 1030 feet**

SPECIAL RELEASE

RIGOLETTO FILM d'ART

From the Opera Released November 14th About 1000 feet

Get Your Posters from the A. B. C. Co., of Cleveland, Ohio

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

PACIFIC COAST AGENCY—TURNER & DAHNKEN, 136 EDDY STREET, SAN FRANCISCO, CAL.

SOMETHING THE MATTER?

Let us put you right at once by furnishing you

The Best Service in America

We can give you a Tonic for Your Box Office and a Film Service for Your Patrons that WILL GET THE MONEY FOR YOU

AMERICAN FILM SERVICE, 120 Randolph St. (Temporary Quarters) Chicago

ADVANCED LIST OF NEW FILMS

Week Oct. 31 to Nov. 6

Nov. 2d, "DON QUIXOTE" (The Spanish Masterpiece)
Gaumont—Comedy Drama—721 Feet.
The wonderful adventures of a mad gentleman who imagines he is a Knight and who fights windmills and performs other equally startling achievements. Very clever and funny.

Nov. 2d, "MYSTIC MELODIES" (Colored) Gaumont—Mystery Sketch—266 Feet.
A Poor Piano Player Causes the Spirit of Music to enter his home and in a vision to clothe his wife in beautiful apparel which changes back to her own poor garments when her husband ceases to play.

Nov. 3d, "TALE OF THE FIDDLE" Urban-Eclipse—Mystery-Drama—734 Feet.
A Thrilling Drama, showing how a beautiful woman sold her soul to the Devil for one year's use of a magic violin whereby she was enabled to gain the love of a young nobleman of whom she was enamored.

Nov. 3d, "URSULA, WORLD'S FASTEST MOTOR BOAT"
Urban-Eclipse—Topical—237 Feet.
Forty miles an hour (the World's Record in a Motor Boat). A beautiful and most exciting motion picture. GET IT.

Nov. 6th, "THE WARRIOR'S SACRIFICE"
Gaumont—Grand Feature Tragedy—933 Feet.
A most exquisite and stirring film, beautifully tinted, superbly enacted and staged. A pathetic story, showing how the absence of her warrior sweetheart and false news of his death caused a lovely maiden to wed a rich young nobleman. The soldier returns, learns of his loss and dies, as a soldier should, fighting for his country. This FEATURE FILM will arouse intense emotion in every audience.

Gaumont

52 State Street
CHICAGO



ECLIPSE

19 E. 21st Street
NEW YORK

Imported by

George Kleine

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

Film Index Ads Bring Results

TICKETS ON ROLLS

KELLER 722 Broadway NEW YORK

Pioneer Ticket Company

100,000.....$10.00
250,000.....$20.00
500,000.....$32.50
Prepaid

Send for Samples

CHICAGO LETTER

(Continued from page 1.)

gotten close to the spirit of the poem, and to view the reel is to breathe the air of fresh-mown hay fields and to catch the notes of the lark. The dissolving effects are especially happy in the scenes where the Judge sits in his library dreaming of Maud in the hay field, and when Maud sits at her churn dreaming, in turn, of things as they might have been had the Judge but spoken the word. These scenes are remarkable for realistic beauty. The reel throughout is a masterpiece of photography.

Geo. K. Spoor on New Policy.

Geo. K. Spoor, who was seen and congratulated by the writer on the new policy soon to be put in effect, in discussing the subject, showed that he had long since fully considered and digested the matter.

"I approached this two-reel proposition in a very conservative manner," he began. "I ascertained to the best of my ability, first, the desires of the exhibitors in the matter; second, the attitude of the licensed exchanges, and third, the capabilities of our producing and manufacturing departments.

"I found a pronounced demand for good comedies and likewise for Western subjects from the exhibitors generally. The attitude of the film renters to the new policy, I found to be extremely favorable, and I was truly elated over the welcome extended me by the licensed renters on my proposed departure from the one-reel policy. I have personally assured myself of the true worth of the negatives already on our shelves, and I can candidly assert that, in my opinion, the standard already attained by the Essanay Film Manufacturing Co. will not only be maintained at its present level, but will improve in a manner that cannot fail to prove satisfactory to myself and a surprise to our customers."

Remarkable Growth of Essanay.

It was in 1907, July 31, that the first film was issued by the Essanay Co., in the old studio at 62 W. Clark street. The title of that film was "An Awful Skate." The quarters in which it was produced were cramped and the facilities none too promising. Now out in Edgewater, at 1333 Argyle street, a great modern factory and studio, erected on a site several acres in area, at a cost of $200,000, turn out the Essanay product. It is another splendid monument to the resolute will and purpose and persistent hard work of a Chicago business man. Due chiefly to the business acumen, foresight, sagacity and energy of G. K. Spoor, the cramped quarters have been exchanged for one of the finest film producing factories in the world. But the upward climb has been successfully made by the general co-operation of a working force that has been constantly increased by additions from the best talent in the country. The selection of this force alone shows a capacity for the achievement of great things. The right men are found in the right place throughout the whole force of employes, and every man is working tooth and nail for the advancement of the Essanay product and interests. With such leadership and enthusiastic co-workers, Essanay is bound to climb higher.

3 FEATURES

Serviceable Service
Films of Quality
Selection of Subjects

From PENNSYLVANIA FILM CO.

Lewis Building, PITTSBURGH, PA.

Licensees M. P. P. Co. Let us submit prices

"SELIG"

The Pacemaker of the Motion Picture World, Will Release

"THE STAGE DRIVER"

Nov. 8, 1909. **In the Greatest Wild West Holdup.** **Length 1000 Feet**

Exciting all the Time and Full of Action

Coming, Nov. 11, 1909 **WATCH FOR SELIG RELEASES** **Coming, Nov. 15, 1909**

"Across the Isthmus" "The Fisherman's Bride"

Two Corking Big Productions. Real Money Getters

EXHIBITORS, LISTEN! SOME POSTER NOISE!

It's up to you. Some reason why you are not packing your house at every performance. Why don't you use **SELIG'S POSTERS** for your lobby? The greatest 5 colored, one sheet poster ever put out. Send your order to your exchange and see that you get Selig's original poster with trade mark. Otherwise write us. **Do it today and see the difference in your receipts.**

Watch Us Grow! Get Among the Live Ones—That's All

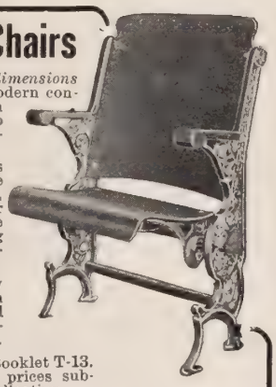
SELIG POLYSCOPE COMPANY, Chicago, U. S. A.

Opera Chairs

of *standard dimensions* and most modern construction—in plainest to most elaborate designs.

Several styles of inexpensive stock chairs, suitable for Vaudeville and Moving Picture Theatres.

Walk into any theatre in your city and you'll probably see them.



Write for Booklet T-13. Samples and prices submitted on application.

AMERICAN SEATING COMPANY

CHICAGO
NEW YORK
BOSTON
PHILADELPHIA
BRANCHES

215 Wabash Av.
19 W. 18th St.
70 Franklin St.
1235 Arch St.
Everywhere

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

BLANK LEADER

$15.00 per 1000 feet, guaranteed. Perforations to the trade, $3.00 per 1000 feet.

H. ROSENBAUM, 116 Nassau St., New York

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

★ **GEO. MÉLIÈS** ★
OF PARIS

"STAR" FILMS

Licensed by the Motion Picture Patents Co.

To be released Wed., Nov. 10, '09

A Tumultuous Elopement

A screamingly funny farce, full of ginger

WATCH for the RED STAR INN, winner of the FIRST PRIZE, in the Scenario Contest, to be released November 24, 1909.

GASTON MÉLIÈS
204 East 38th St., New York

ENTERPRISE OPTICAL CO.
564-572 West Randolph Street
★ **CHICAGO, ILL.** ★

CHICAGO FILM BREVITIES

E. H. Montagu, Western representative of the Pathe Freres, left the city last Tuesday for a short business trip through the leading cities of Ohio.

Mr. Fulton, of the Enterprise Optical Co., whose firm is the Western representative of the Lubin Mfg. Co. and of the Geo. Melies films, reports a steadily increased demand for the respective products of these manufacturers.

Mr. Roebuck, president of the Enterprise Optical Co., this city, left for a tour of the Pacific Coast in the interests of his company Wednesday, Oct. 20. He will return in about two weeks.

A. E. Ashling and J. Berscheit have taken charge of the Opera House, Dixon, Ill. Mr. Ashling manages the house, offering high class moving pictures and the better grade of vaudeville. On Monday, Oct. 25, the theatre was opened to capacity business. The American Film Service furnishes the pictures.

Manager Wanted

able to buy minor interest in O.T. CRAWFORD FILM EXCHANGE at Louisville, Ky. Established August, 1908. Only exchange licensee in Kentucky of Motion Picture Patents Company. Reason—Want man in charge who is financially interested.

ADDRESS. **O. T. CRAWFORD**
Mgr. Gayety Theatre
ST. LOUIS, MO.

The Film Index

$2.00 a Year

You Don't Have to Pay For Experience

if you profit by the experience of other men. The experience of the most successful exhibitors in the motion picture business to-day proves conclusively that the

Edison Kinetoscope

is the most practical, as well as the most economical, machine you can purchase. Don't start with a poor machine, and then have to buy a good machine later. Start with an Edison and build up a good, continuous patronage. The neighborhood crowd is the crowd that will build up your business—and the Edison is the machine that brings their money your way.

Write to-day for booklet giving full particulars and copy of the Edison Kinetogram.

EDISON FILMS

Releases of November 9 and 12

Released November 9.

A BRIDE AND GROOM'S VISIT TO THE NEW YORK ZOOLOGICAL GARDENS

An exceedingly interesting and instructive trip through the Zoo, into which is cleverly introduced a bit of good comedy. Our camera man did his work wonderfully well, catching the various inhabitants in their most characteristic poses and habits.

No. 6541. **Code, VERTREKUUR** **App. Length 950 ft.**

Released November 12

HIS MASTERPIECE

Dramatic. An impoverished old musician, whose inspiration has failed to win appreciation, finds a valuable piece of jewelry. Though starving, he returns it to its owner and thereby meets a noted impresario, who recognizes his genius and becomes his patron. The picture concludes with a reproduction of the famous painting, "Beethoven."

No. 6542. **Code, VERULAE** **App. Length 545 ft.**

A MAN WITH THREE WIVES

Comedy. The desire to placate a wealthy uncle leads a young married man into a subterfuge whose workings are a "scream" from beginning to end. This film is a leader among farcical pictures.

No. 6543. **Code, VERULAMES** **App. Length 440 ft.**

Releases of November 16 and 19

Released November 16.

THE IMP OF THE BOTTLE

Dramatic

No. 6545. **Code, VERULANUS** **App. Length 750 ft.**

A WINTER'S TALE

Comedy

No. 6546. **Code, VERUMTAMEN** **App. Length 250 ft.**

Special Feature Subject for the Thanksgiving Season

Released November 19

THREE THANKSGIVINGS

Dramatic

No. 6547. **Code, VERUNO** **App. Length 950 ft.**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.
DEALERS IN ALL PRINCIPAL CITIES

LUBIN FILMS

Released, November 1

BRAVE WOMEN OF '76

We read so much about the Spirit of '76, but no credit as yet has been given to the Brave Women of '76. Our film is a fitting tribute to them. Length, 530 feet.

A LESSON IN PALMISTRY

A young lady has a fight with her best fellow. To make sure that he really loves her, she decides to consult a palmist. The young man, learning of her decision, impersonates the palmist, and she soon learns that he really loves her. Length, 405 feet.

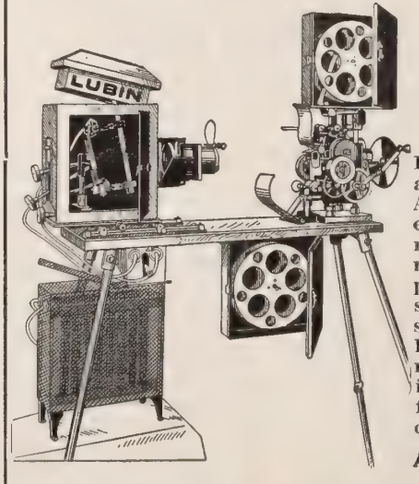
Released, November 4

LET BYGONES BE BYGONES

Having served a sentence for stealing, the ex-convict is taken into the house by pastor to spend a night. From there he steals the golden chalice. He is soon caught and brought before the pastor, who promptly forgives him upon his promise to lead an honest life hereafter. So he does. One, however, who knows of his past life, promptly informs his employers, and he is discharged from every place. It is then that his old benefactor comes to his aid. Length, 845 feet.

Did you ever stop to think that two-thirds of all our Releases are *Comedies?*. Our next Releases will include the following Comedy Films: "A Blue Garter," "Found in a Taxi," "Servant's Revenge," "Married by Telephone," "O'Finnigan's Initiation," "The Kitchen Belle," "Prof. Hodge's Rubber Man," and many more.

ASK FOR LUBIN FILMS



LUBIN'S 1910
CINEOGRAPH
combined with
STEREOPTICON

Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent), Asbestos Covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp, new Condenser Holders for rapid change, Outside Shutter, POSITIVE REWINDING ATTACHMENT, the only correct one, ONE PIN MOVEMENT, and innumerable other important new features. The machine for excellent work without trouble.

ASK FOR OUR FREE CATALOGUE

LUBIN MANUFACTURING CO.

926-928 MARKET ST. **PHILADELPHIA, PA.**

Trade Mark

BIOGRAPH FILMS

Trade Mark



THE GIBSON GODDESS

Released November 1st, 1909

THE GIBSON GODDESS

A seaside comedy of the trials of a Gibson girl who, tired after an arduous season of society's whirl, goes to rest up at a secluded seaside resort. She is at once besieged by a score of admirers, who pester her wherever she goes. Her maid, however, devises a plan to get rid of these troublesome pests by attiring her in a bathing suit and filling her stockings with layers of raw cotton, giving her a Gargantuan appearance. The scheme works like a charm. **Length, 576 Feet.**

WHAT'S YOUR HURRY?

A very funny comedy of a terrified lover who had the audacity to kiss the girl. She threatens to tell papa. Papa is cleaning a shotgun, a birthday present, and enters proudly to show it to Harry. He, with guilty conscience, beats it, and in fact every time he sees papa, he hurriedly lengthens the distance between them. **Length, 403 Feet.**



NURSING A VIPER

Released November 4th, 1909

NURSING A VIPER

A Story of the French Revolution

That frightful era in French history beginning with the outbreak of insurrectionary movements in Paris, July 12, 1789, and the taking of the Bastile, July 14, has been the subject of song, story and drama, and it is small wonder that it should prove thrilling material for motion pictures, as this Biograph production will evince. Prior to that period, termed the Reign of Terror, from the above date until July 28, 1794, when the leader, Maximilian Robespierre, suffered death on the guillotine, French nobility was sunk in profligacy, and while they were exempt from land tax, the lower class shouldered the burden of labor and of paying taxes. They rebelled against absolutism and demanded political independence, equal rights and universal freedom. This subject shows a party of the insurrectionists pursuing some of the nobility, one of them seeking refuge in the house of a man of republican sentiments. Here in the guise of a servant he succeeds in eluding his pursuers. Later the character of the man asserts itself, for he offers, insult to the wife of his benefactor. The husband would at first shoot him down, but on second thought, he makes him assume his original attire and go out among the insurrectionists, where he meets his merited fate.

Length, 920 Feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street **New York City**

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Nov. 4	Nursing a Viper	Dramatic	920
Nov. 1	The Gibson Goddess	Comedy	576
Nov. 1	What's Your Hurry	Comedy	403
Oct. 28	Lines of White on a Sullen Sea	Dramatic	975
Oct. 25	In the Watches of the Night	Dramatic	996
Oct. 21	The Expiation	Dramatic	992
Oct. 18	His Lost Love	Dramatic	958
Oct. 11	The Little Teacher	Comedy	982
Oct. 14	A Change of Heart	Dramatic	977
Oct. 7	Fools of Fate	Dramatic	972
Oct. 4	Pippa Passes	Dramatic	983

EDISON CO.

Nov. 5	A Duel in Mid-air	Dramatic	750
Nov. 5	Bill, the Billposter	Comedy	200
Nov. 2	Comedy and Tragedy	Dramatic	975
Oct. 29	All's Fair in Love	Comedy	415
Oct. 29	The Three Kisses	Comedy	500
Oct. 26	The Lie	Dramatic	1,000
Oct. 22	The Lost Handbag	Comedy	400
Oct. 22	A Great Game	Comedy	590
Oct. 19	Their Social Education	Comedy	1,000
Oct. 15	Whitler's Witless Wanderings	Comedy	330
Oct. 15	Hansel and Gretel	Fairy Tale	630
Oct. 12	A New Life	Dramatic	1,000
Oct. 8	The Minister's Daughter	Dramatic	830
Oct. 8	Expert Glass Blowers	Industrial	170
Oct. 5	Laddie	Dramatic	1,000

ESSANAY CO.

Nov. 3	A Bachelor's Love Affair	Comedy	1,000
Oct. 27	Maud Muller	Dramatic	982
Oct. 20	The Widow	Comedy	520
Oct. 20	A Woman's Wit	Dramatic	475
Oct. 13	The Twelfth Juror	Dramatic	1,000

GAUMONT.

Nov. 6	The Warrior's Sacrifice	Dramatic	933
Nov. 2	Don Quixote	Comedy-Drama	721
Nov. 2	Mystic Melodies	Mysteries	266
Oct. 30	A Barrow Race	Comedy	357
Oct. 30	The Song of the Cradle	Dramatic	647
Oct. 26	Ambulance Ventilators	Trick Comedy	197
Oct. 26	The Old Lord of Ventnor	Dramatic	764
Oct. 16	The Broken Violin	Child Drama	377
Oct. 16	Alphonse, the Dead Shot	Comedy	297
Oct. 16	One-Legged Pete and Pat	Comedy	320
Oct. 13	Princess of the Sea	Fairy Drama	520
Oct. 13	The Liquid Air	Trick Comedy	450
Oct. 12	Convincing Evidence	Dramatic	714
Oct. 12	How He Earned His Medal	Comedy	280

KALEM CO.

Nov. 5	The Cattle Thieves	Dramatic	860
Oct. 29	The Girl Scout	War Drama	945
Oct. 22	A Brother's Wrong	Dramatic	955
Oct. 15	The Man and the Girl	Dramatic	940
Oct. 8	The Hand Organ Man	Dramatic	210
Oct. 1	The Mystery of the Sleeper Trunk	Dram.	870

LUBIN MFG. CO.

Nov. 4	Let Bygones Be Bygones	Dramatic	845
Nov. 1	Brave Women of '76	Dramatic	530
Nov. 1	A Lesson in Palmistry	Comedy	405
Oct. 28	More Precious Than Gold	Dramatic	815
Oct. 25	A Visit to Uncle	Comedy	505
Oct. 25	A Buried Secret	Comedy	445
Oct. 21	Mignon	Dramatic	575
Oct. 21	Aunt Lena's Visit	Comedy	345
Oct. 18	The Major and the Judge	Dramatic	695
Oct. 18	Haps and Mishaps	Comedy	240
Oct. 14	"Sandy," the Poacher	Dramatic	840
Oct. 11	Papa's Honeymoon	Comedy	600
Oct. 11	Out for the Day	Comedy	390

GEORGE MELIES

Nov. 3	For Sale, a Baby	Dramatic	620
Nov. 3	Hypnotist's Revenge	Comedy	380
Oct. 27	Cinderella Up to Date	Comedy	950
Oct. 20	For the Cause of Suffrage	Comedy	905
Oct. 13	The Stolen Wireless	War Drama	915

PATHE FRERES.

Nov. 6	Malicious Rival	Dramatic	607
Nov. 6	Cops on Strike	Comedy	351
Nov. 5	The Prodigal Son	Dramatic	1,017
Nov. 3	Eat Your Soup	Comedy	512
Nov. 3	The General's Birthday	Comedy	341
Nov. 1	The Lonely Bachelor	Dramatic	636
Nov. 1	Across the Island of Ceylon	Scenic	344
Oct. 30	Burglar in the Trunk	Comedy	505
Oct. 30	Mountebank's Watchcase	Comedy	407
Oct. 29	Buffalo Racing in Madoera	Scenic	508
Oct. 29	Life Behind the Scenes	Comedy	446
Oct. 27	The Gambler	Dramatic	699
Oct. 27	Grotesque Mix-up	Comedy	220
Oct. 25	Romance in the Andes	Dramatic	558
Oct. 25	The Bogus Heir	Comedy	364
Oct. 22	Drink; Film D'Art in two reels	Tragedy	2,106
Oct. 20	A Home Without Children	Dramatic	669
Oct. 20	Hunting Jack Rabbits in Hungary	Scenic	249
Oct. 18	The Belated Wedding	Comedy	584
Oct. 18	Bob's Electric Theatre	Trick	361
Oct. 16	Chums	Comedy	669
Oct. 16	Physical Culture Fiend	Comedy	311
Oct. 15	The Romance of a Poor Girl	Dramatic	656
Oct. 15	Blessington's Bonnie Babies	Novelty	262
Oct. 13	A Lucky Husband	Comedy	515
Oct. 11	The Trappers	Dramatic	804

SELIG POLYSCOPE CO.

Nov. 4	Sealed Instructions	Dramatic	760
Nov. 4	Villainess Still Pursued Him	Comedy	235
Nov. 1	The Witches' Cavern	Melodrama	1,000
Oct. 28	The Senorita	Dramatic	1,000
Oct. 25	Briton and Boer	War Drama	1,000
Oct. 18	No Man's Land	Melodrama	990
Oct. 21	The Cowboy Millionaire	Dramatic	—
Oct. 14	Lost in Siberia	Dramatic	785
Oct. 11	Pet of the Big Horn Ranch,	Western Drama	1,000
Oct. 14	Bear and Forbear	Comedy	180

URBAN ECLIPSE.

Nov. 3	The Tale of the Fiddle	Mystery-Drama	734
Nov. 3	Ursula, World's Fastest Motor Boat,	Scenic	237
Oct. 27	Volcanoes of Java	Scenic	417
Oct. 27	Awakened Memories	Dramatic	544
Oct. 6	Yachting Off Cowes	Scenic	464
Oct. 6	Gambling Passion	Dramatic	530

VITAGRAPH CO.

Nov. 6	From Cabin Boy to King	Dramatic	958
Nov. 2	Miss Annette Kellerman	Novelty	539
Nov. 2	Adele's Washday	Comedy	432
Oct. 30	Entombed Alive	Dramatic	994
Oct. 26	The Two Mr. Whites	Comedy	543
Oct. 26	He Fell in Love With His Wife	Comedy	435
Oct. 23	Cosette, Film d'Luxe	Dramatic	987
Oct. 19	The Mexican's Revenge	Dramatic	680
Oct. 19	A Dull Knife	Comedy	275
Oct. 16	The Diver's Remorse	Dramatic	900
Oct. 12	Red Wing's Gratitude	Dramatic	562
Oct. 12	Too Many on the Job	Comedy	410
Oct. 9	For Her Sake	Dramatic	995
Oct. 5	Betty's Choice	Comedy	842
Oct. 5	Never Eat Green Apples	Comedy	290


[Trade Mark

Important Announcement


Trade Mark

The Essanay Film Manufacturing Co., of Chicago, wishes to announce that commencing the week of November 15, they will release *two full reels* of film each week, doubling their present output.

The days of release will be *Wednesdays* and *Saturdays.*

Because of the ever-increasing and unsatisfied demand for clean, amusing comedies and stirring Western productions, the Essanay Company in its new policy, proposes to supply this demand in making a distinct specialty of both varieties.

The *Wednesday* release will therefore be confined almost exclusively to high class *comedy* subjects.

The *Saturday* release, will be devoted almost entirely to *Western* drama.

The unlimited popularity accorded Essanay Films has been won by the spurs of merit and quality alone. The public is discriminating and the exhibitor wants the best. The Essanay Company in increasing its output will not only maintain the high standard and superior quality of its subjects, but will earnestly endeavor to advance and increase these qualities.

The cry of the exhibitor is for more and better American pictures. The licensed exchanges are unanimous in their opinion that the Essanay's new release and the policy it has adopted in specializing *comedy* and Western drama, will appeal to the renter and exhibitor alike as eminently satisfactory.

The first release under this new policy will be on Wednesday, November 17th—the second, Saturday, November 20.

Wednesday—COMEDY **Saturday—WESTERN**

A Headliner Coming! Advertise It Now!

Release of Wednesday, November 10

THE ESSANAY COMPANY OFFERS ANOTHER TREMENDOUS DRAMA

"THE GAME"

A Story of the Chicago Board of Trade



A story of love and modern business methods caught from that seething commercial maelstrom, the Chicago Board of Trade. Robert Randolph, the son of the senior partner in the brokerage firm of Randolph and Mowbray, is in love with Ellen Mowbray, daughter of the junior member. While the elder Randolph is spending a few weeks at a southern health resort, Mowbray sees an opportunity to make a round million dollars and wires Randolph to immediately return. A dispute occurs between the two partners, and in an effort to save their fortunes, as he thinks, the elder partner removes certain securities from the company's safe, thus crippling them for the deal. Young Randolph discovers the robbery and finds evidence pointing strongly to his father. When news of the robbery is made public, the young man to shield his father, takes the blame and returns the securities. He pleads with Mowbray to be allowed to play "the game" just once more, which Mowbray reluctantly grants and sends him out to the wheat pit to head the battling forces. After a terrific struggle the firm wins and young Randolph declares himself satisfied. Matters are cleared up, however, when the elder Randolph enters and confesses his having removed the securities, and asks Mowbray's forgiveness. The partners become friends again and both resolve, having made their fortune, to quit "the game" for once and all. Ellen enters and suggests that young Randolph take over the business. He hesitates at first until his sweetheart's avowal to always be at his side to aid him in the struggle wins him over and he takes his father's chair.



LENGTH, APPROX. 985 FEET

A MAGNIFICENT PICTORIAL POSTER MAY BE OBTAINED FROM YOUR FILM EXCHANGE


Trade Mark

Write for our descriptive circulars. Get on our mailing list

ESSANAY FILM MFG. CO.

LONDON: 5 Compton Street, W. C. **CHICAGO: 435 N. Clark Street**


Trade Mark

$2.00 PER YEAR

SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No 46 NEW YORK, NOVEMBER 13, 1909 WHOLE No. 186

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

Foreign Film Makers Confer With "Alliance"

Meeting Held in Chicago—Foreigners Learning Truth About "Independents"—Kleine Gets Johnson-Ketchell Fight Pictures for Canada—Stealing Swanson's Laurels.

James S. McQuade.

A protracted meeting, which lasted from Saturday, Oct. 30, until Monday, Nov. 1, was held by members of the N. I. M. P. A., in the La Salle Hotel. A contingent of foreign independent manufacturers were in attendance and, from all accounts, they got a strong taste of the harmony at present existing in the Alliance. Altercation, insinuation and recrimination were freely indulged in, by way of amity, and the foreigners carried away mixed ideas of the meaning of American Co-operation and good fellowship.

The sensation of the meeting came when it was divulged that the Film Import & Trading Co., of New York, had filed injunction proceedings against several foreign manufacturers, who deny that they had contracted with the New York Company to act as their American representative. The meeting, as far as can be gathered from the "independent" ranks, has accomplished nothing except the wider sowing of dissension, and the poor independent film renter may well tremble over the troubled outlook for the future. Even Murdock is so disgruntled with the aspect of "independent" affairs that it is rumored he would be willing to consider the sale of his stock in the I. P. & P. Co. But it is only a rumor.

Canada to See Johnson-Ketchel Film.

The Kleine Optical Co. has purchased from James Coffroth, the San Francisco fight promoter, the exclusive rights for Canada of the Johnson-Ketchel film. Prints will be immediately supplied to the Montreal, Toronto, Winnipeg and Vancouver territory. Important contracts have already been signed.

The Kalem Co. made this film for Coffroth, Johnson and Ketchel, all of whom are interested. The extraordinary success of this splendid fight film in the United States will, doubtless, be repeated across the border, as our cousins are just as much interested in the subject as we are on this side the line.

Old Pathe Film Helps Out Amateurs.

The Alliance Francaise, a French Society in Chicago, which enlivens the winter months by producing a series of French plays, was relieved from a sad pickle this week by means of

(Continued on page 21.)

FOREIGNERS DISGUSTED

As a result of the few days experience which the several American "independent" picture promoters had since landing on these hospitable shores, three of the representatives of makers of European pictures made formal application to the Motion Picture Patents Company for licenses to market their pictures under that company's agreement.

It is reported that the gentlemen from abroad declared that they had signed no contracts with either the Film Import & Trading Company or the Murdock combination, and that their agreement with Raleigh & Robert was of such a character that it could be terminated at their pleasure.

The foreign representatives have expressed themselves as utterly disgusted with the actions of the firms and individuals embraced in the so-called "independent alliance," and want nothing more to do with them.

It is not reported what action will be taken by the Patents Company upon the applications; but picture men may safely make the wager that they will not be accepted.

This is a singular commentary upon the past claims of "independent" promoters, who have repeatedly and severally claimed everything in sight.

WHO WANTS SCENARIOS?

Most picture makers will recognize the communication printed below. It is unique in many ways. There should be a market for "orriginal pictures that happened fifteen hundred years ago":

Allegheny, Pa., Oct. 23, 1909.

Gentlemen:—I can make subjects of motion pictures in tradgict, drama, feary and outlaw. Some of thoes pictures will be orriginal that happend fifteen centurys ago, and few of one hundred years ago or les.

These pictures are composed by me by Slavish, Russian Bohemian and Hungarian "Historys".

Gentlemen I have been running moving pictures for the last seven years, I have keept tract of your subjects and I admire them more than any others I know of and I know them all. Every picture that I will turn out I will asure you they will satisfy you, and will be the best subject that was ever shown on the certon. I can keep you going for five years each weak with a diferant subject from five hundred to one thousand feet long if you agree to deal with me I will treat you fare.

You can have me there, please write at once state terms of each subject.

Yours for business,

M. MIHALL.

1509 Manhattan, st. N. S. Pittsburgh, Pa.

Work of National Board of Censors Approved

Representatives From Boston and San Francisco Attend Working Session—Method Endorsed—Superintendent Maxwell Present.

One of the most interesting meetings held by the National Board of Censorship occurred on Thursday evening, Oct. 28, at the offices of the Motion Picture Patents Company, 80 Fifth avenue, New York City. The meeting was unusual because of the presence of Dr. William H. Maxwell, Superintendent of Schools of New York City. Mr. Maxwell is a member of the advisory committee and has become deeply interested in the question of the availability of motion pictures for educational purposes. It was his first attendance at a working session of the Board of Censorship and he was greatly interested in the methods of the Censors. There were also present: Mr. J. C. Astredo, president of the San Francisco Board of Censorship, and Mr. J. M. Casey, head of the License Bureau of Boston, two gentlemen widely known as earnest workers for the uplifting of moving pictures in this country. They came as representatives of their respective cities to confer with the National Board respecting the proper supervision of the motion picture shows in their localities, also to secure the National Board's co-operation in their work.

The program of the evening was the usual work of the board. The week's output of the manufacturers was reviewed. Supt. Maxwell, Mr. Astredo, and Mr. Casey, expressed their approval of the methods and verdicts of the board.

On the following day a number of the members of the board had a conference with the guests from out of town for the purpose of bringing about closer relations between various cities in regard to the moving picture problem. A great deal has been effected in that line by correspondence but the conference with these gentlemen in person brought about a better understanding of the situation throughout the country and will establish more perfect harmony. The result of the visit of these men means that the influence of the National board has been strengthened materially. There will henceforth be no occasion for the re-censoring of pictures in every city in which they are produced. Both Mr. Astredo and Mr. Casey stated that they placed a great deal of confidence in the judgment of the National Board and that since that board has been censoring pictures they have observed a great improvement in the quality of films now being produced, and they also expressed a determination to accept the judgment of the National Board as final on all pictures coming under their jurisdiction that bear the stamp of the National Board's approval.

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.

FOREIGN SUBSCRIPTIONS—$2.50 per annum.

All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS

ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅝ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

NOVEMBER 13, 1909

A LARGER FILM INDEX.

Not much use calling your attention to our 24-page paper this week; you have noticed it already. But we do want to say that it looks more like a regular paper. It has taken some time to reach this point, but we believe our readers will not regret the long wait. There is more good news and information in this issue that readers of film trade papers are used to getting in a single issue, and we believe that they will appreciate the difference.

The advertising columns look prosperous, as well. Advertisers are beginning to recognize the difference between a newspaper and a magazine and to realize that the newspaper is the one most read by picture men.

Watch The Film Index grow.

FAILURE OF LAEMMLE'S SERVICE.

Readers of trade papers have heard a great deal about how Laemmle was going to show the film men in New York how to run a picture exchange. Laemmle spent a great deal of his good money talking about it and got several columns of free readers on the same subject.

Well, he came to New York and opened an office on 14th street; got a number of good men at high salaries to run it for him—most of them old New Yorkers who knew the field better than he did. But the main thing was the Laemmle "idea" which was to revolutionize things here; to rattle the old dry bones to a frazzle, etc.

For some time Laemmle found it difficult to get his pictures into a house where they could be seen. Eventually he did get his pictures into The Fair, one of the oldest New York houses, and the first picture theatre on "M. P. Row." What kind of stuff has been shown in that house for the past two months or so has been told to our readers through the re-printing of the "Mirror Reviews."

Mr. Goldenberg, owner of the house, stood for them as long as he could and finally, after exhibiting a bunch of Laemmle's "57 varieties of lemons," he decided last week that he couldn't stand it any longer, and discontinued the service.

The Actograph Company was asked to supply the Fair with up-to-date licensed pictures, and upon that company's representation and Mr. Goldenberg's assurance that he would stick, a license was issued to him by the Motion Picture Patents Company.

Mr. Goldenberg is reluctant to make any disparaging comments upon the Laemmle service, but his act in discontinuing it proves that Laemmle has been unable to deliver the goods according to specifications.

Laemmle also made an attempt to furnish service to Keith & Proctor's Fifth Avenue Theatre on Broadway, supplanting the licensed service of P. L. Waters consisting of one reel per week. Immediately the K. & P. people were confronted with the alternative of losing the licensed service for their other houses or dropping Laemmle. They quickly decided to accept the latter condition, at the same time to discontinue pictures at the Fifth Avenue house for the time being.

There is a persistent report that Laemmle has closed a deal which will give him control of the old 14th street theatre, which has been operated as a picture theatre for some time by J. Wesley Rosenquest. It is almost certain that if Laemmle ever hopes to show his pictures in New York he will have to do so at his own expense and risk. From what is known of "Laemmle's Lemons," no wise exhibitor will take a chance with them.

PROGRESS OF PATENT LITIGATION.

During the week of October 25 the representatives of the Motion Picture Patents Company were in Washington, laying the case of the company before the United States court of the District of Columbia, in the action against the Chicago Film Exchange for infringement of patents. The patent involved in this litigation is No. 12,192, covering M. P. film.

Last week testimony was taken in the United States Circuit Court in the case of George Melies Company against the Motion Picture Patents Company. This case was commenced by the Melies Company of Chicago, a concern organized by Max Lewis of the Chicago Film Exchange, and others, to compel the Motion Picture Patents Company to issue a license to the plaintiff company.

The Melies Company which appears as the plaintiff in this action against the Patents Company must not be confused with George Melies who is a licensed manufacturer.

The members of the Chicago Film Exchange, or Max Lewis in particular, appear on both sides of the fence in this litigation. In the patent litigation they have vigorously asserted as a fact that the Patents Company is an organization in restraint of trade. In the other case they are praying the court to compel the Patents Company to take them into its fold and let them help do the restraining.

Its not uncommon to see folks trying to straddle the fence on a proposition, but when you see them trying to occupy both sides of the fence at the same time the spectacle is quite as amusing as it is unusual. But an "independent" film man, in his desperation, is quite likely to do most anything.

FIGHT PICTURES FOR CANADA.

Exclusive Canadian rights of the Johnson-Ketchell fight pictures have been secured from J. W. Coffroth by the Kleine Optical Company. Particulars may be obtained from either of the Canadian offices of the company. General comment on these pictures, which were taken by the Kalem Company, is to the effect that they are the finest fight pictures ever taken. They are on their second week at Hammerstein's theatre, New York, and are crowding the house.

NEW ACTOGRAPH EXCHANGE OFFICES.

Another evidence of the increasing prosperity of licensed film exchanges is shown in the recent removal of the Actograph Company from their old location, corner 12th street and Fourth avenue, to new and commodious offices at 107 East 17th street. The new home of the company occupies the entire second story of a modern fireproof building and occupies floor space of about 20 by 75 feet. In the front of the building a luxurious office is fitted up and partitioned off, while in the rear is the film storage and distributing room with all the latest improvements to secure safety from fire.

The expense of equiping the new offices could not be learned but it is known that a good round sum was paid to obtain the new location. It is a credit to the exchange business.

GETTING IN LINE.

Former Users of "Independent" Pictures Return to the Licensed Product—"Never Again," They Say.

Misled by the "con" advertising put out by Laemmle and other independent picture exchanges quite a few picture exhibitors and exchanges were induced in the beginning to try the "independent" product. Ever since then they have been straggling back to the fold of the Motion Picture Patents Company, glad of the opportunity to get in line for the high-class pictures that are being produced by the licensed manufacturers.

R. M. Mock, general manager of the Motion Picture Supply Company, of Rochester, N. Y., who has succeeded in getting an exchange license from the Patents Company after a period of grief and sorrow trying to handle "independent" pictures, writes:

"It might interest you to know that we have been busy the last few days turning down customers. There is certainly an awful difference between the Independent film and the licensed film. In fact, it is a shame to write of both in the same letter for there is no comparison. We believe we are in a better position to-day to judge the quality of both kinds of film than most any one in the business.

"We have had a very costly experience with Independent film, and are satisfied that there is nothing to it. In the first place, you cannot rely upon their releases and there is too much foreign film. The exhibitors want good American subjects and a small percentage of foreign. When they can get such excellent foreign film as Pathe, Gaumont and Urban, they do not want the cheaper makes.

"While I believe some of the American Independent manufacturers could make good film, it is not possible for them to do so, for they cannot afford to spend the money on their productions that the licensed manufacturers can, for the reason that they have not the sale for their film.

"Such productions as the release of Edison's in which such an artist as Madame Pilar Morin playing the leading role is one of the most excellent films it has ever been my pleasure to witness. With such productions as these, and love stories of Biograph, Western pictures of Selig, comedy and tragedy of Lubin, historical productions of Vitagraph, etc., we cannot see where the Independents have a ghost of a chance.

"It might interest you to know that we could not place first run Independent film. We offered 12 reels as low as $80, and we could not get a customer. We find that a man who had invested a large amount of money in building a theatre could not afford to take a chance in renting Independent film. Independent renters can secure one customer in about every third or fourth town where there are three or four houses.

"We have no personal grievance against the Independents, but wish them all the success they can attain, but at the same time, when it comes to a matter of quality, there is no comparing Independent with licensed film.

"Wishing you and the Film Index the very best of success, with kindest personal regards, we are, yours very truly,

"MOTION PICTURE SUPPLY CO.,
"R. M. Mock, Vice-Pres. and Gen. Mgr."

"COMING OUR WAY AGAIN."

Leland S. Ramsdell, manager of the Empire theatre, Boston, Mass., writes as follows:

"It might interest you to know that we are again using 'trust' reels after a month's trial of 'independent' goods. We have also cut out the so-called vaudeville acts (?) and, with Biograph features and illustrated songs, sung by high-class singers, we find that the crowds are coming our way again.

"If any picture house manager should ask us our opinion we would say: "Cut the vaudeville," the picture house patrons really don't want it."

THE FAIR BACK IN LINE.

After running "independent" films for about two months, the Fair theatre on East 14th street, New York City, has again changed to a licensed house, and Mr. Goldenberg, the owner, expresses himself as glad to get back on the sunny side again. It was in September that

Mr. Goldenberg surprised his friends and competitors by suddenly giving up his service with the Actograph Co. and switching over to the Laemmle "independent" film service. Although Mr. Goldenberg refuses to give any reason for ever having given up the licensed service, it is well known that he believed he could give just as good a show, if not better, by using the independent stuff because it would be a little different than that in the other houses.

The best advertisement the licensed manufacturers could wish for is Mr. Goldenberg's statement that he wanted to be among the licensed exhibitors again. To that effect he resumed service with the Actograph Company last week. He said to a Film Index representative, to-day, that business was 'fine" and had increased 30 per cent. of late.

It is evident that the much boasted and "boosted" Laemmle service was not good enough for "Motion Picture Row."

NOTABLE FILM OF THE WEEK.

Edison Company's "Comedy and Tragedy" With Mlle. Pilar-Morin in the Leading Role is a Feature Among Many.

Among a number of remarkably fine films it is probable that the chief one of the week and one that must be classed as among the great pictures of the year, is the Edison production of "Comedy and Tragedy," released Nov. 2. The subject, aside from its artistic strength, is distinguished by the fact that it introduces in the leading part, Mlle. Pilar-Morin, the great French pantomimist, who here makes her debut in motion pictures. It is to be strongly hoped that the Edison company's enterprise in presenting so eminent an actress in a film, so notable may be followed by other exhibitions of this talented woman's work in motion pictures.

The story is one that lends itself to the silent drama with peculiar facility. Briefly, a certain Prince in love with a great actress threatens to kill the Captain of his body guard whom he suspects is her lover, if she shall betray toward the latter any sign of affection. At a reception in the actress' home, the Prince is watching her closely and she is forced to conceal her real love to save her lover's life. The deception arouses the jealousy of the lover to such a degree that he challenges the Prince to a duel in the garden outside. While the duel is in progress. she is entertaining her guests by an exhibition of her powers as an actress to decide a wager as to whether she is better in comedy or tragedy. She has barely completed a scene in comdy when she hears the clash of steel outside and her light hearted gayety is at once changed to the intensity of tragic feeling. The guests believe she is now showing them her ability in tragedy and they applaud in delight when she rushes to the door and finds it locked. In vain she appeals to them to help her open the door. They look upon her frantic appeals as mere acting and are carried away by their admiration. But it is no longer acting with her. She knows the Prince to be the best swordsman in the Kingdom and she can imagine nothing but death for her lover. But at last the door is opened and she hurries alone to the garden only to find that she is too late and the duel is over. On the ground is a dead body covered by a cloak. We have been shown brief scenes of the duel but we are in equal ignorance with the horror stricken actress as to whose body lies beneath the covering. This scene is the most powerful one in the picture. With infinite dread she approaches the body and lifts the cloak. It is the Prince who is dead and the lover is safe. Devoutly she gives thanks and with trembling fingers replaces the cloak over the dead man's face. When her lover appears he casts her from him but she convinces him of the true situation by means of the letter the Prince had sent her warning her of his intention to kill her lover if he should discover that she returned the love.

Mlle. Morin easily dominates the entire picture with her graceful presence and remarkable display of all shades of emotions from light comedy to intense tragedy, but she is admirably supported by a capable cast and the production is admirably balanced. The Prince in particular is splendidly presented and the Captain is also well portrayed. The construction of the story is skillful and the stage management is ably handled. The settings are rich and in keeping with the high order of the subject.

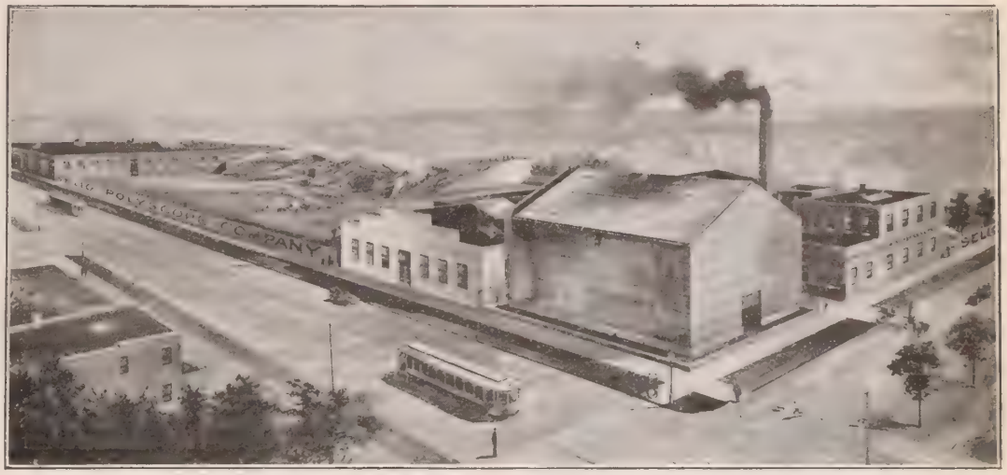
Note.—The above selection covers the releases of the week of Nov. 1st to 4th.

WHAT "SELIG" REPRESENTS.

Wonderful Growth of the Motion Picture Idea as Conceived by An Old Chicago Man.

By Thos. H. Quill, Publicity Manager, The Selig Polyscope Co.

The rapid growth of an industrial enterprise scarcely attracts attention here in America. We have come to look upon rapidity of development as an inherent right, and so it is. No country that the sun shines upon to-day can compare with ours for natural resources, and brain ever camps on the trail of opportunity. Capital seeks new fields constantly. The vogue of motion pictures, the poor man's natural amusement and privilege, has probably grown more rapidly than any other field of endeavor one could call to mind, and still the giant stride it has made was the natural outcome of supply and demand, and, therefore, a natural, and not a forced, development.



BIRD'S-EYE VIEW OF BIG SELIG PLANT.

Here in our city of Chicago, in the short space of three years, has grown up the largest motion picture plant in America, headed and pushed to its present magnitude by a native Chicago man—W. N. Selig. Mr. Selig became interested in the possibilities of the motion picture industry some years ago and at once set about acquiring a practical knowledge of the mechanical features of the making and producing of feature films.

The ground for the factory sight, now occupied by the Selig Polyscope Company at Western Avenue and Byron street, covers a whole city block. A mammoth glass studio has been erected, and an imposing brick structure built for the developing and printing room. There are also well equipped carpenter and property shops. The Selig products has shown such marvelous growth that it has forced the taking of an option on several other acres in the vicinity.

The Selig Polyscope Company has the reputation of being able to produce anything on earth in the motion picture line, as it has the people, the scenery, the properties, horses and vehicles of every description and animals of all kinds. The Selig management has brought to Chicago at various times real Indians from the reservation, with their tepees and all their trappings, and have shown several times in their pictures the real Indian chiefs who took part in Custer's last fight. On the ground is a large artificial lake, which covers 100 by 150 feet, with banks so arranged that in a few hours it can be scenically equipped to represent a body of water in any part of the globe. It is one of Selig's adjuncts, and in a shed near this accommodating, miniature lake is stored water craft of every kind and description, from a motor boat with a six horse power gasoline engine to the birch bark canoe of the primative red man. All these boats are convertable. The deft scenic artist and his aids, the carpenter and property man, can turn out anything from a battleship to a punt, and do it whenever called upon.

AMONG THE EXHIBITORS.

James G. Ellis has purchased the Globe theatre at Brigham, Utah, from Norman and Edgaar Stark.

Bert Ellis will open a picture theatre at Osage, Iowa.

The Casino Amusement Company has been granted a permit to operate a picture show in the Pythian Building, Dayton, O.

Charles F. Witherell is making improvements in his Star theatre, Dexter, Me.

Lee A. Francis has purchased a half interest in the picture theatre business conducted in the Bowne opera house, Cooperstown, N. Y., from L. H. Spencer.

Manager Goldstine, until recently manager of the Sun Amusement Co.'s theatre at Plymouth, Pa., has taken the management of the Favorite theatre, owned by Joseph L. Frankle.

A. Branca has opened a picture show in the town hall at Norton, Va. He has leased the hall for a year and will give a high-class entertainment.

Asher T. Lewis has purchased a half interest in the Oscar Manes picture theatre, 3d Street and Jefferson avenue, Wheeling, W. Va.

A building is being erected on Worthington street, Springfield, Mass., for the Bijou Amusement Company's new picture theatre.

G. Berminger is building a picture theatre on Michigan and Robert avenues, Carondolet, Mo. It will cost $5,000.

Charles S. Fuller has purchased the picture theatre formerly owned by A. H. Smith, at Rutland, Vt. It has been overhauled for future business.

The Crescent Amusement Co. will soon have a new $20,000 picture theatre at 52d street and Sansome street, Phila., Pa. The building will be one story, 98 feet by 120.

The Spragg Amusement Co. has been formed to take charge of the New Olympic theatre, Bellaire, Ohio.

The Premier Theatre of Newburyport, Mass., opened Oct. 21, under the management of Fullerton Bros. and Eldridge.

P. E. Winegard and C. E. Bennett have opened a picture theatre in the Winegard block, Lestershire, N. Y.

John Leiber has opened a picture theatre at Muskogee, Okla.

C. V. Mohler has purchased the Wonderland picture theatre at Dayton, Ohio.

Scenic theatre at New Britain, Conn., has been purchased by H. Friedenthal of New York. It was sold at auction under bankruptcy proceedings and sold for $50 subject to incumbrances of $24,000.

William Anthony has closed his picture show at Greenwich, Conn.

Lotta Crabtree, the actress is building a picture theatre at 31 Washington street, Boston, Mass.

M. C. Hood will open a picture show at Havana, Ill.

The Murray Realty and Construction Co., of Passaic, N. J., is building a picture theatre on Madison street, that city. The building will be 40 by 140 feet and seat 800 persons. The same company operate the Montauk theatre, Passaic.

James Reid will open a picture theatre on Hanover street, Manchester, N. Y.

Nedry and Gallant have opened a picture theatre at Chisholm, Minn. The new house is on Lake street.

PICTURE THEATRE ADVERTISING

A Few Examples From Users of Newspaper Space

Arthur S. Creamer, advertising manager of the Starland picture theatre circuit, which has headquarters at Brandon, Manitoba, accompanies a batch of sample advertisements, readers and posters, with the following letter:

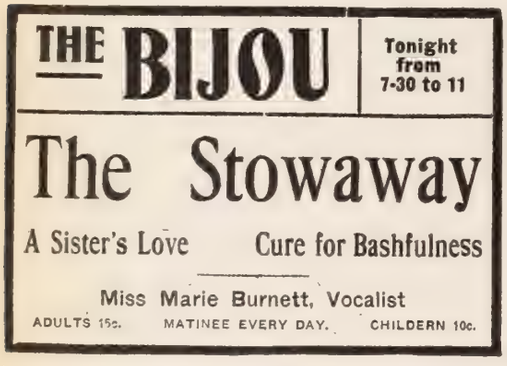
"Editor The Film Index:

"I am pleased to note that you are interested in the various modes of advertising in connection with the moving picture business. Probably no other picture company throughout the west are advertising so extensively as this company, for which I am the advertising manager. Hence, it is up to me to procure all the information possible in regard to the same, and I, for one, am grateful to know that you have undertaken so profitable a matter.

"Enclosed you will find newspaper readers, posters and also the allotted newspaper space which occupies the same position in the leading daily paper from the beginning to the end of the year. The material, which forms our daily programs, is changed from day to day when the pick of a three-reel program is featured. The posters, of which a copy is enclosed, occupy a prominent place on the billboards, and are completely renewed once a month. They are unquestionably valuable and, althongh they do not speak of any feature or extraordinary attraction, they do a silent work ever reminding the public that there is 'something doing tonight.'

"The readers appear in the daily paper at every change of program and thus complete our systems of advertising."

We reproduce two of the "Starland newspaper displays, reduced from double column newspaper measure. Bold display is the rule, which is well calculated to command attention.





These examples illustrate the bold style of displays adopted by Mr. Creamer. It gets the best out of the space used.

The following is an example of the readers used which give sufficient information to excite curiosity without satisfying it:

BIJOU.

The program at the Bijou theatre to-night and to-morrow evening is full of special interest. Students of history, both young and old, will find an idealistic study in the story of Corday d'Armand, better known as Charlotte Corday, whose tragic fate in French history is worthy of wider knowledge than is generally the case. The scenes depicted are full of thrilling interest and tell more than the history book, and as such are specially attractive to the young folks, while the older people cannot fail to realize that their early studies were incomplete without knowledge such as this.

"A Scullion's Dream" portrays many extraordinary adventures and is full of magnificent scenic effects which captivate the eye and entertain with their artistic beauty.

A screaming farce is also billed and those who enjoy a hearty and healthy laugh at frivolity will appreciate the novelty provided from the sublime to the ridiculous.

Added to these items of interest a song by the Brandon favorite will lead a charm to one one of the best programs it has yet been the fortune of citizens to witness.

Mr. Creamer has the right idea for type posters. He used few words and gives prominence to the principal feature. The same idea is carried out in small hand bills or "dodgers." The entire plan along the well proved lines of regular theatre advertising and should be equally productive of results for picture theatres as for the "legitimate." For picture theatres the "Starland" campaign is extensive and proves that the members of that company believe in the productiveness of the business.

The Starland Circuit includes picture theatres at Portage, La Prairie, Indian Head, Saskatoon, Keewatin, Kenora and two at Brandon, where the office of the manager of the circuit is located.

The Star Theatre, Lorain, Ohio, featured the Hudson-Fulton pictures in this attractive manner:

HUDSON - FULTON PICTURES AT STAR

Entire Week To Be Devoted to Showing of Films Depicting This History Making Celebration.

The management of the Star moving picture theatre has secured some of the finest special films ever shown in Lorain. They are the complete reproduction of the big events in the Hudson-Fulton celebration at New York and on the Hudson river. The films are in three sets and one set will be shown the first two days of this week, another on Wednesday and Thursday and the last on Friday and Saturday. To-day and to-morrow the grand naval parde will be depicted, showing the launching of the "Clermont," the "Half Moon," and the greatest assemblage of American and foreign warships ever in America. The next set will be the big historical parade on land, showing by tableaux and floats the principal events in American history. The last two days of the week will be shown the mammoth military parade, an elaborate reproduction of the great military display of men of the U. S. army and navy, the National Guard and the delegations from foreign warships.

The pictures form in their entirety an unusually vivid object lesson in the history of America and should not be missed by the school children.

No advance from the regular prices will be made for the week.

PICTURE PROBLEM DEPARTMENT.

Conducted by Arthur S. White.

Editor Picture Problem Department: I am using a Powers No. 5, one-pin machine, at a distance of 55 feet from the curtain. Am using a 6½-inch focus back lense and a 7½-inch front lense, and I have never been able to get a clear white light on the screen. If I pull the light back it makes an orange color, and if I push it forward it makes a ghost in the center of the screen. Now, is thus due to the lenses not being focused right?

Is there any way to cut out the flickering? My machine is bolted down perfectly solid.

Why has a one-pin machine a two-bladed shutter. Couldn't the balance blade be made short enough to not to interfere with the light and heavy enough to balance?

Can the one-pin machine be used successfully without the revolving shutter?

I use an alternating current, 110.

W. H. BANNISTER,
Sulphur Springs, Ark.

Answer:—You have things mixed; impossible to use a 6½ or 7½ back focus projecting lens with 55 foot throw. The lenses you speak of must be your condensing lenses, which have nothing to do with your trouble. Your projecting lens should not be more than a 2¼ or 3-inch lense.

Your trouble is mainly caused by a weak current. Very likely it is overloaded and of very low amperage, as is frequently the case in small towns where the current is used for all purposes. Get an economizer, or current saver, as those devices are termed. It will give you a much better light.

Cause of flicker is probably a badly set shutter. Have it set right, following instructions sent with machine.

Shutter is absolutely necessary in any projecting machine. A two-blade shutter is better than that of one blade. The second blade is not a "counter balance." Better get your machine instructions and read up.—A. S. W.

Editor Picture Problem Department—We note with interest your new department in The Film Index, as we have a problem which may or may not be difficult, but which at the same time is puzzling. We are opening a new theatre in a room 140 feet deep by 20 feet wide at one point, and 24 at another. On account of the ceiling being low and for other reasons we deemed it unadvisable to place the operating booth at the end of the room, therefore we have placed it at a distance of about 50 feet from the rear wall just where the flooring widens out four feet and at one side. We are sending you a plan showing you the exact location of the operating booth, together with position of the curtain. Width of the room is 24 feet, curtain will be about 16 feet wide and in the centre of the stage at the rear. The operating room is 7 feet wide and the machine will be on the extreme inside corner.

Of course, we understand that unless the curtain is tilted our picture will be out of focus at one side. However, we want to tilt it as little as possible because of the effect to the audience and we would like to have your advice in regard to the matter. Please state whether anything else can be done besides tilting the curtain, or if not, how much of a tilt is necessary. Very truly yours,

ALLEN AMUSEMENT COMPANY,
Brantford, Ontario.

Answer:—Easiest way is to "cant" your curtain about one or one and one half feet, setting it out from the back on side farthest from the machine. This "cant" will not be perceptible from the nearest seats in the auditorium, and should prevent distorting the picture at the distance mentioned.—A. S. W.

Editor Picture Problem Department—As we are to build an up-to-date picture house in Toppenish this coming winter we would be pleased to receive some information.

What colors of paint are best for the sides and ceiling to give a soothing effect to the eyes in a lighted theatre?

Would not round frosted globes, placed as coverings on the green light on the sides, distribute the light so proportionately as not to effect the pictures or the eyes of the patrons, and thereby eliminate the placing of lamps at angles?

Have motors for running moving picture machines proved to give good results? Yours very truly,

GRAND THEATRE,
A. J. Perard, Toppenish, Washington.

Answer:—Soft shades of red; light shades of green and light tones of brown give best effects for interior colors.

If you use side lights they must be shaded so that light will not shine in eyes of audience or on sheet, so it will make no difference if globes are frosted or plain. Would suggest that you use drop lights from the ceiling with deep shades, set so as not to come between curtain and people in back seats. Use 8 candle power lamps; globes may be frosted to soften light. These may be on at all times and not interfere with pictures. Plan requires less number of lamps and gives better results than side lights.

Motors for projecting machines are not a success and are barred in some cities.—A. S. W.

WAKING UP ON POSTERS

Chicago Picture Men Give Strong Endorsement to Most Popular and Potent Advertising Method—Exhibitors Obtain Great Results.

By James S. McQuade.

The full importance of the poster as a potent factor in the introduction of film subjects to the picture loving public is seemingly grasped by comparatively few film renters and exhibitors. Many exhibitors look on it as an additional expense that can well be dispensed with, while many exchanges are impressed that the use of the poster means a great deal of added trouble and worry, without recompense. But a little careful examination and weighing of facts will reveal that these two classes of exhibitors and film renters have failed to go beneath the surface of the matter. The superficial thinker is no less a menace to truth and liberty, than is the superficial business man to commercial integrity and success.

A Test of the Poster is the Thing.

There is so much of the practical in business life that theorizing finds little place. If you cannot judge of the merits of a new method or a new aid in your business, either by your own experience or the experience of others, and that the method or the aid appeals to you, the only way to satisfy yourself is to put it to the test. And that is, surely, a simple thing to do in the poster question.

I am happy to be able to refer the doubting Thomases among film renters and exhibitors, as to the drawing powers of the one-sheet colored poster, to the case of a hard-headed Chicago business man, who tested the value of the poster beyond even a peradventure. His name is V. C. Seaver, proprietor of the Alcazar theatre on Madison street, between Clark and Dearborn streets, Chicago, and the owner of the



THE CRESCENT THEATRE, PEORIA, ILL.
V. C. Seaver, Prop.

Princess, Liberty and Crescent theatres in Peoria, whose words are quoted verbatim later on in this article. Mr. Seaver employed a man to watch carefully for a week the display front of one of his houses. This man did nothing else, and he carefully noted the men or women who stopped to scrutinize the posters as they were passing by. They were passing by, mark you, but the poster attracted their attention and they stopped to satisfy their curiosity. The employe kept a careful account of the entire number of those who stopped during the day and evening, as well as the number of those who passed on after viewing the poster and also the number that entered the theatre after viewing it.

Tremendous Drawing Power of Poster.

At the end of the week, by actual, careful count, it was found that 80 out of every 100, who stopped to look at the poster, purchased a ticket and many of them became regular patrons. Not very bad, was it, that silent, effective work of the neat colored poster! What a pity it is that so many of us are mere imitators, and that so few of us possess that ounce of initiative which distinguishes the thinking, successful man from his humdrum fellows!

Poster Idea Broad and Sane.

"In line with the broad efforts of the manufacturers and importers, licensed by the Motion Picture Patents Company to improve the commercial, as well as the manufacturing features of the film business, they have united, with two exceptions, and in the interest of uniformity, to endorse the posters made by the A. B. C. Company, of Cleveland, O.," says George Kleine, president of the Kleine Optical Co. The two exceptions are the Selig Polyscope Co. and the Essanay Film Mfg. Co., which concerns, were the first to show the potency of the poster as a business getter by undertaking the expense of getting out their own posters and marketing them at cost.

Selig and Essanay Posters.

The Selig people have been issuing 2,000 posters weekly for some time, 1,000 for each release. Thos. H. Quill, publicity manager of the Selig Co., is the pioneer of the poster movement for M. P. theatres and there is little doubt that the tasteful posters issued by this firm have contributed largely to the great popularity of the Selig product. The Essanay has been printing 1,000 posters for its one release, and will increase the number to 2,000 when the second reel release is made. This poster is artistic and of catchy design.

The A. B. C. Posters.

The A. B. C. Company, with commendable enterprise, issues fine three-color posters for all other licensed reels, and that these attractive picture stories of film subjects are issued with the regularity and certainty of the release of the films themselves cannot fail to excite admiration for the perfect system built up by the Motion Picture Patents Company. The one thing now needed is that exchanges and exhibitors cooperate and do their share in making the use of the poster generally prevalent. The A. B. C. Company at present is actually losing money, so far as I can learn, as the expense of those litho posters, at the rate of about 20 new styles weekly, can only be met by an increase in the standing orders from licensed exchanges throughout the country.

Outlay Small Compared With Results.

To ascertain the feeling of licensed exchanges and of the exhibitors in Chicago on the poster question, I interviewed several. The interviews will tell the story, but I cannot help feeling that some exchanges will need quite a little more ginger in order to awaken the enthusiasm among exhibitors that the poster issue deserves. The outlay for a proper poster display is so small compared with the results to be obtained that it should not be considered by any man who is fully alive to his own interests. In country towns the manager should place the posters in prominent show windows, in the post office, hotels and public buildings, whenever possible, and, if he cannot get this showing, it will pay him to post them on billboards. The moving picture game has scarcely emerged from amateurism, and the exhibitor who plays his hand with praiseworthy skill will rake in the shekels every time.

F. C. Aiken Praises Poster.

F. C. Aiken, president of the Theatre Film Service, has given the poster careful study. "We, the Exchanges, may all have our opinions on the matter, but the best evidence is obtainable from the exhibitor," said Mr. Aiken. "I was always in favor of the poster and was very glad when the A. B. C. Company made it possible to obtain an attractive poster for every reel issued. In the large cities exhibitors can easily get signs or other attractive billing painted by an expert, but in country towns such facilities are lacking. Before the advent of the colored poster, it really made my heart sick to see, when on a business tour, the wretched makeshifts resorted to by the managers in the smaller towns. Now they can make their fronts attractive and neat for a small outlay.

"I don't know of anything that has been introduced in the film business that has been of more benefit to the exhibitor and the business in general than the poster. Exhibitors have taken hold of it well in Chicago, fully 60 per cent. of them having installed it. Our customers always feel very much disappointed, if we are out of posters. I must take advantage of this opportunity to compliment the Selig people on their enterprise and foresight in furnishing at cost the handsome easel and frame for their posters. These easels and frames are made in large numbers, so that the cost is reduced to the minimum. Two or more of these in front of a house, with posters in the frames, are a splendid advertisement. The Essanay poster is also attractive. The orders for posters are increasing every day and our standing order is being increased accordingly."

Calumet Manager's Views.

R. C. Seery, of the Calumet exchange says that exhibitors, who were content originally with one poster for a reel, now demand three and four. "I sold 30 posters the other day to a customer in Grand Rapids for 'Drink,'" said Mr. Seery. "I use from 30 to 50 posters for every reel. My standing order at present is



ALCAZAR THEATRE, 108 E. MADISON ST.,
Chicago, Ill. V. C. Seaver, Prop.; A. H. Talbot, Mgr.

for 30 of the A. B. C. poster, but that will be increased shortly, as the demand from country towns is increasing."

Van Ronkel's Poster Department.

I. Van Ronkel, secretary and treasurer of the American Film Service, acknowledges that, owing to his present cramped quarters, the poster has not received the systematic treatment it deserves. "But in my new quarters, I shall have a poster department with a capable man in charge," Mr. Van Ronkel asserted with emphasis. "The demand for posters is getting larger every week, so that I am compelled to increase my standing order. On an average, every exhibitor wants one for a reel, but not many take two. Some of our country customers order 10 for each reel, and are posting them on billboards and placing them in windows."

Systematize the Poster Department.

A. M. Kennedy, business manager of Geo. K. Spoor & Co., when consulted on the matter, declared the poster a most important aid to renters. Being asked why it is that some exchanges find it difficult to handle posters satisfactorily either to their customers or themselves, he replied: "There should be no trouble at all in attending to the poster service. We have it systematized thoroughly. A girl attends to the department and to it alone, with the result that everything goes smoothly."

Specially Painted Posters.

A conversation with Joe Hopp, president of the Standard Film Service, revealed that this exchange has a plan, all its own. Bill Fistler, the well known scenic and fresco painter, dec-

orator, designer and engraver, has charge of the poster department. He takes the poster of a reel and reproduces it in four colors on sheets of paper, which are then mounted on canvas. The enlarged poster, when completed, has dimensions of 3x5 feet and presents an attractive and artistic appearance. The figures on the original poster are carefully cut out, when possible, and pasted on the enlarged sheet, while the sky and background are carefully brought out in the hand coloring. Tasteful decorations are always added and the film title stands out prominently. One of these hand painted posters is estimated to cost $3, and one is furnished a customer for every first reel. On an average of six reels per week to each exhibitor, this would mean six hand painted posters per week, for which a rental of $1 weekly is charged each customers. The poster hangs and rolls up like a map, and being of durable material it is sent out to, and is returned by, several customers before it has finished service. Mr. Hopp says that his artistic hand made banners are in big demand and that many of his customers will have nothing else.

"Our standing order at present is 40 posters in all, for all reels, per week, and we are going to increase the number from time to time," said Mr. Hopp. Fine and striking as the painted posters are, this method of Mr. Hopp's would seem to preclude the display of posters anywhere but in front of the theatre, and it will not commend itself in country towns where there is keen competition.

H. & H. Install Poster Department.

I learned from several exhibitors that the H. & H. Film Exchange has not been furnishing posters adopted by the licensed manufacturers and importers. On inquiring at the office, however, I was informed by Mr. Hite, in the absence of Mr. Hutchinson, that the firm has now installed a poster department and that they will have a standing order of 30, which they expect to increase shortly, owing to the increasing demand from customers.

The Exhibitor Who Tested Value of Poster.

"The poster is just as necessary to the M. P. business as it is to any other theatrical business," said V. C. Seaver, owner of the Alcazar theatre, on Madison street, near Dearborn. "It makes a very neat appearance in front. The smaller houses, to save a little expense, destroy the effects of their fronts by using cheap, muslin signs, or other detracting makeshifts. The low cost of the poster provided for the reel makes it possible to present a better appearing front and one that will attract the passersby.

"I have three houses in Peoria, Ill., the Princess, Liberty and Crescent. The two last named are straight M. P. houses. I have found that the effect of posters on my business in Peoria has been of great benefit. I always make it a point to test all advertising aids. I noticed from the outset that people passing would stop to look at the handsome colored picture of the main scene in the reel subject, and so I employed a man for an entire week to watch and note down the results. By actual test for the week, I discovered that 80 per cent. of the people passing who had stopped to look at a picture, came into the theatre. That, of course, made me a strong supporter of the poster and a firm believer in its drawing power. I make it a feature in all my houses to have a neat and attractive display in front. For my Peoria houses, I make use, in addition, of a poster showing in windows near by. Here, at the Alcazar, I employ a man for the special work of keeping the front display in order. When 'Drink' was announced, I made a special display of posters and free hand decorative work two days ahead, besides using a slide in the theatre for a week in advance."

While not in conformity with the main issue of this article, it may be of interest to state that Mr. Seaver was the first to instal a pipe organ in a moving picture theatre in Chicago. It is used in drama, where special and appropriate music is required, and also for illustrated songs, other than those of a comic character. The innovation has increased his business and enhanced the value of his entertainment very materially. The organ cost $2,000, and church bell chimes will shortly be added at an additional cost of $500. Mr. Seaver uses another of these organs in the Princess, Peoria, which he considers one of the neatest little houses in the country, its capacity being 750. The Crescent is acknowledged to be one of the most artistically designed and constructed theatres in the Middle West. The front is finished in marble and old ivory, and the dainty booth has also old ivory finish.

Orpheum A Friend of Poster.

Sam J. Levin, manager of the Orpheum, uses from five to ten posters, for every reel rented, for his display front. I noticed especially the fine display made for the production of "Drink." A boxed transparency, three feet deep, crossed the entire front, at a height tangential to the dome of the booth. Two styles of poster were used on the extreme ends of the transparency, which showed the tile and explanatory matter in large bold letters, easily read across State street. Neat easles, four in number, held that many posters in handsome frames.

"People are attracted by nice colored pictures, and the poster is a big force in drawing attention to the bill," said Mr. Levin when seen. "We don't use them except in front of all our Chicago houses, but I certainly would bill show win dows in small towns were I running a theatre there."

Geo. H. Hines Testifies.

"I cannot speak too highly of the value of the colored posters gotten out by the A, B, C and Selig and Essanay companies," said the veteran nickel M. P. war horse of the West Side, Geo. H. Hines. Before the A, B, C entered the breach, managers were at sea as how to devise effective means for bringing the films of all the licensed manufacturers and importers, outside of Selig and Essanay, properly before the public. I only get one or two posters for every new reel, and have noticed their good effect on business, when properly placed in front. I would especially draw attention to the fine easel and handsome frame furnished by the Selig Co. at cost. They show off a poster to fine advantage."

Beneficial to Business, Says Hirshfield.

"I think the poster is very beneficial to my business," asserted Frank Hirshfield, owner and manager of the Lyric, at 34 S. Halsted street, and of the Harmony, at 43d street and Vincennes avenue. "I can only compliment the A, B, C people for their enterprise in getting out their line of posters.

VALUE OF SILENT DRAMA.

Mlle Pillar Morin, who appears in the Edison subject, Comedy and Tragedy, expresses her views of the "silent drama" in a manner calculated to attract wide attention to motion pictures. Mlle Pillar-Morin is a noted French pantomimist, held in highest esteem in her own land. Her opinion of the value of motion pictures cannot fail to have weight with members of her profession throughout the world, whatever may be their prejudices. This is what she writes:

"The art of pantomime, so necessary to acting, has been very much misunderstood, and often classified with acrobatic, or rough-and-tumble action. Not that good acrobatic work is not to be admired when performed by an artist in that line; everything in art, if artistically done, is worth seeing or hearing. It is the word pantomime which brings to this art the misunderstanding, as most people believe it to be what I mention above. It has nothing to do with such work, except in the use of graceful poses, which their silent work has taught acrobats is necessary to charm their audience's eyes. Pantomime does not mean silence, then to move about, and gesticulate without thought. No, indeed not! Pantomime is really The Soul to Drama of the Stage, of Life, and to the Drama of Suffering. Fundamentally they are synonymous, each being the 'silent Drama' within us, created by thought.

"Words are echoes of thought. Thought is the work on which to build the foundation for action. 'Actions speak louder than words;' that is why Action in Drama can only be sucessful when it is completely vindicated by feeling. Action must not be invented, but made intelligible through emotional necessity. Every artist must learn how to control emotion and feeling in order to bring forth tears, laughter, or to fascinate with grace and charm. This needs careful study, not by speaking in loud voice the words in a play, but by carefully searching the pictures for meaning pertaining to the thought which inspired the echoed words written in the play. The 'Silent Drama' within us does this work silently while the pictures of meaning pass before our eyes, awakening the emotions of the heart with powerful feeling, words becoming echoes of these emotions and feelings, while the actions of the body accompany naturally and truthfully, helping therefore to create words and invest them with proper intonations, giving light and shade to the voice as well as depth and sincerity; while the emotions of the heart (which is the 'Silent Drama' within us) live the pictures we see, illuminating them with echoes of words.

"This is the art of pantomime, or let us call it 'Silent Drama.' When this art is supplied in a Silent Play, the work is more difficult, because the illumination which spoken words give to drama, are absent. The only mental words used are prompted by the thought and meaning (of the words written by authors) which our heart's emotion portrays in action, expression, and feeling, inspired with the revelation of music, —music painting with sound, the meaning of each thought becoming the loud spoken words of the 'Silent Drama' plays. Such delightful music is in 'L'Enfant Prodigue,' which can be listened to, as part of action —music which is meant to illuminate words and help the action, not to hide it.

"If composers only knew the wonderful value and light of understanding, which the study of writing a score for a Silent play, a Pantomime, would bring to them! To learn how to paint in tone colors the emotions of the soul, give life to action, with grace and charm to the ear, as well as to the eyes; for if the music has grace, the 'Silent Drama' artist portrays it in action; bringing it to your eyes with the expression of his or her feeling; and when it is dramatic, its inspiration awakens the Silent Drama within the artist, opening the gates of strength and power, both artist and music working together in feeling and emotion.

"Authors of plays would be inspired with truer action, therefore stronger; plots would not depend on words, but on strength of action. Picture the play. If it is strong enough to be nearly all portrayed in action, then you can be certain that when you illuminate it with echoes of beautiful words, you have created first a strong foundation and have more chances for success. To me that is where the moving pictures are bound to help out, and become in this glorious country what they are in France—a study, an art, a lesson. And why? Because with that study one has a chance to learn the value of action and dramatic pose. Because in France, great artists are engaged to portray great plays by great authors who are willing to condense powerful ideas and to see them put into actions and emotions; or because that great books are allowed to be condensed for the use of a one act play produced by the moving pictures, and that the artists who portray the characters are proud and happy to give their best, so that it may remain as a standard of their efforts in art when they are gone.

"Acting died with a great artist, but now, thanks to the wonderful creative invention of the moving pictures, great acting can live for ever, making art and artists immortal to all eyes, as well as to the memory. A lesson, because many good morals can be shown in good pictures, and because we also can realize then that 'actions speak louder than words;' that expression must be made part of acting (just as pantomime is); and that grace and charm are necessary to acting, for in order to please the eye, you must know how to use your hands and arms. That is why the French pictures are so wonderfully artistic, because all these details which form 'Silent Drama' or Pantomime, are the very base of their acting.

"American moving pictures have progressed much. Special credit must be given to the Edison Company, whose founder and creative spirit is no less than that genius Thomas A. Edison, one of the greatest wonders of this country. The Edison Co. have been pioneers in elevating the art of moving pictures by securing well-known artists and authors,—both realizing the value of action, emotion, and feeling as a great study. This firm also first announced on the screen the cast of their best pictures, thus making the artist more eager to do his or her best in action. It is a pleasure to hear of all the artistic things this firm has in store to elevate this art, in bringing forth to light the merits and value of pantomime or Silent Drama in the art of acting, and I am glad to have associated myself with them."

EDISON NOTES.

The Edison Manufacturing Company announces that it is now treating its film by a special waterproofing process by which it is coated with a thin layer of hard transparent material, and which overcomes the scratching of the emulsion and resultant "rainy" films, it is claimed. It is also claimed that this process will make the film more durable, by preventing the evaporation of the gelatine in the emulsion thus keeping the film pliable. Film coated with the waterproofing may be washed with soap and water. No extra price is demanded for film thus treated.

Rex Beach, author of "The Spoilers" and other stories dealing with Western life, has been engaged to write a picture story for the Edison Company. If Beach will write as good a picture as he does stories the Edison Company will have some subjects to shout about.

A special Thanksgiving picture will be released by the Edison Company Nov. 19.

In engaging such well known artists as Pilar-Morin, the Edison Company have met a growing demand among picture theatre managers for something to talk about. Every exhibitor who runs the Pilar-Morin picture will feature that name strong in all his advertising. It will be a name to conjure with.

CHILDREN'S PICTURES FOR CHILDREN'S THEATRE

Kalem Company Will Specialize on Juvenile Subjects—New Studio Being Equipped With Latest Appliances Expressly for New Line of Pictures—Two "Kalem" Reels Each Week.

It has been claimed that the Motion Picture theatre is the children's theatre. It is known that children are the most enthusiastic and the best patrons of the picture theatre. But, for all the knowledge picture men have on this phase of the picture business, it seems strange that nothing commensurate has been undertaken heretofore with the purpose of producing a line of pictures especially suited and intended for children. For this neglect the business now paying primitive damages in the way of a loss of the patronage of children who are now prohibited by law from attending picture theatres unless accompanied by older persons; which restriction means that many children may not go at all.

One reason advanced for the passage of restrictive laws of the character is that many pictures are not suitable for children to see. This reason is not sound when advanced in support of the law in question; but there is truth in the statement that there are many pictures not suitable for children, in that they are beyond a child's comprehension.

For this reason the announcement by the Kalem Company, of New York, that it is constructing a new studio for the express purpose of making motion pictures especially adapted to the mind and within the comprehension of the child, will arouse no little interest in the motion picture trade.

Probably every manufacturer of motion pictures has made one or more subjects with the view of affording the kiddies a real laugh over something they could truly understand; but the Kalem Company is entitled to the credit of being the first to install a plant especially designed for, an exclusively devoted to the making of "kiddies" pictures, and to announce a determination to make the line a material part of its output. To this end the Kalem Company has leased the entire second floor of the Eastman Kodak Building, 235 West 23d street, just below and equal in size to its present plant and is now busily engaged in the work of equipment.

The members of the Kalem Company are enthusiastic regarding the new project. In talking with a representative of the Film Index, Mr. Frank J. Marion, president of the company, had this to say:

"The subject of children's pictures is an interesting and very important one. Following my recent trip to the coast, where I interviewed many theatre managers and film renters, I came to the conclusion that the greatest need in the business to-day is a line of pictures for the afternoon shows, that is, shows that are patronized by women and children. I found that many managers were now advertising and featuring children's matinees, and that they were at their wits ends to get appropriate material for these shows. Children of course enjoy the mysterious and laughable, but they do not fully understand the mystery pictures which come to us from the other side. An American child's idea of the fantastic is best exemplified in literature of the "Wizard of Oz" and other stories by Frank Baum, and it is the Kalem Company's ambition to put out a line of imaginative trick pictures for the child which will do for our art what those of Mr. Baum have done in story telling.

"To this end we are at present time building and equipping a studio which will make an exclusive specialty of trick pictures for children and we shall put out in the very near future a second reel per week. We hope to have for the first issue of our new series an extremely novel and entertaining feature for Christmas.

"We believe we have engaged for this work an exceptionally strong staff. Theodore Wharton will be in charge of the dramatic work, Storm V. Boyd of the construction, and H. Allen Farnham will head the art department. All of these gentlemen bring to their departments special qualifications and we are confident that the work will be of the very highest grade. Photographic work in the new studio will be entrusted to J. S. Bredeson, who is generally reputed to be one of the most skilled photographers in the United States.

"In connection with the new studio there will be a new photographic plant entirely distinct from the present plant, but will have an equal capacity. The mechanical appliances which are being installed are of the very latest type and are the finest that money can secure. A large proportion of our stage trick mechanism has been built for us by the same people who did the wonderful work of the stage for the New York Hippodrome.

"Our new plant will be located in the Eastman Kodak building, a building constructed primarily for photographic purposes and unquestionably one of the most perfectly constructed buildings in the United States. It is entirely of concrete monolith and is practically dust-proof—a great essential to the perfect manufacture of moving pictures.

"We have canvassed the trade quite thoroughly and are confident that the new reel will be welcome."

In discussing further the new studio of the Kalem Company Mr. Marion said that the stage would be of the "tilting type," which can be used at any angle. The cameras are to be securely anchored, with stays of rigid steel, to the concrete floor, thus eliminating any possibility of vibration. A panorama canvass, two hundred feet in length affords great possibilities. A system of artificial lighting will be installed by the Eastman Kodak Company which will be exceptionally flexible. Great results are expected from this system.

Kalem's Stock Company.

The Kalem company's dramatic stock company which will continue under the direction of Mr. Sidney Olcott, assisted by Miss Gene Gauntier, Mr. Kennan Buel, Mr. Robert Vignula, Mr. James Vincent and Mr. Thomas Santley will leave shortly for the South where they will turn out another series of Southern pictures similar to those which proved so popular last winter.



EASTMAN KODAK BUILDING—Home of the Kalem Company, 235-37-39 W. 23d Street, New York City.

AMONG THE EXHIBITORS.

C. H. Sisson has sold his picture theater at Gloversville, N. Y., to D. H. Armstrong.

The New England Amusement Co. has leased the opera house at Palmer, Mass., for motion pictures.

Jacob Zemansky will build a $20,000 picture theater on K street, between Third and Fourth, San Francisco, Cal.

Dr. George F. Steumpfig will build a picture theater on Germantown avenue, Philadelphia, Pa. It is to be a one-story structure 51 by 189 feet and will cost $15,000.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

Monday, Nov. 8, 1909.

Biograph—The Restoration, dramatic, 964 ft.

Lubin—For Love's Sweet Sake, comedy, 775 feet.

Pathe—Culture of Tea in Java, industrial, 492 feet. Misadventure of a pair of Trousers, comedy, 469 feet.

Selig—The Stage Driver, melodrama, 1000 feet.

Tuesday, Nov. 9, 1909.

Edison—A Bride and Groom's Visit to the New York Zoological Gardens, educational comedy, 950 feet.

Gaumont (Kleine)—Telltale Reflections, mystery, 284 feet. The Pigmy World, comedy, 272 feet. A Peace Agitator, comedy, 430 feet.

Vitagraph—Into the Shadow, dramatic, 642 feet. A Sticky Proposition, comedy, 323 feet.

Wednesday, Nov. 10, 1909.

Essanay—The Game, dramatic, 985 feet

Melies—A Tumultuous Elopement, farce, 950 feet

Pathe—The Flight of Monsieur Valette, dramatic, 878 feet.

Urban (Kleine)—The Robber Duke, dramatic, 668 feet. A Heavy Gale at Bairritz, scenic, 256 feet.

Thursday, Nov. 11, 1909.

Biograph—The Light That Came, dramatic, 964 feet.

Lubin—The Blue Garter, comedy, 610 feet. Found in a Taxi, comedy, 385 feet.

Selig—Across the Isthmus.

Friday, Nov. 12, 1909.

Edison—A Man with Three Wives, comedy, 440 feet. His Masterpiece, dramatic, 545 feet

Kalem—Dora, dramatic, 965 feet.

Pathe—Man With the Dolls, novelty, 525 feet. Running in Hard Luck, comedy, 443 feet.

Saturday, Nov. 13, 1909.

Gaumont (Kleine)—The Rhymester's Ruse, comedy, 637 feet. Harlequin's Nightmare, farce, 340 feet.

Pathe—Good Lesson in Charity, dramatic, 508 feet. Sam's Artistic Beard, comedy, 410 feet.

Vitagraph—Launcelot and Elaine, dramatic, 1000 feet.

Sunday, Nov. 14, 1909.

Pathe—Rigoletto, dramatic, 1,000 feet

BIOGRAPH COMPANY.

"THE RESTORATION."—A Doctor's Plan to Retrieve a Shattered Mind.—The world's history would contain many blank pages if it were not for the frequent occasions of misconstruction of intent. How many commendable deeds have been misconstrued and made the genesis of woe. Wrong impressions, converted ideas and hallucinations have formed the greater part of the causes of calamity, and there is no stronger idealogical force than jealousy, and jealousy thrives most in the fagged brain. Henry Morley was suffering from what seemed to be an attack of hypochondriasis. He was low spirited, irresolute of purpose, and in fact was on the verge of nervous collapse. His wife becomes solicitous and urges outdoor exercise, such as hunting, driving and the like. Feeling that she will be very much alone, she invites her cousin, Miss Alice Ashford to spend the summer with her, which invitation is accepted. Now Miss Ashford has a sweetheart, Jack Dudley, who, having met Morley, misapprehends his moody manner, and imagining he is disliked, prefers to meet the girl in the garden. One of these clandestine meetings takes place just as Morley is leaving for a drive. Jack and Alice indulge in a little quarrel over a photograph he has, the identity of which he teasingly refuses to disclose. Alice leaves him in a huff, declaring she will never speak to him again. Jack now realizes he has carried the joke too far, and endeavors to explain, but she is deaf to his entreaties and goes to her room, refusing to see him again. In desperation, Jack sees Mrs. Morley and begs that she intercede for him towards a reconciliation. This she consents to do, and volunteers to be the bearer of a note from him to Alice. Alice, however, tears the note in two, throws it to the floor and stalks haughtily out of the room, followed by Mrs. Morley. Now the first meeting of Jack and Mrs. Morley was witnessed by Morley, who misconstrues the intent, hence his jealousy is aroused, and upon entering, he finds the note which reads, "Dear Girl: Don't be hard on me. Meet me in the garden at seven. Jack." This, of course, he believes is intended for his wife, and he rushes out in a frenzy of jealousy. Not finding them in the garden, he starts back to the house. Meanwhile, Mrs. Morley has effected a meeting between Alice and Jack, and throwing her shawl playfully about their shoulders, leaves them practically bound together to settle their little tiff. They are standing by the window, Alice in the shadow, with her cousin's shawl around her when Morley enters. One glance is enough to convince him, and the heavy handle of his whip sends Jack to the floor apparently dead. In an instant he realizes his mistake, and rushes from the house raving mad. Through the grounds he dashes, imagining his victim is pursuing him. In this condition he is apprehended by the doctor, who has resuscitated Jack, and brought back to be shown the harmlessness of his act. But, alas, his reason is unbalanced and he still imagines Jack the shade of himself. The physician thereupon devises a plan to restore his reason, and that is to re-enact the episode, which scheme is successful. It not only dissipates his horrible hallucination, but seems to lift him from his lethargic despondency. This subject is rather a novel idea, logical as well as ingenious.

"THE LIGHT THAT CAME."—Romance of a Blind Musician.—We, of course, assume that being most unfortunate over whose sight fate has drawn the mantle of darkness, and it is reasonable to do so, but Divine Providence is sure to compensate those so afflicted with ameliorating gifts that help them bear their ills with fortitude, and not only that, their powers of discernment are far more acute than those endowed with sight. There is the sight of the soul, which sees farther than the eyes. This may be called intuition; but whatever it may be, it is a rare gift. Carl Wagner was bereft of his sight when a small child, and in order that he might be independent and earn a livelihood, he learned music, that art in which the blind become most proficient. He played violin for the dancing at many of the east side balls. Grace, Vivian and Daisy are sisters in a family of the workaday class. Vivian and Daisy are pretty young girls, while Grace is considered homely on account of an ugly scar on her cheek, the result of an accident at her work. The two pretty sisters are great favorites, enjoying social distinction, while drudgery and loneliness is the lot of poor Grace. We see the contrast on Saturday. Vivian and Daisy are getting ready to go to a party and Grace is allowed to mope at home. Mother, however, urges Grace to go, and helps her to dress in a becoming frock. At the ball Vivian and Daisy are the center of attraction, engaging all of the gallants' attention, but Grace remains the wall-flower. The ball is over, and the poor girl would be allowed to leave without an escort, but Carl, the blind musician, gropes his way through the hall and the girl, appreciating his social proscription from the experience of her own sad lot, offers him her hand to lead the way. In that grasp of the hands there is a communion of two pure souls and tender hearts. It is the enkindling of love between them, and they become sweethearts. Shortly afterwards their betrothal is announced, when a young doctor, upon an examination, declares that Carl's sight can be restored, but it would require money to have it done, as the services of a specialist would be necessary. Now the poor fellow is more miserable than before, feeling that his cure is possible, yet he is without the necessary funds, as his engagements have only afforded him a bare living, and frugal as he might be he could not hope to accumulate sufficient to pay the doctor. Grace, however, has saved something and is at first elated with the idea to help him, but on viewing herself in the mirror she reasons that when the light comes he will see her as she is and she will then lose his love. Her hesitation is but for a moment, for the true heart is unselfish, and she at least can make him happy. The eminent doctor is employed, and his work is successful. But what a pathetic scene is the removing of the last bandage. He is in the seventh heaven of delight and calls for her. She at first is loath to show herself, fearing the consequences, but he does not consider her personal appearance, which is at best transitory, and which he now sees for the first time, but her heart the purity of which he has known by intuition.

EDISON MANUFACTURING CO.

"A BRIDE AND GROOM'S VISIT TO THE NEW YORK ZOOLOGICAL GARDENS."—Especially Produced for the Edison picture by arrangement with the New York Zoological Society.—This description is written in lecture form, the explanation of the various scenes in each instance conforming to the action of the film. We have done this as an experiment to ascertain the sentiment of exhibitors in the matter of descriptions, and for guidance in future descriptions we ask that you favor us with your comments.

Ladies and Gentlemen:—It is only on rare occasions that one has the opportunity of taking a bridal trip with "Deary and Lovey" through the New York Zoological Gardens.

Scene 1—Here they come down Pelham avenue in their touring car, stopping at the Concourse entrance, where "Deary" politely inquires the way, while "Lovey" looks sweetly on.

Scene 2—Now they are whirled into the Concourse Court, the main entrance to the largest Zoological Gardens in the world. Before them spreads a beautiful Italian garden. After leaving instructions with their chauffeur, they start to ascend the broad, stone steps which lead up to Baird Court.

Scene 3—And here they are lost in the crowd which collects around the band stand of a Sunday afternoon—lost with the thousands of pleasure seekers that have come to wander over these 264 acres of land made beautiful by the hands of man.

Scene 4—When next we see them at close range, they are standing before the largest flying bird cage in the world.

Scene 5—Here the birds of the water and the birds of the air are collected from all quarters of the globe. From the great white Heron to the scarlet Ibis of South America, these birds are given a section of nature's own domain.

Scene 6—The California sea-lion, or barking sea-lion as it is generally called, is one of the most wonderful and intellectual animals that inhabit the waters. This beautiful specimen of sea-lion, which is holding your attention now, has amused a great number of people with his leap from the rock which you will note later on. It is an interesting but sad fact that this leap was almost the last act that he did in his life, for only a few hours afterward he died of pneumonia.

Scene 7—Next to meet our gaze is the white polar bear, and the most showy animal of all the bear species. It is also one of the wonders of the nature in its ability to live in ice cold water, often swimming in a sea of ice and defying all attacks of King Frost in the frozen north.

Scene 8—While at the bear den, we have a beautiful panoramic view of our friend, Bruno, who must be a half brother to the famous teddy bear of the children's world. Here in these wonderfully constructed dens are to be found over 23 different species of the bear. The Zoological Society has treated them royally, giving each den a private bath and all the comforts of a bear home. Here may be found the great grizzly bear of the north and west, the everglade bear of Florida and the glacier bear of the Alps, all full of life in captivity, always playful and ready to amuse the thousands who view them; and from the glimpse we get now and then of the bride's face, one can easily tell that she, too, is enjoying Bruno in his beautiful home.

Scene 9—A short distance from the bear den may be found what is known as the "Jungle Walk," a long, shady walk through a dense forest of trees under overhanging branches. One may always trust two lovers to find a shady spot away from the maddening crowds. If a park were 10 miles square and there were only 50 feet of seclusion, follow a pair of lovers and they will always find it for you.

Scene 10—Snakes are unpleasant yet intensely interesting creatures to gaze upon; and no wonder, since their history extends back as far as the beginning and fall of man. One cannot gaze upon these reptiles without feeling both horror and intent interest.

Scene 11—It is with a sigh of relief that one turns away from the serpent to that noble animal, the lion, the King of the Forest. Here, again, is given a complete panoramic view of the out-door cages of lions, tigers, leopards and jaguars, among which are the finest specimens of these species of animals in captivity. Ferocious to the extreme, yet not without majestic grandeur and exquisite grace, these Lords of the Forest pace up and down their steel, wire-bound cages, licking their jaws in anticipation of the noonday meal which their keeper is giving them. Here everything has been done that is possible within the bounds of captivity for these animals, rocks and ledges having been placed against the wall for their use. This building alone was especially designed and erected at a cost of over $150,000, and no expense or forethought has been spared to give these feline animals their royal privileges. At the extreme end of the cages Sultan, King of the Forest, is held prisoner. This royal captive is the finest and noblest animal of its kind in captivity.

Scene 12—Now we have an ample view of Sultan in his royal anger and ferocious rage as he paces to and fro in the confines of his cage, emitting that deep and awful hunting growl that strikes terror and fear to the heart of the African hunter in the still watches of the night.

Scene 13—Again the camera has succeeded in catching this royal monarch in his laziest mood, basking in the sunlight and drowsily yawning time away,

VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, November 9, 1909

INTO THE SHADOW

One of the strongest child stories ever presented in picture form

Approx. Length 642 Ft.

A Sticky Proposition

Not a "near comedy" but a genuine "Vitagraph laugh producer."

Approx. Length 323 Ft.





Saturday, November 13, 1909

Launcelot and Elaine

A thoroughly artistic production of Sir Alfred Tennyson's most charming poem. The highest developments of photography, the vast resources of the producing plant and the very acme of pantomimic acting combine in this subject to establish a new standard.

Approx. Length 1,000 Ft.

Handsome Colored Posters for All Subjects Made by the A. B. C. Co., Cleveland, Ohio

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

dreaming perhaps of some far off forest glade deep in the heart of darkest Africa.

Scene 14—Of all animals that take the prizes in the beauty contest for extreme ugliness, the hippopotamus stands pre-eminent in every respect both in bulk and grossness. His dainty mouth looks like a small size tunnel. As he opens his jaws to receive food, one has a fine view of his dental auxiliaries. He swallows a large head of cabbage with the same ease that a human being would a few grains of sugar.

Scene 15—Just pause for a few moments before the outside cage of the chimpanzee. Here we catch a glimpse of pleasure and delight on the bride's face and amusement on that of the groom, while they view these two chimpanzees, "August" and "Baldy." Now we are presented a much closer view, and the contrast between man and monkey comes forth in bold relief. When the bride takes "Baldy" in her arms and holds him as though he were a child, one fully realizes Darwin's theory of the missing link, which might well have been inspired by just such an example of affection and human interest as is expressed in this scene. A very humorous contrast is presented when the keeper takes "Baldy" by the hand for a walk. Not only does the little animal take the greatest pleasure in his walks with his keeper, but will sulk for a half day at a time should his keeper neglect that bit of daily attention.

Scene 16—It was just as they were about to enter the bird house that the first awful separation happened in the lives of this "all too happy" pair. Intently interested in all there is to see or hear, the young bride pauses a moment to view some animal in a nearby cage, while the groom, unconscious of her absence from his side, passes on into the building. Suddenly the bride discovers she is all alone! With heart all aflutter she hastens to the main entrance in search of her missing husband, while "hubby" hurries out to find his missing bride; and here the fatal mistake happens. The frustrated groom hastens on while little "bridey" hurriedly returns to the side entrance, where, in passing, a dashing young gallant catches a glimpse of her pretty face and decides to follow.

Scene 17—As she hastens through the bird house in search of the missing husband our gallant of the preceding scene, you will observe, is still watching his fascinating charmer.

Scene 18—Meanwhile the terrified husband, with great drops of perspiration falling from his face, darts hither and thither, in quest of his dearest one.

Scene 19—Rushing through the elephant house in search of her lost one, little "bridey" begins to realize that she is all alone in the world, but does not notice that "Jumbo" is fast bearing down upon her with a bale of hay in his trunk, until she is suddenly confronted by the four-footed monster. No wonder she is only too eager to find protection in the arms of our waiting gallant, who does not hesitate to improve the opportunity which has fallen his way.

Scene 20—We have now before us four specimens of the finest African elephants, two of which are twins. The smaller one of the group, which appears to be a baby elephant, is no other than a dwarf elephant, and could well be called the father of the lot. One must say that he is not on very good terms with his younger companions.

Scene 21—This picture exemplifies the truth of the statement that the elephant has a wonderful intellect and can be more rapidly trained than any other animal in captivity.

Scene 22—That he may be well trained to do whatsoever his keeper wills is shown by the friendly terms on which man and beast associate with each other. The elephant is noted for its marvelous memory. Trainers of these animals never tire of relating incidents exemplifying the truth of this assertion. Instances have been known where they have taken revenge for injury or brutal treatments years after the incident took place. These animals are the surest haulers and drawers in the world.

Scene 23—The little scene that t kes place at the telephone shows the quick perception of the elephant and his docility in the hands of a careful trainer. What seems strangest of all is the fact that, if sounds were produced while the picture was being taken, this elephant would be heard making all sorts of noises while he is holding the telephone to his ear; an imitation of his master when calling up the officials of the Zoological Society.

Scene 24—Again we catch a glimpse of the lost bride and her gallant admirer before the cage of an exquisite specimen of the Grevy zebra, which was captured at Masilande, East Africa.

Scene 25—The buffalo is a distinct and an almost extinct American animal, the largest hoofed animal in this country. While a few years ago they were to be counted by the 10,000,000 and 12,000,000, today there are a little over 1,000 buffalos in existence throughout the world. It seems a pity that the government did not take steps at an earlier date to restrain the indiscriminate slaughter of this majestic creature.

Scene 26—This large view of the American buffalo is particularly fine and gives one a splendid opportunity to see what may shortly be known as an absolutely extinct animal.

Scene 27—It is while the groom is still searching for his bride that we catch a glimpse of those strange, beautiful creatures, the Nubian or three-horn giraffes. These two giraffes were brought to this country at the cost of no less than $5,500. Standing as they do nearly 15 feet in height, the strange positions they are forced to take while eating off the ground are interesting to observe. The giraffe is the most gentle member of the animal kingdom.

Scene 28—Apparently oblivious of her loss the fair young bride is enjoying the companionship of her gallant, who is flattering himself that his manly beauty and fine physique have won the heart of so pretty a damsel, when suddenly "hubby" appears on the scene and all said is forgotten. One fond embrace and, without so much as a "Thank you, Sir," the bride sails away on the arm of her fond husband, while the bold gallant swears that woman is false and fickle as she is fair.

"HIS MASTERPIECE."—Artists, musicians, painters, sculptors and authors all know how hard it is to gain recognition, and that when the public favor is once gained, future success is established.

In "His Masterpiece," the Edison Company has depicted the struggles of an old musician. His larder empty, his last coin gone, he gets an inspiration for a composition that will be heard and will make him famous in the utmost corners of the universe. As quickly as possible he writes the music and then, seizing his violin, he hurries to the studio of some of his artist friends where all is life and gaiety. He plays his composition for them with a charm of expression that is simply marvelous.

The music is so plaintive and beautiful that their hilarity is subdued, and they are so overcome when he stops playing that they cannot speak. For a moment he thinks his composition is a failure, but soon his enthusiasm returns and he hurries out and back to his own attic room, his heart beating high at the prospect of fame and affluence. The reward of years of struggle and privation is at hand.

Arrived at his lodgings he relates his prospective good fortune to his landlord who, however, refuses to believe him and turns him out because he is unable to pay his arrears. He tries to gain a hearing with one of the world's famous opera impressarios, only to be refused and curtly dismissed from his office.

As he is leaving this great man's office, his fond hopes shattered, he finds a valuable piece of jewelry in the gutter and, in spite of the fact that the owner's card is in the jewel case, he hurries to a pawn shop. Arriving at the money lender's, his conscience rises to reproach him. Reminded thus of his duty, he cannot pawn what does not belong to him, even though he is starving, and he hurries away to the address on the card to return the jewels to their owner. He arrives at the fashionable home while a musicale is being held, at which is the famous impressario who had refused to listen to him that afternoon. It is noticed that he carries a violin and he is asked to play. At first he is timid, but the prospect of impressing the man of influence restores his courage.

He plays "His Masterpiece" and at once captures not only those who have been ridiculing his appearance, but the impressario also. This means that his troubles are at an end, for when this great man approves of a musical composition its success is assured.

One of the scenes in this picture is a reproduction of the world famous painting, "Beethoven," and the light effects and acting throughout the entire production leave nothing to be desired.

"A MAN WITH THREE WIVES."—The location of this picture is not in Utah as might be inferred from its title, but right here in New York; and the situation is not so serious as it sounds.

Jack Howard, who, with his chum Ralph, occupies a pretty studio in the Artists' Quarters, has just been married and some vague rumor of the event has reached the ears of his Uncle Peter. Now, Uncle Peter is a man of millions and Jack is his heir; and, like many other men of affairs, Uncle Peter considers it among his prerogatives to decide the domestic future of his lawful heir. He, therefore, sends Jack a peremptory telegram forbidding him to marry, under penalty of disinheritance.

As Jack has already committed that indiscretion it is too late to obey the command so, when Uncle Peter announces that he is coming himself to see about things, the situation becomes desperate; but Jack is a young man of resource and, despite the fact that Ralph has a wife and baby, he insists upon introducing his bride to Uncle Peter as the lawful spouse of Ralph.

Jack's mother-in-law has a constitutional objection to models in her son-in-law's studio, so when she discovers one posing there, Jack sees no way out of the dilemma except to introduce the model as Ralph's wife, thus presenting Ralph with his third spouse. Things might have gone very smoothly under such circumstances, but for the fact that, to Uncle Peter, Ralph must appear to have one wife, and to Jack's mother-in-law, another; and must keep the situation from his own lawful wife. How thoroughly things get mixed when the different members of the families arrive together at the studio can better be told by the film than by words.

Th denouement is happy, however, as well hilariously funny. The uncle falls a victim to the charms of Jack's wife and, gallantly accepting the inevitable when he is informed of the true state of affairs, he turns his attention to the model whom he embraces in his enthusiasm. Ralph's wife is pacified, too, after an effort—in fact, everybody catches the spirit of the occasion, and joins in the hilarity except the mother-in-law, around whom they all dance a ring-o-rosey, to her complete discomfiture.

The little comedy is played in a spirit of boisterous fun and unctious good humor, and the complications follow one after the other in a perfect crescendo of laughter. The acting is especially good. The film should prove one of the most popular farcical subjects of the month.

ESSANAY FILM MFG. CO.

THE PERSONAL CONDUCT OF HENRY.—Henry's wife goes to the country. Henry endeavors to keep house with the usual result that the day before his wife's return he finds himself overwhelmed with housework. The rooms are littered and unswept, while an immense stack of unwashed dishes in the kitchen sink, reminds him of his promise to his wife to keep things tidy. During the night two thieves break in. Henry captures them and makes them clean up the house. They plan revenge, and upon being released the next morning, while Henry has gone to the station to meet his wife, enter the house again and relitter the rooms, adding to the decorations certain woman's garments, hosiery, a corset, etc. Mrs. Henry, enraged at her husband's conduct (the evidences are only to convincing) administers sound punishment, though her husband vainly endeavors to explain. (Length, approximately, 714 feet.)

A MISLAID BABY.—Mr. and Mrs. William Brown, proud parents of William Brown, Jr., aged six months, decide to purchase a baby carriage. They find a suitable one in front of a furniture store and Mrs. Brown, leaving her husband outside steps in to ask the price. Brown places the baby in the carriage and seats himself on a settee to read his paper. While he is absorbed in the newspaper, Mrs. Smith, also bent on purchasing a baby carriage, comes on the scene, makes a hasty bargain with a clerk for the carriage outside, and wheels it off, unaware of its being occupied. A short time later Mrs. Brown returns and the discovery of the kidnapping is made. Things are cleared up, however, when they follow the tracks of the perambulator to Mrs. Smith's door, and William Brown, Jr., is restored to his own. (Length approximately, 275 feet.)

THE BEST MAN WINS.—A clever little comedy of the wild and wooly West. The first Western picture released under the Essanay's new policy of two reels a week. Charles Shea, the foreman of the "Bar Z" ranch has won the love of Alice Graham, the pretty daughter of the ranch owner. Shortly after their engagement, Shea is called East on the death of his father. A year goes by, in which time the girl receives no word from him. The girl is not without other admirers, in fact every cow-puncher on the place is madly in love with her, and she, resolved that Charley has forgotten her, tells them that she has decided to marry. She adopts a novel plan of picking the best man. They are all to race to the county seat, procure the licenses and the first man back she will marry. An exciting race, you may imagine! In the meantime Charley Shea, whose letters had gone astray, has returned, obtained a marriage license, and is well on his way to the "Bar Z" ranch, before the cowboy aspirants for the hand of Miss Graham, have covered the first lap of the race. When they return the marriage ceremony has just been performed, and Charley and Alice are man and wife. The event ends in congratulations and a big celebration. (Length, approximately, 875 feet.)

GAUMONT.
(George Kleine.)

"TELLTALE REFLECTIONS"—Largely mystery, showing a wierd called the hypnotic mirror in action. Placed before anyone the polished surface reflects the actual thoughts within their minds. Its uses in the court room, the home and the school house are cleverly shown. When the mechanism tells the wife the truth about her husband, something commences.

"THE PIGMY WORLD."—The uproariously laughable dream of a mother-in-law abused man. He finds himself among a race of Lilliputians no higher than his ankles. The trick photography is most surely very mystifying and interesting.

"A PEACE AGITATOR."—Mr. Pax, excited by rumors of war, attempts to preach a doctrine of pacific methods. He gets into a great many bad scrapes, being beaten by the people to whom he attempts to bring calm. Eventually he dons armor and wears a miniature arsenal at all times.

"THE RHYMESTER'S RUSE."—An hilarious comedy built upon the old superstition that thirteen people at the table are unlucky. The poet by cleverly securing a thirteenth member to the party makes it necessary to invite him.

"HARLEQUIN'S NIGHTMARE."—A colored pantomimic farce, told in thrilling drama as dreamed by the leading actor, Jack Pudding. Jack loves Columbine, as does Cassandre, a rich youth of the village. Pudding's dream shows a rapid series of events in which he kills and robs his rival, is married, his crime is discovered, he is arrested and executed. He is awakened at this point by a jocund friend and rejoices in the thought it was only a dream.

URBAN-ECLIPSE.
(George Kleine.)

"THE ROBBER DUKE."—Drama of the days of the "Good King" Henry IV. of France. In this pictorial romance the costumes and scenery of the period have been carefully studied and reproduced, and the historical characters are accurately represented.

The fact of the audacious behavior of the Duke of Merigny towards his tenants and vassals is brought to the "good king," who takes immediate measures to repress the outrages. Oliver of Serres is commanded to assure the peasants of royal protection, but the Duke continues his oppressions in spite of the king's decree. Rebellion ensues, and the leaders are imprisond by the Duke. Thereupon the King himself

PATHÉ FRÈRES FILMS

THIS WILL BE OF INTEREST TO YOU

MR. EXHIBITOR

The Film Index in the issue dated Saturday, Nov. 6th, 1909, speaking editorially about the "N. I." films, says: "There has been some trouble experienced by manufacturers, exchanges and exhibitors with the new Eastman "noninflammable" film. It has a tendency to break and the cement that has been in use to repair such a break has not proved sufficiently adhesive. Altogether the patience of all concerned has been sorely tried."

Operators who use Pathé Frères machines never experience any difficulty with "N. I." films, and we can prove it!
Operators who use Pathé Freres New Cement for joining "N. I." films get perfect results, and we can prove this, too! Pathé Frères New Cement is thin enough to be readily handled and strong enough to join the heaviest film made. One ounce bottle, 25 cents.

FLIGHT of MR. VALETTE

Historic episode of the reign of Napoleon I

Released Nov. 10th **About 878 Feet**

THE CULTURE of TEA

A beautifully colored industrial picture of the tea plantations in Java

Released Nov. 8th **About 492 Feet**

HER DRAMATIC CAREER

Brimful of human interest. The story of a love grown cold, the rise of a girl from the streets to the pinnacle of fame as a dancer, and the protection of the kindhearted man who helps her to success

Released Nov. 17th **About 1030 Feet**

MAN WITH THE DOLLS

A fine comedy for both little and big folks, about a man's hobby and how his wife cured it

Released Nov. 12th. **About 525 ft.**

GOOD LESSON IN CHARITY

A touching story of the way a loving mother changed her child's cold, snobbish nature to one of charitable impulsiveness

Released Nov. 13th. **About 508 ft.**

Don't Forget!—RIGOLETTO—Released Nov. 14th. About 1000 Feet

Get your Posters from A. B. C. Co., Cleveland, Ohio

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

PACIFIC COAST AGENCY—TURNER & DAHNKEN, 136 EDDY STREET, SAN FRANCISCO, CAL.

journeys to the castle and, in a scene of great charm, grants to the peasants their rights, and coldly dismisses the ducal oppressor. In the final episode the good king provides a hearty meal for the peasants, and endears himself by nursing for a moment some of the child victims of the duke.

"A HEAVY GALE AT BIARRITZ."—Close views taken during the severe weather which prevailed recently on the Southwest coast of France. Sublime effects of the mountainous waves as they dash in vain fury against the rocks and sea wall. A wonderful scene of compelling strength.

KALEM COMPANY.

Who can resist the softening appeal of innocent childhood? Throughout all the ages men have yielded to its power. "A little child shall lead them," said Isaiah, that stern old prophet of ancient Israel. Tennyson, the great Victorian poet, in his poem of Dora has exemplified this great power of childhood's innocent appeal. The stern old Farmer Allan, embittered and hardened by the refusal of his son to follow his wishes, resists all appeals of charity, pity and love until the touch of his little grandson's soft baby fingers breaks down all resistance and opens his heart to forgiveness and love.

The picture next to be shown is a free dramatization by the Kalem Company of this famous poem.

The first scene gives a view of the dairy yard at the home of Squire Allan, a well-to-do farmer of the middle class, whose broad acres spread for miles about his comfortable farm house. In the foreground is Mary Morrison, the daughter of a neighboring laborer, employed as a dairy maid by Farmer Allan, busy at her work. A love scene follows in which the young folks reveal their liking for each other and William slips an engagement ring on Mary's finger.

Farmer Allan has planned other arrangements for his son. He wants William to marry Dora, his cousin. When he learns of William's preference for Mary, the hard old farmer orders them both off the place, disowning the son. The lovers go at once to the parsonage and get married and set up housekeeping in a cabin near Farmer Allan's farm where they live very happily.

William works in a quarry; a premature blast kills him, leaving his wife and child without means of support. Mary appeals to Farmer Allan for aid, but he turns her down. Dora, who has been keeping house for her uncle, reads the appealing letter and decides to aid Mary if she can. She carries provisions to the cabin where Mary lives and gives her all the assistance possible. It is her desire to win over the hard-hearted old farmer and plans to do this with the help of Mary's baby. While Farmer Allan is working in the cornfield Dora gets the baby and places it beside a shock of corn where he will see it, hiding in a shock of corn herself. Farmer Allan sees the child and his features soften with sympathy, but when Dora comes out and tells him whose child it is and begs him to keep it, he becomes very angry and tells her that she can go as William did. After more pleading Allan decides to keep the child, but orders Dora away. When Dora tells Mary what has happened the mother's love flames up and she declares that she will not give the child to the hard-hearted old farmer. With that she starts off for the farm to get the child, followed by Dora.

Meanwhile Farmer Allan has taken the baby to the house. Down on his knees in the yard with his grandson on his back Farmer Allan's usually stern face is wreathed in a smile. The baby has won his heart. One of the servants in passing holds up his hand in amazement at the sight. Now across the yard hurry Mary and Dora intent on reclaiming the baby. They pause for a moment to watch the unusual sight, then Mary comes forward. The baby sees her and goes to her. The old man turns, his face grows stern again. But Mary, no more afraid of him, pours out all the bitterness of her heart to him and tells him neither Dora, the baby or herself will ever darken his door again. Allan listens in stern silence. As the three, Mary, Dora and the baby move away he seems to realize what their going means to him, how lonely will be his future. He steps forward, holds out his arm, then drops it and just as they are about to leave calls, "Dora, Mary come back." Dora comes quickly, but Mary hesitates, for she thinks of her years of suffering. But the old man calls again and the three are folded in his arms. His face is wreathed in undreamed of happiness, for instead of the darkness of lonely solitude, he sees his path down the declining years brightened by the presence of a rollicking grandson and two loving daughters.

LUBIN MANUFACTURING CO.

"FOR LOVE'S SWEET SAKE."—A rich young man, not having anything better to do, decides to play a trick on his sister. He takes the place of her coachman and calls for her at the opera. Unfortunately he mounts the wrong coach and his kiss is not appreciated when applied to a strange young lady. He is arrested but freed by the young lady who rather took a liking to the fresh coachman. He is engaged by her father but soon recognized by a friend of the young lady and his identity given away. The young man has fallen in love with the young heiress and therefore decides to hold on to his position. Imagine his embarrasment when his own sister comes for a visit and he is asked to serve in her presence. This is too much for him. Matters quickly come to a climax. The coachman is forgiven and the engagement which was intended for a month is made for life.

"FOUND IN A TAXI."—A young husband receives a bill for two hours' taxi-cab service rendered to his wife. He also receives from the driver a package containing a man's collar, shirt, and other wearing apparel. At once he suspects that his wife has a lover. He chases after the cab and he certainly has a hot time to catch it. After many funny and exciting incidents, he gives up the chase to go home and confront his wife. Imagine his surprise when his wife explains to him that the wearing apparel he found are his own and were to be used as samples for new ones to be presented to him on his birthday. Hubby's face is a study; he begs forgiveness, they embrace and peace reigns again in the family.

""THE BLUE GARTER."—A young married man finds a blue garter and in a spirit of jest puts it in his pocket. His wife finds the garter and nothwithstanding his explanation she accuses him to be faithless. He is bound to get rid of the garter and put it in the pocket of one of his friends. He in turn hangs it on



the end of a cane carried by an elderly gentleman in conversation with a young lady. It is needless to say trouble starts at once. So the garter wanders from one hand to another. A thief takes a hand in the game; he is pursued and to get rid of the garter he puts it in sombody's pocket. So the garter wanders until it reaches the first man again. The thief has been caught, is brought before the police lieutenant and there the mystery is solved; it is the lieutenant's sleeve-holder which caused all the trouble.

GEORGE MELIES.

"A TUMULTUOUS ELOPEMENT."—Old man Darling arrives home and finds Young Spooner making love to his daughter Dollie. He is very much enraged and orders Spooner from the house. Later, while looking from the window, he spies Seldum Fed, a tramp, creeping through the open pantry window of the house and emerging with pie and a jug of cider. Darling rushes to the scene and whacks the tramp furiously. The tramp, however, regains his composure, and throws the pies in Darling's face and knocks him down. The tramp then runs away and the old man returns to the house in anger.

As soon as Darling makes his appearance, Spooner, who had returned, conceals himself. The old man rushes out of the house again with a gun in pursuit of the tramp. Spooner then outlines to the daughter a plan of elopment.

The old man is hot on the trail of the tramp. He soon discovers him and levels his gun. He shoots but misses fire. Seldum jumps over a stone wall quickly and then places his hat on a stick so that it extends over the wall in sight of Darling. The old man shoots again, thinking it is the tramp but hits the hat. The tramp then jumps out, knowing that the gun is now unloaded, and makes derisive gestures at the old man.

Next is seen Spooner making arrangements with a man to drive a two-seated "carry-all" to meet Dollie and drive with her to the Justice of the Peace to get married.

The driver later goes down the road expecting to meet Dollie, but he picks up Seldum who had been dressed in a woman's clothes. The tramp who had found a lot of clothes being burned in an empty lot and among them a fine silk hat, silk underwear and a good suit of clothes, picked these garments from the fire and threw his old rags therein. Soon he saw a wagon on which is marked "Small-pox Hospital" arriving at the spot where he found his clothes and more clothes where unloaded to be burned. Realizing that the garments he had taken were worn by someone having this dreaded disease, he quickly discarded same but was left without any clothes. He had to walk along in a barrel until he came to a place where women's clothes were on a line and helped himself to the apparel which he is found wearing when picked up by the driver.

He is driven in this costume to the house of the Justice of the Peace and, as Young Spooner comes from the house, he grabs the tramp's bonnet. All are astounded. The tramp breaks loose and makes his escape with the old man after him. In the meantime Dollie rushes to the house and flies into Spooner's arms. She explains that she had walked across the field instead of riding. They are married and, as soon as the ceremony is concluded, the father returns with Seldum. He is astounded and infuriated, yet after much explanation the couple is forgiven and the father gives them his blessing, while the tramp is taken to the prison.

PATHE FRERES.

"CULTURE OF TEA IN JAVA."—There are two kinds of tea cultivated in Java, black and green tea. This picture shows how black tea is made. The freshly picked leaves are left in the sun for two hours, and are turned over from time to time, so each leaf will be well dried and lose that too sharp and bitter taste. Afterwards they are torrified or roasted for less than a minute and then rolled in balls.

The coloring in this film is beautiful. The scene, three years after the tea has been planted is particularly beautiful; the full, green bushes tremble in the breeze while the coolies go from bush to bush with just their flat hats visible, looking like huge mushrooms scattered here and there over the field. Tea is such a popular beverage that everybody, especially the gentler sex, will find this film most interesting.

"MISADVENTURE OF A PAIR OF TROUSERS."—An old workman, having received his week's wages, hurries home, anxious to conceal the money from his wife, whom he considers to be just a little bit too fond of spending money. Arriving at his house, he looks around for a good place to hide the precious coins. He finally decides to put the money in the pocket of a pair of trousers he finds in his drawer, believing that his wife will never think of looking there. Just as he puts the trousers back in the drawer, his wife enters and meets him with a request for a little change. The old fellow refuses absolutely, saying he has no money with him, and goes out, slamming the door behind him. The woman needs some money, however, and determines to get it one way or other, and so calls in an old clothes man. Looking through her husband's wardrobe she first drags out a coat, but as it is quite worn, the old fellow pushes it aside. She then hands him a waistcoat, but this also fails to appeal to him; but when she opens the bottom drawer and produces the trousers, which are almost new, a bargain is immediately made, and both the wife and the merchant of cast-off garments are made happy.

When the woman's husband makes his appearance again, she hastens to tell him that she has just sold a part of his wardrobe and thus secured the money he refused her. On hearing her words, the man rushes over to the bureau, and pulling out the bottom drawer in an agony of fear, finds the precious trousers missing. He then turns on his wife and beats her unmercifully before starting out to overtake the old-clothes man.

Just as the husband and wife are having this altercation, the merchant of second-hand garments is already in the act of disposing of the precious trousers. A fashionable young man is the purchaser; the latter, taking a stroll with his ladylove, is unlucky enough to catch his trousers on the sharp edge of a fence, and of course is unable to proceed further in this condition. His companion, sympathizing with him, spies the old-clothes merchant sitting under a



tree looking over his stock. The couple rush over to him, and in a jiffy the young Adonis is putting on the trousers, one of the pockets of which holds our hero's week's wages. Just after the lovers have passed on, the owner of the trousers comes dashing down the road, and before asking the ragman any questions he administers an awful thrashing to the bewildered fellow. When explanations are made, the disappointed workman hastens to follow the direction his victim points out to him and starts out to overtake the couple. Before coming to the right party the excited man gives no less than three unfortunates he meets on the way a beating. One a bicyclist, another a fisherman and the third a strong, sturdy-looking pedestrian, who almost does him up. He finally reaches the youth and his girl, who are spooning in the park, but with the recent beating he just received still fresh in his mind, he takes the precaution of examining the trousers before he proceeds to claim them and pull them off the struggling youth. When this is accomplished he dives into the pocket and fairly dances with joy as he counts out his entire week's wages—not a coin is missing.

"THE FLIGHT OF MONSIEUR VALETTE."—Count de la Valette, Counsellor of State under Napoleon I., who, though progressive in his ideas, severely condemned the excesses of the revolutionary party, was arrested on the return of the Bourbons and sentenced to death as a conspirator.

FILMS LUBIN

FILMS LUBIN

Released, November 8.

FOR LOVE'S SWEET SAKE



FOR LOVE'S SWEET SAKE

A rich young man wishing to play a trick on his sister takes the place of her coachman and calls for her at the opera. Unfortunately, he mounts the wrong coach, and his kiss is not appreciated when applied to a strange young lady. He is arrested but freed by the young lady, who rather took a liking to the fresh coachman. He is engaged by her father after many hilarious incidents. Matters quickly come to a climax, and the engagement which was intended for a month is made for life. **Length, 775 feet.**

Released November 11.

THE BLUE GARTER

A young married man finds a blue garter. His wife suspects him of not being true to her—he disposes of the garter and thus brings another one into difficulties, thus the garter wanders from one hand into another, until at last it is brought before a police lieutenant, who declares it to be his own. **Length, 610 feet.**



FOUND IN A TAXI

FOUND IN A TAXI

A young husband receives a bill for two hours' taxicab service rendered to his wife. He also receives from the driver a package containing a man's collar, shirt and other wearing apparel. At once he suspects that his wife has a lover. Imagine his surprise when his wife explains to him that the wearing apparel he found is his own, and was to be used as samples for new ones to be presented to him on his birthday. **Length, 385 feet.**

LUBIN MANUFACTURING COMPANY, 926-928 MARKET STREET PHILADELPHIA, PA.

Pursued by the police, the Count decides to flee with his wife and little daughter. Their friend, the beautiful Diana de Vaudemont, who secretly admires the handsome Count, offers to conceal them in her home and they gladly take advantage of her kind offer. But while staying at the de Vaudemont's the romantic Diana endeavors to carry on a flirtation with the Count, who, devotedly attached to his wife, discourages all such advances on her part. Furious that she should be so treated, Diana de Vaudemont, in the heat of her passion, decides to give the Count up and goes herself to the King, Louis XVIII., and tells him where the fugitive is concealed.

It is not long therefore before the Count is arrested and cast into prison. In the meantime the woman who played him so falsely has repented of her rash act and induces Mme. de la Valette, the Count's wife, to go to the King's palace at Versailles and beg his Royal Highness to forgive her husband. The wife finally musters up courage enough to go to the King, and we see her making her sorrowful way through the magnificent park of Versailles, the beauties of which are lost upon the heartbroken woman. The King, however, refuses the woman's appeal, but consents to let her and her little daughter have a last interview with the condemned man. As she and the child are conducted to the cell an idea comes to her, she will change clothes with her husband and he can escape with their little girl while she remains to greet the officers when they return. It all happens as she planned. We tremble with fear when the father and child come to the gate, but the sentry, shaking his head with compassion for the poor woman who is so soon to be a widow, opens wide the door and they pass out.

When the guard returns to de la Valette's cell he is astonished to find it empty, but hearing a noise he moves forward a step and almost stumbles over the trembling woman as she kneels begging for mercy. She receives little of this from the furious guard who, fearing for his own head now that he has let the prisoner escape, drags her before the King.

In the meantime mounted men are sent after the fleeing Count, whom we see at first a good distance away, as he comes riding madly down the road. He stops a minute at a farmhouse and compels the bewildered farmhand at pistol's point to give him a fresh horse which he mounts and is off not a minute too soon for his pursuers are now seen galloping down the road in his wake. And then the chase begins! Just as the officers of the law have almost caught up with the fugitive, Diana de Vaudemont, now only too glad to make amends for the wrong she did, stands waiting for him with a carriage into which he jumps and drives off, leaving the girl to greet the officers with a mocking smile on her lips as she points to the disappearing vehicle. The pursuing party, therefore, their horses completely spent, give up the chase and de la Valette goes free and is allowed to spend the rest of his days surrounded by his adoring wife and little daughter, for Louis, on hearing of the woman's strategy, impressed by her wifely devotion, merely turns and says "Madame de la Valette has done her duty."



"MAN WITH THE DOLLS."—A frumpy old professor, an enthusiastic collector of dolls of all nations and periods, gets into his head that if he only tries hard enough he will be able to infuse life into the pretty playthings. We see him now in his study surrounded by quantities of smiling dollies; the largest and most beautiful of which he holds in his hands. After making mysterious passes over its head and looking intently into its eyes he stands in an expectant attitude waiting to see a gleam of intelligence light up its countenance. But of course he waits in vain; in spite of all the books he has read and all the experiments he has made the only thing he has accomplished thus far is to make himself ridiculous and unbearable in the eyes of everyone and to cause his wife, who naturally resents his giving so much time and attention to the dumb and lifeless figures, no end of unhappiness. She hits upon a plan to win back her husband's affection and make him forget all about his foolish hobby. So stealing into the study she picks up the large, beautiful doll, her husband's special treasure, and going to a costumer's she procures a complete costume—which is almost a counterpart of the doll's shoes, hat and all.

In the next scene, a great, long, narrow box is being carried into the Professor's house and when he spies the words "Poupee Francaise" (French doll) marked on the cover he sends all the servants flying and proceeds to open it himself. Standing it up on end he takes off the wrappings and removes the cover and a cry of joy escapes him as he looks upon the most beautiful, perfect doll he ever laid eyes on. Catching it by the arm he places it on the couch, and seems disappointed at first that it should act just like any other doll, with one foot stuck stiffly out and hands that one could not mistake for wooden hands. However, he will give it a treatment and see what can be done. The very first pass of his hands seems to have effect—the doll's eyelids move, she makes a little step, then another, and then twirls round in response to his command. At last she sits down and smiles up into his face, and wild with delight the old fellow hurries out to get her some refreshment. The minute his back is turned, up jumps Miss Dolly (in reality his wife) and clasps her hands with joy at the success of her trick. When the old man comes back, his hopes are dashed to the ground, because in place of the beautiful creature he left on the chair he finds only the old staring doll in pink, but before he recovers from his surprise he hears a noise, and turning sees the lid of the French doll's box moving. Rushing over, he takes off the lid with trembling fingers, when out jumps his wife in her usual dress and embraces him fondly. Recognizing her now to be the beautiful doll, he kisses her and promises to give up his foolish hobby and devote himself always to the sweetest little woman in the world.

"RUNNING IN HARD LUCK."—Dobbs, an unfortunate individual out of work and down on his luck, while wandering in the park one day, spies a man seated on a bench scrutinizing a piece of paper he holds in his hands. Dobbs' curiosity being aroused, he steps nearer and almost jumps with agitation on recognizing that it is nothing less than a thousand franc note that the stranger is examining so closely. With the thought of all he could do if only once possessed of such wealth running through his brain, Friend Dobbs, acting on the impulse of the moment, snatches the bill from the astonished stranger's hand and takes to his heels.

In his haste to get away with the precious bit of paper he just escapes being run over by a cab, collides with a baby carriage and knocks a billposter head over heels into a pushcart filled with oranges. Oblivious, however, to everything in his desire to

"SELIG"

The Pacemaker of the Motion Picture World, Will Release

NOVEMBER 15th, 1909

"THE FISHERMAN'S BRIDE"

A Great Melodrama

LENGTH, 1000 FEET

NOVEMBER 18th, 1909

"UP SAN JUAN HILL"

Thrilling Incident of War with Spain

LENGTH, 1000 FEET

NOVEMBER 22d, 1909

ON THE BORDER

LENGTH, 630 FEET

IN WRONG SIMMS

LENGTH, 345 FEET

COMING!!! WATCH FOR DATES

ON THE LITTLE BIG HORN, or CUSTER'S LAST STAND

THE SMUGGLERS' GAME

THE ENGINEER'S DAUGHTERS

SELIG POLYSCOPE COMPANY, Chicago, U. S. A.

reach a secluded spot with his ill-gotten treasure, he finishes by falling into a sewer which is connected with the Seine.

Two policemen standing on the bank of the river hear all at once the most heartrending shrieks, and seeing the man (none other than our friend with the banknote) floundering around helpless in the water, they hasten to throw him a rope and drag him to the shore. But on seeing himself between two officers the unfortunate hastens to break loose and does not stop running until he reaches his room, where he locks himself in and proceeds to examine his treasure which has caused him so much trouble.

Horrors! Could anything be more terrible? On looking at the other side of the bill, our friend reads the words printed in large letters, "Nonpareil Safe Deposit Vaults, Fireproof and Burglarproof."

"GOOD LESSON IN CHARITY."—It is Easter Saturday, and little Minna an only child of wealthy parents and therefore spoilt and inclined to be a little selfish, starts out with her mother to buy some Easter presents. On leaving a fine big shop where her mother had purchased her a big chocolate Easter egg, they are stopped by a poor beggarwoman bearing a thin, sickly looking child in her arms. Minna casts a look of disgust at the poor, shabby creature and her unattractive offspring, and tries to drag her mother away by the skirt when the latter opens her purse to give the unfortunates some money. But the mother pays little heed to her daughter for the moment; but asking the woman her address enters it in her note book. She then turns her attention to the pouting child and takes her severely to task for her uncharitable behavior. On reaching their house little Minna approaches her mother and tries to caress her, but the latter refuses to have anything to do with the naughty little girl, hoping in this way to make her realize how very unworthily she has acted. The little one pleads and begs, but all to no avail, until with the tears streaming down her face—because in her little selfish heart she loves her mother dearly—she is just about to leave the room when an idea comes to her. Going stealthily over to the table, she picks up her mother's purse and reads the poor beggarwoman's address. Flying off to find her nurse she drags her upstairs and tells her of her plan, which is to give her big new Easter egg filled with the savings from her own bank to the poor woman she treated so badly. She must have her mother's permission first, however, so begs her nurse to intercede for her with her parent. The mother of course is only too delighted when she hears that her daughter has profited by the lesson she tried to teach her and follows the nurse and child as they go to the humble home in Goodwin Alley. On entering they find the poor woman seated beside an improvised cradle (an old dry goods box) which holds her ailing child. On seeing her distinguished guests, she looks up in wonder, but when the proud little Minna approaches her smiling and pours the contents of the big chocolate egg into her lap, she fairly gasps at the sight of so much wealth. Minna's mother is then seen to peep in at the door and notes with a heart full of joy what happiness her daughter's sacrifice has brought to the poverty-stricken home.



"SAM'S ARTISTIC BEARD."—Papa having summarily discharged the butler, his daughter May thinks of a good plan by which she can see a little of her adored Sam, for whom her father has always shown a great aversion. So she writes Sam a letter and proposes that he apply for the position of butler in their house. Sam jumps at his love's scheme and is soon engaged by May's father. Now, Sam is the possessor of a wonderfully long, silky beard, which causes the different maids in the house to lose their hearts to him immediately. Sam, in spite of the humble station of his female admirers, greatly enjoys their admiration, being a vain man, and encourages them not a little. One day, May's father catches him having a pleasant little chat with one of the maids, and thinking to make his butler less attractive to the feminine eye, orders him to cut off his beautiful silky beard immediately. The poor fellow reluctantly makes the sacrifice, but as Samson's strength rested in his hair, so it was with our friend Sam, who once his beard has been cut loses his power to attract the gentler sex. When May sees him she bursts into a fit of uncontrollable laughter and sends him down to the kitchen, where the maids all make merriy at his expense.

SELIG POLYSCOPE CO.

"THE STAGE DRIVER."—At the opening of this little drama of border life, we see Mrs. Wheelock, the driver's wife, sick nigh unto death. Gathered about her are her husband, son and daughter. At her bequest Old Wheelock brings her an old box from a vault in the wall, wherein she has concealed bags of gold dust, which she exhibits to them. Together with this is a letter which reads as follows: "To my dear children, William and Jane, this money is to be divided equally between them, one year after my death.

"Lucy Wheelock."

The first thought of wrong doing occurs to William as he looks upon the gold, and he almost forgets his mother's critical condition with the greed that suddenly possesses him, when a paroxysm of pain wrenches her feeble frame, old Pete, their colored servant, is sent for the clergyman, who arrives just in time to administer spiritual consolation to the devoted soul that slowly passes from those she loves.

Broken-hearted at the death of his wife, Wheelock still clings to his work; but his son's newly awakened thirst for prosperity is fed by the thought of his easy access to the little vault wherein his mother's gold is hidden.

Now, the gambling element of the town know William to be lacking in strength of character, and surmising from his unguarded remarks that his mother has managed to provide for him and his sister, prevail upon him to drink, not unto drunkenness, but to the extent that breeds recklessness. They eventually entice him into a gambling house, and after taunting him about lack of nerve and fear of enterprise, succeed in dispelling what little prejudice he may have against defrauding his own sister, and desecrating, by act, the thought last spoken by his mother.

Stealthily he creeps into the room once occupied by her who now lies in the grave near by. Stealthily he opens the vault, extracts the bags of gold and as stealthily and quickly conceals them, as his devoted sister appears and begs him to remain at home, away from companionship detrimental to him.

Laughing at her fears he repulses her and departs

Johnson-Ketchel Films in Canada

MOVING PICTURES

OF THE

JOHNSON-KETCHEL CONTEST

Taken at Colma, California, October 16th, 1909

THE MOST SENSATIONAL CONTEST OF THE AGE **FOR THE WORLD'S HEAVY WEIGHT CHAMPIONSHIP**

Wonderful reproduction of every incident and blow in the most exciting contest of modern times. Life sized and as clear as crystal. The best Moving Pictures ever taken at a great public event. Every face in the tremendous throng in the big open air arena recognizable. Showing the champion **JOHNSON** knocked down, followed by the dramatic and sensational climax, **KNOCKOUT OF KETCHEL.** The most intensely nerve tingling Moving Photographs ever flashed on a canvas.

By special arrangement with Mr. J. W. COFFROTH, who controls the films, we have obtained the

EXCLUSIVE CANADIAN RIGHTS

Theatres are invited to correspond with any of our Canadian Offices

KLEINE OPTICAL COMPANY,

Montreal, Can., La Patrie Building
St. Johns, N. B., 94 Prince William Street,
Toronto, Ont., 37 Yonge Street,
Winnipeg, Man., 613 Ashdown Block

for the gambling house, where he enters into a game that can only mean ruin to him, for he is pitted against men who know no rule of honor in such a lottery of chance.

As he plays, Pete enters, sent thither by the unhappy Jane. He tries to induce his young master to desist, but fails. Hurriedly he rushes back, and together with the erring boy's sister, apprises old Wheelock of their discovery of the loss of the money, also the whereabouts of William.

We find the boy playing frantically, with lack of judgment born of resolve to gain what he has lost. Eventually he loses all, and "Red Eye," a noted character who has been watching the outcome of this little farce at playing, stakes the youngster for another chance. Again the fates are against him, and bewildered and hysterical he is about to drink the "bracer" offered him, when his father, justly angered, enters the saloon, tears the belt from his son's waist, and belabors him well and soundly. A general melee then ensues, but with the assistance of one or two peacemakers, the old man succeeds in dragging his son home. Arriving there, William breaks down completely, and in the goodness of their hearts both father and sister forgive him.

Shortly after this we find "Red Eye" in receipt of the following message: "Friend Red:—Old Wheelock brings up $40,000.00 tomorrow. His son, Bill, just told me, and wants to go in with us and get it. Come down and talk the matter over. Bill is keeping low, as the old man thinks he is up at the mines. U. No."

Thus we see that the youngster's reformation and contrition proves of very short duration.

Red's sweetheart, a true little woman of the west, discovers this note, reads it, and after a heated discussion with her lover, she speeds her way to the home of the Wheelocks, hastily scribbles a few lines on a piece of paper, drops it within the door and retreats through the woods.

Poor, perturbed Jane finds the note and reads: "Your father's stage will be robbed on the trip up tomorrow morning. Warn him, if possible."

Jane mounts her horse and after a mad gallop reaches the half-way house just in time to give her father the alarming news. In a few minutes a half-dozen trained horsemen are gathered together and accompany the stage on its journey of danger.

After traversing seven or eight miles, the stage is sighted and attacked by "Red Eye," young William and their friends, their identity concealed by handkerchiefs wrapped about their faces. In turn they are charged by the escorting posse and finally captured. Will, who is slightly wounded is encountered by his father; his captors endeavor to conceal him, but the old man, tears the covering his face, and dismayed and broken-hearted at his own flesh and blood turned thief again, orders the captives place in the stage, which he then drives to the county jail.

We next see the prisoners arraigned in court. The other cases have been disposed of and the verdict of "guilty as charged" with clemency urged, has just been rendered by the jury in re. State vs. William Wheelock.

The kind-hearted old judge, an intimate friend of the elder Wheelock, practically leaves the punishment of the son to the father. But the old driver, realizing the ungratefulness of his son and the criminal instinct that seems to dominate him, refuses to interfere with the procedure of the law. His son supplicates, but in vain; sense of justice outweighs parental clemency, and our story ends with William and one of the many who fostered his natural bent to crime, being handcuffed and led from the court room, to pay the penalty the law demands as a warning to all, as well as a protection to society.

VITAGRAPH COMPANY OF AMERICA.

"INTO THE SHADOW."—Mr. and Mrs. Cosden are devoted to their three children and when little Archie comes dashing into the house to tearfully tell his



mother that Evan, his younger brother, has eaten poisoned berries and is "dreadful sick," the house is in an uproar in a moment. Mr. Cosden rushes for the doctor and his wife hurries to her little son, who is slowly following his brother in charge of his sister. The physician is hurried from his office, to the disgust of waiting and less important patients, but already the powerful toxic principle of the fruit has begun to act and a second physician is called into consultation. He arrives, accompanied by a trained nurse, and all that is possible is done, but the lad does not rally under the influence of the powerful stimulants, the heart action becomes weaker, the respiration more feeble and the physicians, noting the symptoms, send the parents from the room. A few minutes later the end has come and the family physician goes downstairs to break the news to the distracted parents. The mother is made temporarily insane by her grief and is with difficulty restrained by her husband and the physician. Meanwhile the consulting physician moves quietly about the room upstairs, preparing to take his departure. The nurse tenderly crosses the little hands over the baby breast and turns, with tear-wet eyes, to assist her employer with his preparations for departure. But now, when hope is gone, there is an answer to the antidotes, one tiny hand is flung outward and as the nurse turns she springs forward with a glad cry that attracts the physician. The pulsations of the heart grow stronger and the nurse appears upon the scene of sorrow and whispers to the physician. As quietly as he can he informs the father and they, in turn, prepare the mother for the glad news that may prove an even greater shock than the announcement of death. But joy seldom kills, and presently they are gathered about the bedside of the tiny little fellow, who has gone down into the shadow of death only to come back again to gladden the hearts of his loving parents. It is seldom that a child subject makes such a simple and direct appeal to all the emotions as does this. Perfection of action in support of a lovely little boy, who appears to be absolutely unconscious of the presence of the camera, gives the scene reality, and clean-cut photography of charming interiors and real exteriors add to the effectiveness of one of the strongest appeals ever made. This subject will attract widespread comment.

"A STICKY PROPOSITION."—A rollicking little farce, in which two clever children are the principal players. They are first introduced in a close view in which every shade of expression in their mobile faces may be seen and appreciated as they plot fresh mischief. A gentle snore from the sitting-room falls upon their ears and decides them. With feathers from a handy duster they tickle their somnolent father until he is roused from hus slumber. Believing that he has been awakened by the flies, he calls his wife and insists that the pests be thinned out. She obtains a whole box of sticky fly paper and prepares to spread it about the room just as the maid appears to call her to another part of the house. With a stern injunction to the children not to touch the package, she goes away, but the kiddies are unable

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

ECLIPSE Gaumont



Advance Description of Films

Week November 6th to 13th

NOV. 9th "TELL-TALE REFLECTIONS"—Mystery—284 Feet. Gaumont. A Hypnotic Mirror reflecting the thoughts of those before it.

OV. 9th "PIGMY WORLD"—Comedy—272 Feet. Gaumont. Fascinating Trick Photography. Don't miss this.

NOV. 9th "PEACE AGITATOR"—Sarcastic Comedy—430 Feet. Gaumont. Something entirely new and original in a motion picture. Be sure you get it. It is a Hit!

NOV. 10th "THE ROBBER DUKE"—Historical Drama—668 Feet. Urban-Eclipse. A cleverly acted drama of the days of Henry IV. of France. Fine photographically and superb natural staging.

NOV. 10th "HEAVY GALE AT BIARRITZ"—Scenic—256 Feet. Urban-Eclipse. Superbly depicting very rough weather and stormy sea on the rock-bound coast of France.

NOV. 13th "THE RHYMESTER'S RUSE"—Comedy—632 Feet. Gaumont. "Thirteen at Table" brings an invitation to a swell dinner party to a poor poet. Most amusing scenes.

NOV. 13th "HARLEQUIN'S NIGHTMARE"—Colored Farce—337 Feet. Gaumont. An exquisite pantomime for young and old alike, and any audience.

Imported by

George Kleine

52 State St., CHICAGO 19 E. 21st St., NEW YORK

to resist temptation and they spread the clinging sheets all about the room. Their father's approach warns them to decamp and, all unconscious, he comes down the stairs to step upon a sheet placed at the



foot. In seeking to avoid this his other foot becomes entangled and almost before he realizes what the trouble is he is plastered with the adhesive material. The children profess ignorance of the profoundest sort, but it does them small good and only the closing of the scene shuts out the sight of their sufferings. Fly paper as a comedy adjunct is no novelty, but the treatment of this subject is new and much enjoyed by those who appreciate real humor that is not of the slap-stick sort. It brings laughs even from those who are bored by cheap clowning, yet makes strong appeal to those less fastidious in their tastes.

"LAUNCELOT AND ELAINE."—No poet is more popular than Tennyson and of his poems none more fully deserves appreciation than the charming tale of Launcelot, the doughty knight of King Arthur's round table, and Elaine—"the Lily Maid of Astolot." Carefully preserving the artistic atmosphere of the poem the Vitagraph producers have realized in picture the graceful story of the flowing rhyme with an appreciation of the charming story that makes this one of the most notable of the Vitagraph presentations. So plainly told is the story that familiarity with the poem is a non essential, a few captions and the letter of Elaine being the only needful aids to complete understanding. The scene opens as King Arthur declares the ninth of the tournaments, the prize of which is the last of the nine diamonds. Queen Guinever declares that illness will prevent her attendance and promptly Launcelot declares that he will not enter the lists, supposing that the queen's indisposition is but the excuse for their meeting. His declaration is received with surprise, for he has won the other tournaments and wields the mightiest lance. The queen quickly undeceives the sharer of her guilty love and bids him to go to the tournament and win. Launcelot rides forth attended only by his squire, and, coming to the castle of Astolot, demands of its lord a plain shield that his identity may be hidden. He is made welcome and given the shield of Sir Torre, whose shield is yet blank, for he was defeated by Launcelot at the last tournament and may not blazon his arms upon his shield until he has achieved a victory. Launcelot leaves his own shield, bearing his device, in the care of the lovely Elaine, who urges him to wear her broidered sleeve upon his helmet when he rides against the others in the lists. Though he never before has worn a lady's gage, he accepts the favor and rides forth, little thinking of the damage he is doing. At Camelot he again defeats



all other knights, but in the last encounter he is himself sorely wounded and is carried off the field by the faithful Sir Lavaine. A dagger has been thrust beneath his shoulder and its removal is followed by so copious a flow of blood that Lavaine hurries him to a hermit's cave where he is cared for. King Arthur has sent Sir Gawain in search of the stranger knight whose prowess has roused comment and it is Gawain who first brings to Astolot the news of Launcelot's victory and wound. Elaine goes to the hermit's cave where she nurses him back to health, but Launcelot loves only the queen and at last he rides away without a farewell. He meant it in all kindness, but he has broken the tender heart of the gentle maid and on the bed of death she writes him a farewell and "the dead steered by the dumb" goes to Arthur's Court to bear the last adieu. Sadly the queen places flowers upon the bier and Launcelot, oppressed by grief, keeps knightly vigil beside the fragile form, finding there the repentance that in time purged his soul of the crime of illicit love. The Vitagraph productions are always notable for the excellence of their scenic effects, but here the scene painters and producers have excelled themselves in re-creating the atmosphere of "The Golden Age of Albion" and in no production has greater contrast been provided. The regal ceremonies of the court, the simple life at Astolot and the spirited action of the tournament present a most varied setting for the tender tale of a maiden's love that is famous the world over.

PATHE SUNDAY RELEASE.

Rigoletto, Film d'Art From the Opera, Will Be Offered for November 14th Release.

Pathe Freres will endeavor to meet the demand for a Sunday release for one week at least with their magnificent film d'art Rigoletto. This production is from the dramatic work of Victor Hugo, afterward set to music by Verdi. In putting it to pictures Pathe Freres have produced a subject of unusual interest. It is presented by a splendid cast of artists. M. Silvain of the Comedy Francais as Rigoletto, gives a remarkable interpretation of the character. Mlle. Geniat, also of the Comedie Francais, is a very satisfactory Gilda, and all the supporting company show themselves to be competent actors.

Photographically the picture is up to the Pathe standard, which is about all the recommendation required.

The scene opens with the Court of Francais I. of France, that weak and pleasure-loving monarch, whose fondness for a pretty face has become a joke among his courtiers. The latter are now dancing attendance upon their lord and master, each anxious to receive a glance or nod of approval.

Rigoletto, the Court Jester, though himself the toy and plaything of the King, entertains nothing but contempt for these royal men and women of the Court

who fawn upon their sovereign and stoop to all sorts of folly in order to maintain their place in his good graces.

The courtiers themselves have long had a grudge against Rigoletto—and besides are quite well aware of the fact that he is no friend of theirs; so one day putting their heads together they decide upon a plan to get even with him for the many mean little tricks he has played them.

Rigoletto on different occasions has been seen by some members of the royal household in the company of a very beautiful girl, and of course it is immediately taken for granted that this lovely maiden is the old jester's sweetheart, when in reality she is his own daughter, Gilda, to whom he is devotedly attached and of whom he is immensely proud. He guards her as a miser guards a priceless treasure and is jealous of anyone who casts a glance in her direction. Some day, thinks the old man, she will marry a worthy gentleman and will keep in her home a corner for her old father, where he will end his days in peace and happiness, far far away from the hollowness and selfishness of the Court.

The revenge planned by the courtiers is therefore to present the beautiful Gilda to the King, believing that she will be flattered by the admiration of one of such exalted rank and will therefore forget all about the poor old jester, Rigoletto.

They carry out their plan successfully and when Rigoletto hears that his daughter, the dearest thing to him on earth, is actually in the palace, he becomes like a madman, knowing as he does what an unscrupulous person his sovereign is, and begs and implores the mocking courtiers to help him save his child. Finally he meets Gilda leaving the royal apartments, and the scene between father and daughter is one of the most touching and pathetic ever witnessed. The jester upon whom everyone is accustomed to look as a joke, assumes a dignity as he clasps his child in his arms and weeps tears of outraged pride upon her beautiful head.

In order to protect his daughter, Rigoletto decides to flee with her from Paris and the Court, but before leaving determines to punish the King for the wrong he has done him, and therefore loses no time in securing the services of a desperate fellow, Sparafucile by name, who is ready to commit any crime, no matter how hienous, if assured of a large reward.

It is decided therefore between the cuthroat and Rigoletto that the former is to invite Francis to his house, where the ruffian's beautiful sister Maddalena is to be the attraction. They know the King loves to go on these larks disguised as a student and will no doubt jump at the idea. During the course of the evening Sparafucile is to deal the King a death blow and once the breath has left his body, the latter is to be securely tied up in a sack and delivered to Rigoletto who will see to its disposal.

The plan works famously for Sparafucile's sister is very beautiful and the King seems to be completely carried away with her.

Now Gilda, though willing to obey her father in regard to leaving Paris for good, cannot hide the fact that she is very sad at the thought of being separated from her royal lover, because with his fascinating ways and highbred airs Francis has made the lowly girl love him. This fact worries Rigoletto not a little, so he decides to prove to Gilda that the King was only amusing himself with her and would show the same attentions to any other pretty maiden he might chance to meet. Therefore on their way out of Paris the father and daughter (the latter disguised as a boy) stop at Sparafucile's house, as Rigoletto knows this is the night for the King to pay his visit. We see Gilda as she peeps through the window and witness her emotion as she beholds the one she loves showering attentions on the pretty sister of Sparafucile. All at once, however, her curiosity is aroused by hearing voices and as her father has gone to see to their horses she puts her ear to the door and listens, and to her horror learns of her father's plan to assasinate the King. For Sparafucile, taking his sister aside, is telling Maddalena that he is to be paid for the job and must carry out his part of the agreement. Maddalena begs him to spare the life of their royal guest and suggests to him that he can murder the first one that knocks at the door instead and deliver his body to Rigoletto when he comes for his prey. The ruffian consents and it is then that Gilda makes up her mind to sacrifice herself for the one she loves.

Begging her father to delay their journey they retrace their steps, but Gilda returns to Sparafucile's home and knocking at the door, immediately receives a blow on the head and we next see the ruffian and his sister hauling out the sack for the jester when he calls for his victim. Hurriedly Rigoletto drags his burden away, but just as he stops to gloat over his prey he hears the voice of the King, who having heard of the plan to kill him, when he leaves the house breaks into song at the thought that he has gotten away with his head still on his shoulders. Horrified to hear that voice Rigoletto with his eyes starting from his head, exclaims "Then what is in this sack!" and hastily unfastening the cord that keeps it together, his heart almost stops beating as he recognizes none other than his child, his beautiful Gilda, whom he breathlessly tries to revive and who, a tiny spark still burning in her poor broken frame, raises herself on her arm and with her last breath begs her father to forgive the King.

VITAGRAPH NOTES.

Plan Producing Plant in Paris.—Kellerman Picture Shows Artist's Best Work.

The Vitagraph Company of America announces the building of a studio in Paris to supplement the extensive studio plant in the Flatbush section of Brooklyn. When their European agent, Ronald A. Reader, was over here this past summer plans were perfected for the establishment of such a plant and last week bids were received for the erection of the studio and work will be begun at once. It is universally admitted that the French stock companies give a better average production than any American organization and it is the Vitagraph idea to enlist the services of the French artists and authors in the production of films for exhibition on both sides of the water. As soon as the building shall have been erected, J. Stuart Blackton will leave for Paris with a staff of stars from the local studios who will remain abroad long enough to communicate the Vitagraph ideas to the French producers and players. Gradually the Americans will be withdrawn and be replaced by others that the establishment may become truly international. The activities at the Flatbush studio will be continued, the Paris branch being supplemental to the present plant. The Vitagraph will be the first motion picture company to maintain active plants on both sides of the Atlantic.

No special observance is being made, but this month marks the fourth anniversary of the establishment of the first motion picture stock company. Before then actors were employed by the day as occasion required. but the officials of the Vitigraph Company realized that the precarious payments depended upon the weather were keeping from the work many desirable players. Now every manufacturer maintains a stock company and few realize that it is only four years ago that the idea was first developed.

J. A. Legett, chairman of the dinner committee of the Thirteen Club, is arranging with the officials of the Vitagraph Company to exploit the "Superstitions of the Camera," at the forthcoming dinner of that well known New York organization; the parent of scores of similar societies. The details are not forthcoming but several novel surprises are being planned. The last dinner dealt with the superstitions of the insurance world.

One of the pending releases from the Vitagraph Company of America is the demonstration of dirigible balloons made in St. Louis before the Aero Club by some of the most noted aviators in the profession including Professor Ivy Baldwin, Leo Stevens, Roy Knabenshue and Robinson. There are several notable features in this film, one of them being the first photograph of two dirigible balloons in the air at the same time. Photographs have been made of two aeroplanes in simultaneous flight but this is the first occasion when two dirigibles have been close enough together to be snapped on one plate. Even more remarkable is the photograph of a landing; the first motion photograph of a landing made in any country. Nothing so well serves to show the remarkable advance in aviation than the flight down the upper planes of air directly in front of the camera.

Although the Annette Kellerman film has not been shown, being released on November 2nd, a large number of orders for extra prints have been received by the Vitagraph Company from producers who appreciate the drawing power of the Kellerman subject. This is the first time Miss Kellerman has posed for motion pictures save for a dingy reel made some years ago in which a few of her dives were shown and which soon went out of use. The Vitagraph pictures show her diving and in the water as well as doing her diabolo physical culture exercises.

Because of the marked success of the recent comedy releases such as The Two Mr. Whites, He Fell in Love With His Wife, A Romance of an Umbrella, etc., the Vitagraph producers are planning a series of these charming comedies in the production of which the Vitagraph has been singularly successful. In the field of pure comedy they stand almost without opposition.

Another impending release to attract attention is the film de luxe of Launcelot and Elaine. Several "first run" exhibitors have written to ask for additional information on the film with a view to interesting literary societies in the notable presentation. Several even more massive productions are contemplated.

The Vitagraph producers are hard at work upon a Venetian tale that will be unusually elaborate even for the Vitagraph. The scenes along the canals in which the Vitagraph lakes are utilized, are particularly successful and the subject—to be seen early in December—will be a sensation.

Launcelot and Elaine, to be released by the Vitagraph about the middle of November is declared by those who have seen it to be one of the really remarkable accomplishments in motion photography. The pending release is already attracting the attention of the exhibitors.

The scene from the "Life of Moses," staged for the Vitagraph Company by the Rev. Madison C. Peters, D.D. are so far advanced that it is possible to announce the first of the five reels for early in December; probably the first week in that month. All five reels are now in hand.

The last of the Les Miserables releases will be made November 27th under the title of Jean Valjean. The incidents of the barricade and the escape through the sewers are particularly effective.

INCORPORATIONS.

Colossal Moving Picture and Amusement Company, New York; to own and operate moving picture shows and incidental productions; capital, $5,000. Directors: John K. Taylor, 332 East Thirtieth street, New York; Richard A. Wetzel, 1934 North Orianna street; John Reese, 21 North Seventh street, Philadelphia, Pa.

Improved Motion Picture Supply Company, New York; to carry on the business of manufacturing motion picture machines, films and supplies of all kinds; capital, $10,000. Directors: Samuel Marcuson, 250 Havermyer street; Samuel Gordon, 1126 Fifty-eighth street, Brooklyn, N. Y.; Morris Daniels, 82 Attorney street, New York.

Borough Park Casino, Inc., New York.—To operate theatres and maintain moving picture shows; capital, $5,000. Directors—Joseph Robinson, 1150 Fortieth street; Harry Wintenberg, 4215 Thirteenth street; Philip Robinson, 73 Debevoise street, Brooklyn, N. Y.

Motion Picture Supply Company, Rochester, N. Y.—To manufacture moving picture machines, films, supplies and amusement devices; capital, $15,000. Directors—Warren R. Palmer, Roland M. Mock, James G. Palmer, Rochester, N. Y.

Bayard Amusement Company, principal office, 30 Bowery, New York.—To conduct musical, theatrical, vaudeville and moving picture shows and to manufacture amusement devices; capital, $10,000. Directors—William C. Wolf, 132 Nassau street, New York city; William H. Markgraf, 2805 Fort Hamilton avenue; William J. Hilburn, 532 Flatbush avenue, Brooklyn, N. Y.

Actophone Company, New York.—To operate and generally deal in moving picture machines, films and other devices necessary to conduct public entertainments; capital, $200,000. Directors—James A. Whitman, Will S. Rising, 571 Eleventh street, New York; George E. Emerson, Newark, N. J.

Film Renting Company, New York.—Moving picture films, machines and supplies of all kinds to be used in the picture and theatrical business; capital $10,000. Directors—Joseph I. Schnitzer, 1616 South State street; Leslie Kincaid, 417 Emerson avenue; George R. Fearon, 670 Irving avenue, Syracuse, N. Y.

The Mullin Film Service Company, of Syracuse, N. Y., certifies that its capital stock is $10,000 and that the whole has been paid in, $8,000 in property and $2,000 in money. Jay M. Mullin is president of this company and Blanche Mullin, secretary.

Thanhouser Company, New Rochelle, N. Y.: To make and exhibit moving pictures. Capital, $10,000. Directors: Gertrude Thanhouser, Edwin Thanhouser, Lloyd F. Lonergan, 205 West Ninety-fourth street, New York City.

American Cinephone Company, Manhattan.—Deal in moving picture apparatus; speaking, musical and talking instruments; capital, $250,000. Incorporators: I. Finkler, L. Kauffman, S. M. Kohn, New York City.

Gem Amusement Co., Providence, R. I.—To conduct motion picture theatre. Incorporators, George W. Bullock, Clara I. Bullock and Joseph A. Bresnahan.

The Bedford Theatrical Company of New York has certified to the Secretary of State that it has increased its capital stock from $10,000 to $50,000.

MAGISTRATE FINN DOESN'T LIKE LAW.

In disposing of a complaint against a picture theatre manager for permitting children under 16 years to attend his theatre contrary to the law, "Battery Dan" Finn, one of the City Magistrates of New York, expressed his opinion of the law excluding children in this manner:

"The law is an outrage. It deprives poor people of going to the theatre, and I believe it was passed in the interest of the big theatres that don't want people to go to the 5 and 10 cent shows. Think how much better it would be to let unescorted children see the picture shows that are not bad!

"I've been to many of these shows, and nearly all of them show entirely proper pictures that cannot possibly have an ill-effect on children, and it is a terrible thing to deny poor children the privilege of seeing them.

"Why, the other night, I was accompanying my wife and a few of her friends to a picture show, and upon entering the lobby two little girls, with nickels in their hands, ran up and pleaded with me to take their nickels and let them go in the show with us. They said their mothers gave them the money, but they were by themselves and under 16, so the picture man, in fear of arrest, would not sell them tickets. I took those girls in with my party and they enjoyed a good show, nothing bad about it."

More power to "Battery Dan."

WISCONSIN EXHIBITORS ORGANIZE.

Motion picture theatre exhibitors of Wisconsin held a convention at Oshkosh, Oct. 21, and perfected an organization the chief purpose of which is to prevent the establishment of "dumps" for inferior pictures. Neil Duffy, manager of the Elite theatre of Appleton, Wis., was elected president.

BERST GOES TO PARIS.

Mr. J. A. Berst, vice-president of Pathe Freres, sailed Thursday morning, Oct. 28, for Paris on Steamship "LaProvence." He will remain abroad for several weeks.



As the Manager Sees It

This Manager looks prosperous and happy. You will feel the same way when you discard that old juice consuming rheostat and put in a

Fort Wayne Compensarc

It will increase your box office receipts because your patrons will notice at once how much brighter and clearer your pictures are. And what's more, it will

Cut 2-3 from Your Monthly Lighting Bill

That sounds as if we were stretching it, doesn't it? But we are not and just to show you, we will ship you one on 30 days free trial and let you prove it.

If it does not do all we claim for it, ship it back at our expense and it won't cost you one cent.

If this sounds "good" to you, send for our little booklet "Compensarc vs. Rheostat" and find out the particulars.

You are paying the Lighting Company half your profits every day you wait.

Fort Wayne Electric Works
1428 Broadway
Fort Wayne, Indiana

WOOD SYSTEMS FWEW FORT WAYNE IND C3



THEATRES, ATTENTION

If any theatre that has not tried

A. B. C. POSTERS

We'll write today, enclosing 3c. for postage to A. B. C. Company, Cleveland, Ohio, THEY will SEND ONE FREE SAMPLE

Made for the Licensed Motion Picture Subjects from actual scenes in the Pictures ahead of Release date. Not "fakes" or imitations, but handsome four Color Posters. Size 28 x 42.

Washington, D. C., Sept. 15, 1909

A. B. C. Co.—We take occasion to say that we have found your A. B. C. Posters business getters and would consider no price too high to pay for them.

We are using them in all of our eight theaters and they are the subject of much favorable comment, but better still, show actual results in the box office, that tender spot of the M. P. man.

Hoping to have the pleasure of many years of pleasurable business relations, we are Respectfully yours,
Colonial Amusement Company.

ASK YOUR EXCHANGE

to supply you. If it can't, place your standing order direct with us. Our prices are:

1 Poster each release for 15c. and postage 2c.
2 " " " 25c. " 3c.

ADDRESS

A. B. C. COMPANY, CLEVELAND OHIO

NEW ST. LOUIS PICTURE HOUSE.

Delmare Theatre Company Will Erect Imposing Structure on Delmar Boulevard.

A 99-year lease has been obtained of 175 feet of ground on the south side of Delmar avenue, opposite Aubert avenue, by the Delmar Theatre Co., for the site of a splendid picture theatre.

The theatre building will occupy the western part of the lot, 65 feet wide, by the total depth of the lot, 135 feet, and will be 45 feet high. The front will be of white enameled brick and white-glazed terra cotta trimmings, while the sides and rear walls will be of reinforced concrete and steel, making the building absolutely fireproof, and though the auditorium has but one floor, the ceiling will be 35 feet high, thus providing perfect ventilation. The foyer, which will extend the full width of the building, with marble wainscoting and a mosaic floor and with handsomely paneled sidewalls and ceiling.

The auditorium will have a seating capacity of 1200, being in red and gold with innumerable electric bulbs in the beamed ceiling. The stage will be as large as the majority of downtown stages, and will have sufficient flies and drops and scenery, together with an asbestos curtain, to permit of the staging of all classes of theatrical production.

The Delmar Theatre Co., under the management of E. H. Pipe, will operate a high-class moving picture show with up-to-date vaudeville, and will endeavor to maintain the high standard of the Delmar Airdome, which was operated by Mr. Pipe on this site last summer.

NEW MANAGER FOR LYNN THEATRE.

Moe Mark, manager of the Theatre Comique, Lynn, Mass., has secured control of the Lynn theatre, formerly operated by the Old South Theatre Company, and will operate the house as a vaudeville and picture theatre after Nov. 15. The Theatre Comique will continue without change of policy, with Al Newhall as manager.

ST. JOHN'S STAR THEATRE.

The Star theatre in Union Hall, North End, St. John's, N. B., opened Monday, Oct. 25, Dominion Thanksgiving Day, after a complete overhauling. The renovations of less than a year ago have been repeated, though on a grander scale, and the result is the prettiest little picture house in St. John. The color scheme is vermillion, gold and white, and not only the auditorium, but the lobbies, hallways, stairways and the whole of the exterior of the large building have been carefully gone over. A new and better curtain arrangement has been thought out, giving a still clearer view of the motion picture plays, whilst an expensive Edison Kinetoscope with absolutely faultless mechanism has been installed, assuring flickerless pictures that will not in the least strain the eyes. The Star has contracted for a service of "first-run" pictures, including the art productions of Pathe Freres, Paris, the Edison Co., the Vitagraph Co., Lubin & Co., and the best foreign makers. These features, along with a list of new vocal talent to be heard at the Star Theatre during the winter, will undoubtedly increase its already large patronage.

NEW THEATRE FOR LAWRENCE, MASS.

The Pastime Theatre of Lawrence, Mass., is expected to open about Nov. 15, with high-class pictures and songs. The new theatre is finely situated, occupying the entire south end of the newly finished Truell building located at the corner of Essex and Amesbury streets in the heart of the business district, and from an architectural point of view ranks with the best houses of its kind in New England. It is admirably fitted throughout with a view to the comfort of its patrons. It is to be conducted on high class lines, and is going to give the best to be had in the line of motion pictures, and up-to-the-minute songs. In short, the management intends pursuing a policy of catering to the most exacting tastes in this line of popular amusement.

The seating capacity will accommodate about 600 people. The management will devolve upon Samuel Kopelman, a popular and well known local business man, and his many friends will wish him unbounded success in his new undertaking. He is a prominent member of Lawrence lodge, 162, K. of P., having served as chancellor commander of that lodge. Mr. Kopelman himself is the possessor of a beautiful bariton-tenor voice having studied four years under Marion Whitney at the New England Conservatory of Music, and the public will be given an opportunity of hearing him at this theatre by request of his many admirers.

WAR BY MOTION PICTURES.

N. Y. World.

In a newly invented cinematograph target in England the man in front, with a real gun, sees his enemy come up the hill, dodging from tree to tree, piece in hand, ready at any moment for a shot. The opportunity comes. The moving-picture figure kneels, aims quickly, fires. There is simultaneous action by the living marksman. A rattling exchange of shots goes on with all the noise of single-handed war. It is not difficult for a man with an imagination to supply a thrill akin to that of the skirmish line. By a contrivance in the target every actual shot is registered at its marksmanship value.

Is this new device a factor for peace or for war? Undoubtedly it affords training for a rifleman's eye and nerve. Will it nourish a desire to try one's fresh steadiness of aim in a field where somebody is going to get hurt?

Suppose an extension of the target were such as to afford room for the deployment of a company, a battalion, a regiment. Against the pictured force should advance in modern open order a living contingent. There would be the rattle of rifles from one side and realistic rolls of photographic smoke from the other No bloodshed, no mutilation, no deaths, no making of griefs for distant mourners. Just a fair test of speed and accuracy at the sights. The target registry would disclose after the battle the details of a dreadful might-have-been.

Tests in such cinematographic conflicts might be instituted for the picked sharpshooters of two disputing nations. There would be fuss, fury and burnt powder. Bugles might blow. Should not an exchange of records, then, with advantage to one party or the other, be acceptable in lieu of the grim old arbitrament of death-dealing?

Don't Throw Away Your Profits

If you start business with an inferior machine, that gives shaky and indistinct pictures, the same crowd won't go to your show twice—you're throwing away your patronage before you've gained it, and eating up your income on repairs.

The Edison Kinetoscope

is the machine on which you can depend to give the clearest, steadiest pictures, bring back the same crowd time after time and build you a paying business from the start. It requires fewest repairs, and will outwear any other motion picture machine made.

Write to-day for booklet giving full details, and a copy of the Edison Kinetogram.

EDISON FILMS

Releases of November 16 and 19

Released November 16.

THE IMP OF THE BOTTLE

Dramatic. A sailor comes into possession of a bottle which possesses the magic property of being able to gratify every wish but which condemns its custodian to eternal punishment. His attempts to dispose of it forms the thread of this startlingly dramatic film. The photography is exceptional.

No. 6545. **Code, VERNTANUS.** **App. Length 750 ft.**

A WINTER'S TALE

Comedy. A short comedy film of the uproarious type. The bursting of a steam pipe in a kitchen on a particularly cold morning causes a chain of complications whose development will make a "hit" with any audience.

No. 6546. **Code, VERUMTAMEN** **App. Length 250 ft.**

Released November 19.

THREE THANKSGIVINGS

Dramatic. Special Thanksgiving subject. The story of three epochs in a young fellow's life—his early days at home on the farm, his surrender to the city's temptations and his reformation with its usual good fortune. Incomparably desirable for a Thanksgiving program.

No. 6547. **Code, VERUNO** **App. Length 950 ft.**

Releases of November 23 and 26

Released November 23.

A ROSE OF THE TENDERLOIN

Dramatic
(Story by E. M. Townsend.)

No. 6548. **Code, VERUNTREUT** **App. Length, 940 ft.**

Released November 26.

BLUEBEARD

Dramatic

No. 6549. **Code, VERUNZIERT.** **App. Length, 400 ft.**

THANKSGIVING THEN AND NOW

Comedy

No. 6550 **Code, VERVAGUNT.** **App. Length, 250 ft.**

ANNUAL CELEBRATION OF SCHOOL CHILDREN AT NEWARK, N. J.

Open Air Exercises, August 19, 1909, in which 4000 Children took part.

No. 6551 **Code, VERVALTIJD** **App. Length, 300 ft.**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**

DEALERS IN ALL PRINCIPAL CITIES

KALEM FILMS

Issue of Nov. 19, 1909

PALE FACE'S WOOING



LENGTH 930 FEET

A delightful story of the primitive West, telling how a young cowboy of the plains fell in love with a young Pawnee maid, wooed and won her and carried her off to be his wife in spite of the desperate opposition of her Indian lover and of her father. A fascinating film full of the free atmosphere of the boundless plains.

THE GREAT JOHNSON-KETCHEL FIGHT

We are pleased to report that there is a good prospect of our securing this splendid attraction for the licensed exchanges from Mr. J. W. Coffroth, of San Francisco, the promoter of the contest. Here are some of the press comments:

"Mirror": "The Johnson-Ketchel fight film is the finest fight picture photographically ever produced." "M. P. World": "The most remarkable fight pictures ever produced." Robert Edgren, of the "World," calls the film "so clear that but for the absence of color one might think himself seated at the Colma ringside." Later in the same article he says: "They're great pictures." "Tad," in the "Evening Journal," calls them "the talk of the town" and says: "For clearness they beat anything that has been seen here in many a day. There isn't one round that is blurred." Walter Denis, in the "Globe," says that the pictures ' are just about as fine a turnout of the moving picture variety as has ever been developed. They are as clear as an ordinary posed photograph and but for the absence of color one would imagine himself seated at the ringside watching the two men at work."

Kalem posters can be obtained from your exchange or by mail from the A. B. C. Co., of Cleveland, O.

Free Descriptive Lectures Sent to all Applicants

TRADE KALEM MARK

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

Pup Philosophy



THERE are two doors to the Temple of Success. Doubtless you have heard about them. One is labeled "pull" and the other "push." The dope is, as it was spilled out to me a little while ago, you are to use either door. If you haven't got a pull for the one, you push through the other. Some folks call this "butting in."

My house isn't a temple, but it's an alright success, alright. It has only one door, but that swings two ways and it's marked on both sides, just alike. Film exhibitors have no trouble in finding it, because the sign reads:

STUDIED SERVICE
THE KIND THAT SATISFIES

It's a mighty handy arrangement for me, and I'm thinking that all exhibitors ought to remember the house, and the door, and the sign. Butt in—get strong witht he "push."

PUP SOCRATES
His Mark

Theatre Film Service Co.
85 Dearborn St. The House That Bought 104 Reels Last Month CHICAGO, ILL.

MAKE YOUR THEATRE PAY!

You can do this by letting us furnish a service that enables you to

DELIVER THE GOODS TO YOUR PATRONS

Do this and they will contribute regularly and generously to you. All the superior subjects of the Motion Picture Patents Co., and the

"BEST SERVICE IN AMERICA"

AMERICAN FILM SERVICE, TEMPORARY QUARTERS AT **120 East Randolph Street, Chicago, Ill.**

CHICAGO LETTER

(Continued from page 1.)

a Pathe Art film. It was announced some time ago that L'Arlesienne would be produced on a certain date and arrangements were made with an agent in Paris to furnish the scenery and costumes. Through some hitch, these were not forthcoming in time, and the members were about to submit to the inevitable by canceling the play and date, when one of their number remembered having seen the Pathe film of the same play.

Mr. Montagu was called upon and restored joy to the despairing amateurs by arranging so that they could build and paint the scenery and fashion the costumes according to the L'Arlesienne film, which was released about a year ago. The incident illustrates the value of the splendid scenic effects and careful costuming of characters in the Pathe film d'art pictures.

Friedlander in Borrowed Plumes.

As an indication of the gratitude with which efforts are greeted in the film business there may be cited the case of Wm. H. Swanson in Chicago. Mr. Swanson organized the Exhibitors' when the ordinance affecting moving picture theatres was recently brought up. A number of meetings were held, and he spent considerable time and money in this direction. He appeared before the council committee and addressed it, securing the modification of several objectionable clauses.

A temporary organization was formed and then, having no personal interest, Swanson resigned as temporary president and turned the reins over to George Gilmore who was elected to that office in his place. Gilmore issued another call for a meeting, including the members of the defunct Moving Picture Theatres Owners' Protective Association. Robert Friedlander, who formerly conducted an "independent" moving picture theatre in Chicago, but is now engaged in booking small vaudeville acts, appeared as the president of the old organization. George Gilmore, who conducts the Ideal Theatre, a successful licensed theatre in Chicago, then proposed that, as the officers of the old organization were present, the new organization be dissolved and the old one revived. This was put to a vote and carried, whereupon Mr. Friedlander took the chair and made a speech in which he called attention to the fact that he was the man who, acting as the president of the association, had waited upon the aldermanic committee and had secured through his efforts the modifications in the ordinance. This of course, caused great surprise and created considerable comment, as at the former meetings of the exhibitors Mr. Friedlander was not in evidence, and at the joint meeting of the committee appointed by the exhibitors, the committee of the Chicago Managers' Association and the council committee, Mr. Friedlander was conspicious by his absence.

This was brought out by H. J. Streyckmans who acted as proxy for Swanson at the meeting on November 2. In discussing the appointment of a committee Mr. Streyckmans secured the floor and suggested to the exhibitors that the committee be instructed not to work as secretly as Mr. Friedlander, as it had already entailed considerable double work. He said that after the numerous meetings of exhibitors, the conference with attorneys and the expenditure of time and money by Mr. Swanson towards conserving the interests of exhibitors, it was now learned that Mr. Friedlander had of his own volition and without consulting anybody else accomplished that purpose. Mr. Gilmore then took up the subject and hotly stated that any action attempting to discount the effors of Mr. Swanson were unjust. D. L. Swarts immediately introduced a resolution thanking Mr. Swanson for his efforts, and it was unanimously passed. On behalf of Mr. Swanson, Streyckmans expressed his thanks and stated that he felt sure that his principal would deeply feel the spirit of gratitude manifested by the exhibitors, all the more in view of the fact that he was leaving the city on account of his health and had no personal interest to advance.

M. F. HOUSES MAY CLOSE SUNDAYS IN COLUMBUS, O.

E. H. Montagu, Pathe's western representative, has returned from a brief visit to Columbus, O., in the interests of his firm. Mr. Montagu says that there is a likelihood of the M. P. houses in that city being closed on Sundays in the near future. It all hinges on the result of the approaching election for Mayor; for, if the republican nominee is declared winner at the polls, he is bound by pre-election promises to shut up the theatres on Sundays.

Mr. Montagu reports an unexplainable apathy and a lack of co-operation among the exhibitors in the Ohio city. There are 11 theatres in all 10 of which are licensed. Out of these 10 only four of the managers got together and subscribed to a fund for the protection of theatre interests. The remainder did not even attend the meeting called for mutual protection.

The Exhibit and the Lyric are the principal downtown houses, the former presenting two new reels, daily, and the latter offering two new reels three times weekly. Mr. Montagu speaks highly of the condition of licensed business in Columbus and states that all the licensed houses are doing well.

The Chicago representative had a good joke on the only independent exhibitor there. He visited that theatre and represented that he came from Cincinnati, where he was interested in the business. The manager was shown a film turned out by the Phoenix Co., of Chicago, and apologized to Mr. Montagu for the poor quality of the picture, which he pronounced a bad piece of work. So the New York Mirror is not the only adverse critic of the output of the Phoenix product.

CHICAGO FILM BREVITIES.

Harry B. Fitzpatrick, for two seasons with Kohl & Castle's Vaudeville houses and afterwards manager of the Pastime M. P. House, this city, succeeded Harry Bryan, about two weeks ago, as manager of the new Garden Casino theatre on Madison street, between Clark and Dearborn streets. This house was built by Chas. Wegghman and is showing to good business.

MANAGERS' ASSOCIATION DISBANDS.

Hudson County Organization Think They Have No More Work to Do.

The Amusement Managers' Association of Hudson County, after a career of eighteen months, has been temporarily disbanded. In fact, there is no urgent occasion for its having a meeting. It has obtained the repeal of unfavorable "child laws" and prevented the passage of others. While in existence the association did the most praiseworthy work in promoting the cause of motion pictures. Formed for the purpose of fighting unreasonable laws, it was the means of all the managers getting together and above all, getting acquainted. Fighting for one cause, all became good friends and thus the feeling of suspicion which previously prevailed among the managers was eliminated. Petty jealousy was ended and many of the members have since even resorted to heroic measures to help a close competitor out of a tight hole. The spirit of good will prevails everywhere.

After a year of persistent effort H. F. Hoffman, owner and manager of the 'Opera Comique," has succeeded in convincing all of the houses in the Bergen section that five cents is too low a price for moving pictures. Now the various houses are thankful to him for his diplomatic efforts in changing the five-cent "Nicolet" to a dignified "ten cent" theatre. The strongest argument he used was that open air theatres having succeeded in two cases nearby and the probability of many more imitators of the same during the coming summer, it was up to the moving picture men to make hay in the winter time. All of the Bergen places are putting up a much better show, handling fewer people and getting more money. While realizing that the gross attendance is not so large as formerly on account of the increased price, Mr. Hoffman still believes that the better class of patrons now attracted to picture thetres proves that they have lost none of their popularity, and he knows that they are getting more money in proportion to the number of people handled.

There have been many changes in management since the opening of the season. Dr. H. Charles Hespe, former president of the Managers' Association and one of the most ardent workers in behalf of the picture theatre in New Jersey, is among those who have retired from the exhibition business. The retirement of Dr. Hespe is largely due to the unsettled status of the picture theatre in Hudson County. The doctor returns to the practice of his profession, dental surgery.

The SIGN OF SUCCESS

Moved Into Larger Quarters

NOW LOCATED IN THE

FILM EXCHANGE BUILDING

PENNSYLVANIA FILM CO., Pittsburg, Pa.

Buying Weekly Output Supreme Quality Service

Removal Notice

The ACTOGRAPH CO.

Film Renters and Dealers in Moving Picture Machines, announce the REMOVAL of its

New York Office to 107 East 17th St.

and its TROY OFFICE to

69 North Grove Street, Albany, N. Y.

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa

THE BEST MOVING PICTURE MACHINE TRUNK

is the "BAL" Fibre Trunk, not only because it is the LIGHTEST and STRONGEST manufactured for the purpose, but also because the convenience of the operator and the serviceability of the trunk were the two principal points taken into consideration. Send for Catalog I.

WM. BAL, Inc., 210 West 42d Street, New York City

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

Opera Chairs



of *standard dimensions* and most modern construction — in plainest to most elaborate designs.

Several styles of inexpensive stock chairs, suitable for Vaudeville and Moving Picture Theatres

Walk into any theatre in your city and you'll probably see them.

Write for Booklet T-13. Samples and prices submitted on application.

AMERICAN SEATING COMPANY

CHICAGO
NEW YORK
BOSTON
PHILADELPHIA
BRANCHES

215 Wabash Av.
19 W. 18th St.
70 Franklin St.
1235 Arch St.
Everywhere

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

★ GEO. MÉLIÈS ★

OF PARIS

"STAR" FILMS

Licensed by the Motion Picture Patents Co.

To be released Wed., Nov. 17, '09

MR. and Mrs. Duff

Ever hear of a woman wearing the trousers? It becomes her very well to the discomfort of her husband.

Length, about 500 feet.

The Count's Wooing

Many stories have been current of noblemen coming to this country with big titles but little money. The experiences of one is here depicted.

Length, about 500 feet.

WATCH for the RED STAR INN, winner of the FIRST PRIZE, in the Scenario Contest, to be released November 24, 1909.

Beautifully Tinted and Toned.

GASTON MÉLIÈS
204 East 38th St., New York

ENTERPRISE OPTICAL CO.
564-572 West Randolph Street
CHICAGO, ILL. ★

BLANK LEADER

$15.00 per 1000 feet, guaranteed. Perforations to the trade, $3.00 per 1000 feet.

H. ROSENBAUM, 116 Nassau St., New York

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

A PROTEST FROM CANADA.

The Nickel Theatre, manager of St. John, N. B. who signs himself "Union Jack," desires that we give publicity to his protest against the omission of the King's warships from the Hudson-Fulton pictures which were sent him. "Union Jack" is grateful to Selig and Kalem for their recent subjects which brought in the Northwest Mounted Police and the Canadian Volunteers and scenes of the Boer War, but he believes that more of that sort of thing should be produced. Here is his protest:

"Allow me through your valuable columns to express my appreciation—indeed the appreciation of a nation—of the businesslike action of the Selig Co. in producing that magnificent South African war story "Boer and Briton," which was truthfully told and superbly produced: also of the Kalem's enterprise in introducing our much prized Northwest Mounted Police in two of their best films. These national "colorings"—after such a prolonged seige of "Old Glory" and the American Civil war—find open-armed reception among our people and capacity business ensues.

"It must not be overlooked that Canada is a big factor in the motion picture entertainment world—not because she has any manufacturers of films or is mixed up in the politics of that game—but because she is a big user. The major portion of this continent is her's (including the pole said to have been located by Cook, Peary et al) and we feel we are justly entitled to some national treatment once in a while.

"It was a matter of the keenest surprise and disappointment the other day to receive a reel of Hudson-Fulton naval parade pictures by Edison with an entire absence of British warships, when Thomas A. Edison himself told an electrical journal that to his mind the most wonderful thing in the whole fete was the electrical demonstration of His Majesty's ships. We boosted this reel to the skies in advance advertising on this very point—the British ships—and lo and behold you it was nothing but German, French and the historical craft, Clermont and Half Moon. The reel may have been cut or otherwise curtailed, but we do not believe it was. So naturally we feel slighted. Canada don't do much foolish flag-waving or loud talking but she's British ("by hen") and whenever it's time for a British look-in let us have it.

Yours very truly,

"UNION JACK."

FOREIGN FILM MAKERS GETTING WISE.

A number of the representatives of foreign manufacturers of motion pictures arrived in New York during the week of October 25 and slipped through to Chicago for a conference with the principal men interested in the "independent" movement. The meeting was held at the LaSalle in that city and attended by the leading "independents." Our Chicago representative reports that the foreigners were treated to a fine exhibition of the bickerings and lack of harmony that exists among the "independents." This, coming on top of the legal proceedings that have been commenced by the Film Import Company to prevent the release of pictures made by foreign manufacturers with whom Raleigh & Roberts claim to have agreements, will lead the visitors to the correct conclusion that the "independent" picture element of America is a poor crowd to do business with.

The Film Index $2.00 a year

BIOGRAPH FILMS

Trade Mark

Trade Mark



THE RESTORATION

Released November 8th, 1909

THE RESTORATION

A Doctor's Plan to Retrieve a Shattered Mind.

The world's history would contain many blank pages if it were not for the frequent occasions of misconstruction of intent. How many commendable deeds have been misconstrued and made the genesis of woe. Wrong impressions, converted ideas and hallucinations have formed the greater part of the causes of calamity, and there is no stronger ideaological force than jealousy, and jealousy thrives most in the fagged brain. Henry Morley was suffering from what seemed to be an attack of hypochondriasis. He was low spirited, irresolute of purpose, and in fact on the verge of nervous collapse. His wife becomes solicitous and urges outdoor exercise, such as hunting, driving and the like. Mrs. Morley's cousin, Alice, is spending the summer with them. Alice and her sweetheart, Jack Dudley, indulge in a lovers' quarrel, and Mrs. Morley volunteers to patch it up. Morley misconstrues the intent of their meeting, and entering the drawing-room in the evening after the couple had made up, sees Jack enfolding Alice in his arms. Thinking it his wife he sends Jack reeling to the floor with a blow of his whip handle. Realizing his mistake, his mind is unbalanced. Jack is only stunned and the doctor in order to restore Morley's reason, has Jack and Alice reenact the scene with successful results. Length 964 feet.



THE LIGHT THAT CAME

Released November 11th, 1909

THE LIGHT THAT CAME

Romance of a Blind Musician.

We, of course, assume that being most unfortunate over whose sight fate has drawn the mantle of darkness, and it is reasonable so to do, but Divine Providence is sure to compensate those so afflicted with ameliorating gifts that help them bear their ills with fortitude, and not only that, their powers of discernment are far more acute than those endowed with sight. There is the sight of the soul, which sees farther than the eyes. This may be called intuition; but whatever it may be, it is a rare gift. Carl Wagner was bereft of his sight, and in order that he might earn a livelihood he learned music, and played violin for dancing at many of the East Side balls. One of the affairs is attended by Grace, Vivian and Daisy, three sisters. Vivian and Daisy are rather pretty girls, and are the center of attraction. Grace, however, has a disfiguring scar on her face, which makes her a wallflower throughout the evening. At the close of the entertainment, she meets Carl, and a sympathy, which ripens into love, springs up. They become sweethearts, and later become engaged. A friend of the family declares his belief that Carl's sight can be restored, and Grace is moved to help him with her savings. On second thought she realizes that when he sees her as she is, she will lose his love. This she struggles against, and when the cure is effected, she finds her fears were groundless, for the heart has seen farther than the eyes could have. Length, 998 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street **New York City**

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Nov. 11	The Light That Came	Dramatic	998
Nov. 8	The Restoration	Dramtic	964
Nov. 4	Nursing a Viper	Dramatic	920
Nov. 1	The Gibson Goddess	Comedy	576
Nov. 1	What's Your Hurry	Comedy	403
Oct. 28	Lines of White on a Sullen Sea	Dramatic	975
Oct. 25	In the Watches of the Night	Dramatic	996
Oct. 21	The Expiation	Dramatic	992
Oct. 18	His Lost Love	Dramatic	958
Oct. 11	The Little Teacher	Comedy	982
Oct. 14	A Change of Heart	Dramatic	977

EDISON CO.

Nov. 12	His Masterpiece	Dramatic	545
Nov. 12	A Man With Three Wives	Comedy	440
Nov. 9	A Bride and Groom's Visit to New York Zoological Gardens.		950
Nov. 5	A Duel in Mid-air	Dramatic	750
Nov. 5	Bill, the Billposter	Comedy	200
Nov. 2	Comedy and Tragedy	Dramatic	975
Oct. 29	All's Fair in Love	Comedy	415
Oct. 29	The Three Kisses	Comedy	500
Oct. 26	The Lie	Dramatic	1,000
Oct. 22	The Lost Handbag	Comedy	400
Oct. 22	A Great Game	Comedy	590
Oct. 19	Their Social Education	Comedy	1,000
Oct. 15	Whitler's Witless Wanderings	Comedy	330
Oct. 15	Hansel and Gretel	Fairy Tale	630
Oct. 12	A New Life	Dramatic	1,000

ESSANAY CO.

Nov. 10	The Game	Dramatic	985
Nov. 3	A Bachelor's Love Affair	Comedy	1,000
Oct. 27	Maud Muller	Dramatic	982
Oct. 20	The Widow	Comedy	520
Oct. 20	A Woman's Wit	Dramatic	475
Oct. 13	The Twelfth Juror	Dramatic	1,000

GAUMONT.

Nov. 13	The Rhymester's Ruse	Comedy	637
Nov. 13	Harlequin's Nightmare	Farce	340
Nov. 9	Telltale Reflections	Mystery	284
Nov. 9	The Pigmy World	Comedy	272
Nov. 9	A Peace Agitator	Comedy	430
Nov. 6	The Warrior's Sacrifice	Dramatic	933
Nov. 2	Don Quixote	Comedy-Drama	721
Nov. 2	Mystic Melodies	Mysteries	266
Oct. 30	A Barrow Race	Comedy	357
Oct. 30	The Song of the Cradle	Dramatic	647
Oct. 26	Ambulance Ventilators	Trick Comedy	197
Oct. 26	The Old Lord of Ventnor	Dramatic	764
Oct. 16	The Broken Violin	Child Drama	377
Oct. 16	Alphonse, the Dead Shot	Comedy	297
Oct. 16	One-Legged Pete and Pat	Comedy	320

KALEM CO.

Nov. 12	Dora	Dramatic	965
Nov. 5	The Cattle Thieves	Dramatic	860
Oct. 29	The Girl Scout	War Drama	945
Oct. 22	A Brother's Wrong	Dramatic	955
Oct. 15	The Man and the Girl	Dramatic	940
Oct. 8	The Hand Organ Man	Dramatic	210

LUBIN MFG. CO.

Nov. 11	The Blue Garter	Comedy	610
Nov. 11	Found in a Taxi	Comedy	385
Nov. 8	For Love's Sweet Sake	Comedy	775
Nov. 4	Let Bygones Be Bygones	Dramatic	845
Nov. 1	Brave Women of '76	Dramatic	530
Nov. 1	A Lesson in Palmistry	Comedy	405
Oct. 28	More Precious Than Gold	Dramatic	815
Oct. 25	A Visit to Uncle	Comedy	505
Oct. 25	A Buried Secret	Comedy	445
Oct. 21	Mignon	Dramatic	575
Oct. 21	Aunt Lena's Visit	Comedy	345
Oct. 18	The Major and the Judge	Dramatic	695
Oct. 18	Haps and Mishaps	Comedy	240

GEORGE MELIES.

Nov. 10	A Tumultuous Elopement	Farce	950
Nov. 3	For Sale, a Baby	Dramatic	620
Nov. 3	Hypnotist's Revenge	Comedy	380
Oct. 27	Cinderella Up to Date	Comedy	950
Oct. 20	For the Cause of Suffrage	Comedy	905
Oct. 13	The Stolen Wireless	War Drama	915

PATHE FRERES.

Nov. 14	Ricoletto, Film d'Art	Dramatic	1,000
Nov. 13	Good Lesson in Charity	Dramatic	508
Nov. 13	Sam's Artistic Beard	Comedy	410
Nov. 12	Man With the Dolls	Novelty	525
Nov. 12	Running in Hard Luck	Comedy	443
Nov. 10	The Flight of Monsieur Valette	Dramatic	878
Nov. 8	Culture of Tea in Japan	Industrial	492
Nov. 8	Misadventure of a Pair of Trousers	Comedy	469
Nov. 6	Malicious Rival	Dramatic	607
Nov. 6	Cops on Strike	Comedy	351
Nov. 5	The Prodigal Son	Dramatic	1,017
Nov. 3	Eat Your Soup	Comedy	512
Nov. 3	The General's Birthday	Comedy	341
Nov. 1	The Lonely Bachelor	Dramatic	636
Nov. 1	Across the Island of Ceylon	Scenic	34
Oct. 30	Burglar in the Trunk	Comedy	50
Oct. 30	Mountebank's Watchcase	Comedy	40
Oct. 29	Buffalo Racing in Madoera	Scenic	50
Oct. 29	Life Behind the Scenes	Comedy	44
Oct. 27	The Gambler	Dramatic	69
Oct. 27	Grotesque Mix-up	Comedy	22
Oct. 25	Romance in the Andes	Dramatic	55
Oct. 25	The Bogus Heir	Comedy	36
Oct. 22	Drink; Film D'Art in two reels.	Tragedy	2,10
Oct. 20	A Home Without Children	Dramatic	10
Oct. 20	Hunting Jack Rabbits in Hungary.	Scenic	24
Oct. 18	The Belated Wedding	Comedy	58
Oct. 18	Bob's Electric Theatre	Trick	36

SELIG POLYSCOPE CO.

Nov. 11	Across the Isthmus	Melodrama	1,00
Nov. 8	The Stage Driver	Melodrama	1,00
Nov. 4	Sealed Instructions	Dramatic	76
Nov. 4	Villainess Still Pursued Him	Comedy	23
Nov. 1	The Witches' Cavern	Melodrama	1,00
Oct. 28	The Senorita	Dramatic	1,00
Oct. 25	Briton and Boer	War Drama	1,00
Oct. 18	No Man's Land	Melodrama	99
Oct. 21	The Cowboy Millionaire	Dramatic	
Oct. 14	Lost in Siberia	Dramatic	78

URBAN ECLIPSE.

Nov. 10	The Robber Duke	Drama	66
Nov. 10	A Heavy Gale at Balrritz	Scenic	25
Nov. 3	The Tale of the Fiddle	Mystery-Drama	78
Nov. 3	Ursula, World's Fastest Motor Boat.	Scenic	23
Oct. 27	Volcanoes of Java	Scenic	41
Oct. 27	Awakened Memories	Dramatic	54

VITAGRAPH CO.

Nov. 13	Launcelot and Elaine	Dramatic	1,00
Nov. 9	Into the Shadow	Dramatic	64
Nov. 9	A Sticky Proposition	Comedy	32
Nov. 6	From Cabin Boy to King	Dramatic	95
Nov. 2	Miss Annette Kellerman	Novelty	53
Nov. 2	Adele's Washday	Comedy	43
Oct. 30	Entombed Alive	Dramatic	90
Oct. 26	The Two Mr. Whites	Comedy	54
Oct. 26	He Fell in Love With His Wife	Comedy	43
Oct. 23	Cosette, Film d'Luxe	Dramatic	98
Oct. 19	The Mexican's Revenge	Dramatic	68
Oct. 19	A Dull Knife	Comedy	27
Oct. 16	The Diver's Remorse	Dramatic	90
Oct. 12	Red Wing's Gratitude	Dramatic	56
Oct. 12	Too Many on the Job	Comedy	41

ESSANAY FILMS

Trade Mark

SHOULD HEAD YOUR BILL. ARE YOU GETTING THEM?

Trade Mark



Scene from "THE GAME

THIS WEEK—Release of November 10

A GREAT MODERN DRAMA

"THE GAME"

A Story of the Chicago Board of Trade

(Length, Approx., 985 Feet.)

In accordance with the announcement of last week, the Essanay Film Manufacturing Company, beginning with the release of November 17, will release two full reels of film each week. The WEDNESDAY release will be devoted entirely to high-class COMEDY subjects, the SATURDAY release will be devoted almost exclusively to STIRRING Western subjects.

NEXT WEEK—Special Comedy Release, Two Full Reels!

"THE MISLAID BABY"

(Length, Approx., 275 Feet)



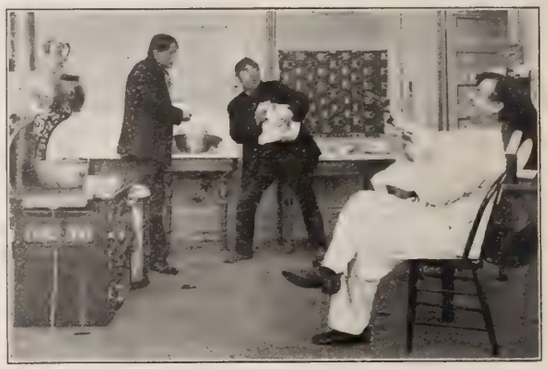
"THE MISLAID BABY."

TWO JOLLY LITTLE COMEDIES

"A Laugh in Every Foot"

"The Personal Conduct of Henry"

(Length, Approx., 714 Feet)



"THE PERSONAL CONDUCT OF HENRY."



"THE BEST MAN WINS."

HERE YOU ARE AT LAST! THAT BIG WESTERN PICTURE!

Release of Saturday, November 20th

A SPLENDID WESTERN COMEDY

"THE BEST MAN WINS"

(Length, Approx., 875 Feet)

Trade Mark

Write for our descriptive circulars. Get on our mailing list

ESSANAY FILM MFG. CO.

CHICAGO: 435 N. Clark Street

LONDON: 5 New Compton Street, W. C.

Trade Mark

$2.00 PER YEAR SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No 47 NEW YORK, NOVEMBER 20, 1909 WHOLE No. 187

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

Shakespeare's Comedy, The "Twelfth Night"

Subject of New Vitagraph Picture---Wide Range of Vitagraph Subjects---Dr. Peters' Life of Moses Due for Early Release.

Several notable productions of the Shakespeare drama have been made by the Vitagraph and these have excited unstinted praise from the dramatic commentators, but the "Twelfth Night," which is now in process of production, is to be the best of all, and most elaborate preparations are being made. An entirely new equipment of costumes will be used, and all the scenery will be fresh from the painters' hands. A Shakespearean player of country-wide fame is one of the Vitagraph producers, and he has been given absolutely a free hand in the selection of special players. If the Vitagraph could announce the cast of characters on the sheet you would be astonished at the display of familiar names. This release will attract Shakespearean students and dramatic societies. Why not commence telling them about it before you actually have the film on your machine? Get the special posters as soon as they come from the A. B. C. Company and mark them as "Coming" on a certain date. It will help you in making regular patrons out of casual visitors.

Did you ever remark the variety offered by the Vitagraph? Take this half-month's releases, for instance. Starting with a historical subject there follows a scenic-industrial, then a stirring dramatic release, a satirical comedy, a visualization of "Les Miserables;" the best of four splendid reels from this subject, then a sprightly little farce, and, lastly, a patriotic appeal, the more gripping because no false sentiment is catered to. Perhaps you can appreciate the variety, but you cannot realize the thought and care required to avoid monotony in releases.

A lot of exchanges ordered extra prints of the Kellerman release to anticipate the demand for this most popular subject and to supply some exhibitors who put in advance requests for "first runs" of the pretty diver. It is an unusually pretty film in every way, and the diving act is given a far more handsome staging than her own stage presentation. One characteristic comment was made when the reel was shown in one of the New York theatres. "I knew the picture fellows were crowding us close, but it's getting tough when they can stage a vaudeville act better than a vaudeville manager can do." The speaker was himself a vaudeville manager who had dropped in on purpose to see the picture, and his frank admission to the newspaper man who accompanied him was a remarkable compliment to the motion picture producers.

The first of the series of five reels of the "Life of Moses" will be published early in December. These will be issued as specials in addition to the regular releases for the period, but you want to watch for them, and when you get them make a proper fuss about them. Reverend Madison C. Peters, D.D., is known to newspaper readers throughout the country because of his syndicated articles, and that he has given his enthusiastic personal attention to these films is significant of the marked change in the attitude of the clergy toward motion pictures. While personally directing the presentation of these subjects before the camera, Dr. Peters has had an opportunity to study picture productions from every aspect, and he has frequently expressed his pleasure in the films he has witnessed.

FOURTEENTH STREET THEATRE NOT FOR LAEMMLE.

The lessees of the old Fourteenth Street Theatre, New York, deny that there is any likelihood of Laemmle getting his service in that house. They admit that he has made overtures to them seeking to introduce his service, but they say that they "will have to be shown." In speaking of the "independent" service, Mr. Rosenquest, manager of the house, said: "They could give us, maybe, one good reel a week from one of their concerns, while now we are assured of many. We use the licensed stuff and will continue to do so."

As to the possibility of Mr. Laemmle buying the house, Mr. Rosenquest said that there was nothing to the report.

BETHEL'S "FOUNTAIN SQUARE" THEATRE.

Fountain Square picture theatre at Bethel, Conn., opened Monday evening, Nov. 1, with high class motion pictures and songs. For the present the theatre will be opened only on Monday, Wednesday and Friday evenings. The place will be opened on these nights from seven to ten o'clock, giving one hour entertainments, with a change of pictures each night. The prices will be ten cents for adults and five cents for children.

This is Bethel's first experience in a permanent place of this kind, but with a well conducted performance, there seems no reason why it should not prove as popular as in other places.

ACTION COMMENCED AGAINST CENTAUR COMPANY.

The Motion Picture Patents Company against the Centaur Company for infringement of the Edison camera patents. An application for a temporary injunction was made Saturday, Nov. 6, and the motion to have the same made permanent will be heard in about two weeks. In this suit Messrs. Horsley and Erb are named as the principal owners of the company.

Ten New Theatres Planned For Chicago

Will Cost $250,000—Important Gains For Licensed Interests—The Film Index Makes a Hit—Other Items of Interest.

James S. McQuade.

Licensed business is moving along here with the mighty flow and constantly increasing volume of a great river. Success is so unvaryingly perched above the ticket booths of licensed theatres that users of the "independent" product first turn green with envy, then begin to look woefully at the fast diminishing roll in their depleted pocketbooks and, finally, forsaking the sinking ship, they find refuge among the licensed ranks. This is no fancifully drawn picture. The last week has witnessed the return of many to licensed film and a few cases are given in this letter.

The oft repeated story of better business keeps coming in to exchanges from all sections of the Middle West, and from the Northwest—Montana and the Dakotas, especially—glowing accounts of splendid business are being received. It cannot be too strongly emphasized that this healthy tone is due largely to the installation of a better and higher priced service by exhibitors and to the more intelligent and effective methods of publicity given the various film subjects. The colored poster and the press will add more and more to the great multitude that finds clean, instructive and diverting entertainment in the licensed moving picture theatre.

Film Index Readers Proud of New Issue.

The second step made by The Film Index towards the goal of the "fourth estate" was hailed with a warmth of appreciation here, in licensed circles, that betokened genuine interest and marked good will. It will take a little longer to convince exhibitors, generally, that The Film Index is as much their paper as it is that of the licensed manufacturers, importers and exchanges; but only a little longer. When the stage of uncertainty has been passed by those who take fright when the bogy, "Trust!" is shouted at them by charlatanic drivelers who have never known what business organization means, every licensed man will put his shoulder to the wheel and take a pride in making this paper—his paper—the best that can be published in the moving picture line.

I am sorry that lack of time prevented me from interviewing Chicago exhibitors, so as to place their expressions of appreciation side by side with those gathered from manufacturers and exchanges. I know I am not begging the

(Continued on Page 21.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.

FOREIGN SUBSCRIPTIONS—$2.50 per annum.

All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS

ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅝ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

NOVEMBER 20, 1909

MADE A HIT.

Becoming modesty prevents us printing all the good things that have been said to us regarding the improved appearance of The Film Index in its 24-page form. Those personal congratulations which one's friends hand out in a few expressive words contain a wealth of meaning that cannot be conveyed by the medium of printer's ink. For example: when George Kleine cracks a smile, gives you the "glad hand" and says, "Fine, fine; that looks something like it," you have to see the smile and feel the grip to appreciate just all that he means.

Then Bill Steiner comes along and hammers you on the back and says "Great, what'll it cost to get a hundred every week," you know that he is some enthusiastic.

When Andy Gilligham, who was in New York last week fixing up his territory for the Johnson-Ketchel pictures, gets a blacksmith's grip on your loose hand and fixes you with his hypnotic eye, exclaiming, "Jim, it's great;" you know that you have reached Andy's heart.

We might name a lot of good friends who said a lot of good things about the paper when we happened to meet them, but we didn't have the nerve to go about and hold them up for a cold-blooded compliment. McQuade of Chicago had no such compunctions though, and has printed a lot of corking testimonials in his Chicago letter. They prove that The Film Index has made a hit in Chicago. Got to give McQuade credit for that; he has been doing some great work out there and the licensed interests in Chicago are beginning to appreciate him.

Now that we have made a good start toward a bigger and better Film Index, it is not proposed to rest here. Other improvements will come in the way of wider information as rapidly as conditions warrant. Just now we want to thank our readers for their appreciation of what little we have accomplished for the general uplift.

GIVING THE CHILDREN A CHANCE.

There have been many favorable comments upon the announced plan of the Kalem Company to produce a line of subjects of special interest to children. There is a wealth of material in the folk-lore of this and other lands which will, if adapted to the motion picture, furnish many a happy afternoon for the little folks who are not able to comprehend the subtle motive of a Biograph drama or the wonderful technique of a Pathe film d'art.

"It's a case of giving the children a chance," is the way one commentator expressed it, "and don't think that the grown-ups will not enjoy it, too," he continued. "It will be a happy relief from the heavy dramatic stuff that most of the makers are turning out just now."

"MURDOCK NOT RUFFLED."

General J. J. Murdock, the little wizard of the "independent" movement, has been getting himself interviewed again on the picture situation. This time he replies to a list of questions bearing on the controversy with Raleigh & Robert and the Film Import and Trading Company. Beyond intimating that Raleigh & Robert might be sued for violation of contract, Mr. Murdock throws no light on the present mix-up between the foreign makers of pictures and the several interests which claim to represent them in the United States.

Mr. Murdock hints at the truth of the trouble in the remark that somebody who wants to get the middleman's profits on imported film has been hurt.

That there is trouble brewing for that "someone" is certain. The foreign manufacturers who visited America recently saw enough to satisfy themselves that there was a fight on between the independent picture men for the spoils, and that they were getting the worst of the deal. As a result there is likely to be an arrangement between them and the more reliable men in the "alliance," which will result in the elimination of a certain "importing and trading company" from the plans of the larger "independent" movement.

WHY "SPOKEN DRAMA" FAILED.

In a recent issue of The New York Review, Leander Richardson, a dramatic writer of considerable reputation, comments upon the misfortunes of Joe Weber, of Weber and Fields fame, whose theatrical ventures have suffered severe reverses this season. Richardson says:

> All Joe Weber's "Climax" companies are to be closed immediately—the two, three, four, five and over.
>
> These little quartette organizations, which may have been quite good enough for the producer, have been found inadequate for the house managers.
>
> This is the first time the problem of theatre manager and production manager has worked out thuswise. Heretofore the theatre manager has had so much the best of it that he merely bought automobiles and summer-and-winter residences and smiled and smiled. He was a janitor, but he got the money.
>
> It came to "The Climax" directorate to throw a rude, unfeeling jolt into the camp of house management. This concern, backed by a great New York reputation, cast a cloud of companies over the country, looking to lick up untold profits at little expense.
>
> It was the first time the show had been cheaper than the house and had failed to make good. For "The Climax," in spite of its New York reputation, was sent out so poorly equipped as to cast that the word passed from town to town in advance of its coming, and kicks followed kicks into the home office.
>
> The inevitable result has followed. The companies playing "The Climax" have got to come in.
>
> Some matters have arrived in the one-night stands which will surprise a number of persons and will be told in detail in this column at an early day. The details will show when exploited how the local managers in this dispised territory have taken steps to protect themselves, how they do it, and why the receipts have gone to nothing excepting in the instances when a really strong entertainment has put in an appearance.
>
> The one-nighters cannot be "strung" any more.

While Richardson has chosen to nominate Joe Weber as the horrible example, the conditions related and the results apply to a hundred other producing managers who have been equally unfortunate in their efforts to "string the one-nighters."

It has been a favorite refuge of the unsuccessful theatrical producing manager to attribute the failure of his project to the growing popularity of motion pictures. It is granted that pictures are popular and that they have gained much of their popularity on their merits. There is no gainsaying that fact. But theatrical managers have only themselves to blame for the loss of popularity that has compelled them to close their companies.

People who live in the one-night stand towns and the "tanks," as the small towns are derisively termed, have some intelligence and insist that it shall be recognized in the matter of their amusements. They have been "strung" by theatrical managers for the past five years with the cheapest kind of companies that the producers could send over the road. They had to stand for this treatment so long as there was no substitute, but when motion pictures offered a better entertainment they were not slow to pass up the cheap theatrical trash offered with a New York brand.

There is a warning to the manufacturers of pictures in the fate that has overtaken the producers of theatrical attractions. They must not attempt to "string" the public. At the present high standard maintained by the licensed manufacturers there is little danger of their product failing to please; but that standard must be maintained. The policy that anything is good enough will never succeed in any line of amusements. This has been the secret of the failure of "independent" picture makers and importers. They seemed to think that anything that looked like a picture would do, and their inability to make or buy acceptable pictures will prevent their ever becoming important factors in the business.

The matter is summed up in the sentence: "The one-nighters cannot be 'strung' any more."

THROWING 'EM OUT.

Already the officers of the "alliance" have begun to throw out some of the firms who were enrolled when the combination was first formed; some for non-payment of dues and others for violating rules. According to precedent it is now up to those who have been thrown out to raise the shout of "down with the trust" and to organize a little "independent alliance" of their own. Judging from the names of the firms thrown out they are quite as competent to start "trust busting" as were the original "busters."

Let the merry war go on!

PATHE NOTES.

Exhibitors will notice with appreciation a marked improvement in Pathe Freres' next Bulletin. Heretofore the Bulletin has been of great value to men who lecture their films, but the busy manager who wants only the meat of the matter has had to read much which was of little or no interest to him in order to ascertain the essentials: The title, character, length, release date and a concise idea of the story. In next week's Bulletin and hereafter the story of each picture will be prefaced with a short paragraph containing all the facts condensed for quick perusal. Beyond doubt the managers will be glad to get their information in tabloid form. Pathe Freres' "ad. man" says he'll be glad to hear from managers who have time to write a card stating whether or not this practice is worthy of continuance.

For every "Film d'Art" Pathe Freres have printed a handsome little booklet telling the story of the picture. A great many exhibitors use these booklets to circularize the so-called better class in their towns, with very satisfactory results. As these booklets are sold to the exhibitor at cost it is necessary to send in your request for same at the earliest possible date. When desired, the Pathe "ad man" will have the booklets imprinted with the name of your theatre without extra charge; but no orders for booklets can be filled if received later than one week prior to the date of release.

Pathe Freres will shortly bring out a new "Film d'Art"—"La Grande Breteche," taken from Balzac's short story of that name. The film is intensely dramatic, acted in superb fashion of artistes of the Comedie Francaise, and will no doubt prove as great a success as its notable predecessors. "La Grande Breteche" is one of the shortest though one of the most finished of Balzac's stories, and tells, as only Balzac can, of the cold, malignant revenge of the Count de Merret, on discovering a Spanish prisoner of war concealed within his wife's apartments. The film is as finely finished as the story, and is doubly interesting on account of the pictures being taken at the very spot in Vendome about which the famous tale was written.

PICTURE THEATRE ADVERTISING

SOME METHODS OF ADVERTISING.

By Arthur McMackin.

Advertise!

Why not? Advertise big—it's half the business in the theatrical game. Let the people of your town know that the Lyric, the Star, or the Bijou, your theater, is the best nickel theater on Main street, and that you are showing pictures that are worth while.

It is a sad fact but it is true that the average nickel theater manager is slipshod regarding this important feature of his business and goes his own nonchalant way, leaving it "up to the people" whether they wish to spend a nickel or not. What matters it if you spend $10, $15 or $20 a week if the returns are profitable.

There are many ways of advertising your theater. It is according to the amount you wish to expend, the size of the town in which you are located, or the locality of the city in which you do business.

Attractive posters and banners in your lobby is the best possible method where you are depending upon transient patronage, as is generally the case with the downtown theater man. To get them in once is very well. But, after you have them it, is there not some method of getting them back again the next day, or the next week?

The enterprising theater manager books his films for a week, at least, he makes it a point to know what sort of a program is billed for the next day. The distribution of handbills, with a full program of the next day's program, with emphasis on the feature film, is always a good means of bringing them back.

We cannot leave this point without some mention of the praiseworthy work of Brooklyn theater men. McKenzie & Lane, proprietors of the Grand and Annex theaters in Brooklyn and the Globe and Gem Theaters in the Bronx, New York City, issue each week a 16-page bulletin, "Camera News," giving the stories of the films of all the manufactures to be released during the week. As the 'MacLane" theaters receive all first run film their venture in outling a weekly program in advance is a safe one.

"Camera News" is an interesting publication, and an attractive one. The title page is usually devoted to featuring the big film of the week. In it is also published that splendid article "The World Before Your Eyes," by Professor Frederick Starr of the University of Chicago, while the feature subjects of the coming week are announced on other pages. There follows lengthy descriptions of the films on the week's program, while the latter pages are devoted to general motion picture news. A few advertisements practically pay for the publication of this interesting little publication.

In a letter to the Essanay Film Mfg. Co., regarding "Camera News," Mr. McKenzie says: "The demand by our patrons for the "Stories of the Pictures" is beyond all our expectations and is proving a remarkable success in our houses. Two thousand copies of "Camera News" is required for one house alone."

The use of your daily paper in advertising your programs, daily, is worth the money, many times over. If you are a capable press agent you will find it easy to occasionally slip one over; that is, to get in an idea that reads like news. A big special picture, a newsy picture, like, for example, the Essanay company's 'Taft in Chicago and at the Ballgame," or their later sporting film "The World's Championship Game at Pittsburg," can often be easily advertised in a news item. The "Lafayette Daily Courier" of recent issue prints an interesting item, not paid for under the following head:

Great Baseball Film.
Arc Theater to present Motion Pictures
of Championship Game.

The writer goes to some length to tell about the film, and even ventures to describe incidents regarding the making of the film.

The broadcast distribution of handbills, if you are located in a small town, wins patronage. If you are a neighborhood theater, flood the neighborhood with your advertising. Get the people interested, then rake in the nickels.

Try the advertising game. You will find it worth while.

FROM THEATRE VOYONS, LOWELL, MASS.

The advertising of the Theatre Voyons, Lowell, Mass., is confined to small displays and readers in the daily papers and posters in front of the house. The display ads run every day in the year in every paper in Lowell, at a cost of $13.75 per week, including the sum paid the advertising manager for writing and placing them. The house seats 300 persons at a 10c. admission. The program consists of three reels of second-run pictures and two songs, changed twice weekly. The display ads are run in the regular amusement ad. column. Here is a sample:

THEATRE VOYONS
TOMORROW

"The Burglar's Mistake"
"The Four Wise Men"
You Can't Help Liking the Show
TEN CENTS—THAT'S ALL

In the way of notices the following example illustrates the Theatre Voyons method of getting the best out of picture possibilities:

THEATRE VOYONS.

Monday, the Theatre Voyons, will offer the biggest novelty ever given in Lowell in the shape of a patriotic program. The feature pictures will be two in number. "Washington Under the British Flag," and "Washington Under the American Flag." These two pictures take in the most interesting portions of the life of the father of his country, and they are worthy of their great subject. Weeks were spent in their preparation and hundreds of men and horses were used in the production. The staging is the best ever seen in an American picture, and the whole production equals that of the best French makes. All the characters who were closely connected with Washington appear in the principal scenes, and no important event is neglected. In addition to these pictures, several others of a national and patriotic nature will be given, and the songs will all fit in with the pictures. This makes a bill of unusual length, and it is one of the most expensive ever given in Lowell, notwithstanding which the price of admission will be the same as usual, ten cents, that's all.

Another contribution from Manager Klene of the Arc theatre, Lafayette, Ind., proves that this enterprising manager appreciates the comedy quality of Lubin subjects:

ARC THEATRE.

Manager Klene, of the Arc theatre, is to be congratulated on the high character of films being shown at the popular moving picture family resort. To-day's art features are to be no deviation from the rule in the presentation of the comic films, "A Visit to Uncle" and "Buried Secret." The former picture will show how a farmer sent his nephews an invitation to spend their vacation with him and of their pranks with their uncle Hiram. The second picture, while on its face bears the resemblance of a seriousness really winds up with very laughable situations that cannot otherwise than please all who admire the extremely funny situations. Both are laugh creations from start to finish. Major Naughton will sing "Sometime, Sweetheart Mine, Somewhere."

ESSANAY'S DOUBLE RELEASE BEGINS THIS WEEK.

On Wednesday of this week, the Essanay Film Manufacturing Co. of Chicago inaugurated their new policy of two reels of film each week.

The Wednesday release looks fine from the descriptions of the pictures. "The Personal Conduct of Henry" is a remarkably good story and in the hands of their skillful comedy producer will undoubtedly add much to the reputation of the hustling Chicago firm. "The Mislaid Baby" is another of the Essanay company's mirth-provoking comedies and quite up to the standard of what has gone before.

The Western picture, "The Best Man Wins," released today, is a splendid Western subject, especially interesting in its wonderful photography. The story is original and satisfying in every way.

The Essanay company is more than making good in the newly outlined policy. The photography in all the films is showing up better with each new release while the subject matter shows decided improvement.

The big Western picture for next week should undoubtedly add credit to the Essanay's enterprise. "Judgment," from the descriptive circulars, is a heavy drama, something of a departure from the usual type of Essanay drama, but will prove a remarkably good story.

EDUCATION BY MOTION-PICTURES.

New York World.

Upon the white screen is shown a stalk pushing its way up from the ground; leaves developing; bolls swelling, then bursting to reveal the white substance within; and in a few moments the whole life of a cotton-plant has been in review of a hall full of people who never saw one growing.

Next may come a factory wherein some industry of national importance is carried on; every process appears in exact detail. Then a film taken by Chinese photographers, imported by way of San Francisco, showing how tea is grown, harvested and prepared. A Russian or Australian film may follow. Then a mountain-climbing scene, with rope and ice-axe in use; a battle, Wright's aeroplane in flight, a camel caravan.

The whole world is not only seeing but making motion-pictures. The phonograph and the vitagraph have penetrated every continent and are pleasing or instructing all manner of man from the Zulu to the Berlin doctor of philosophy. Purely on the theatrical side the industry has become so great as to require subdivision. A distinct specialty has thus grown up in the making of "chasers," as those series are called wherein policemen, nurse girls, grocers and other characters go through obstacle races at great speed.

Most recent and most marvellous are some of the scientific uses of motion-pictures. Thus, the Merchants' Association of New York, convinced of the ravages the house fly is doing, has arranged for educational motion-films showing the enormous loss the nation incurs by it. More wonderful still, the most delicate and dangerous surgical operations are studied by camera and film. The operation itself, if serious, can have no spectators, or few at the most. The surgeons rehearse with a dummy to get "in the picture;" the operation is performed before the camera, quickly, deftly; later the film may be explained to a thousand students. The pictures can be run slowly so that the exact manner of using the implements may be seen. They can be repeated a thousand times and made in duplicate for many schools.

The formation of a voluntary commission for censoring motion-pictures in the interest of public morality has received much attention. Quite as important as this praiseworthy effort of the manufacturers to prune entertainment of any objectionable features is the daily discovery of some new educational or business use to which pictures can be put, and educators the country over are actively aiding in suggesting new films. Trade, advertisement, surgery, commerce, the training of soldiers—what work will not the motion-pictures yet be set to do?

Not Afraid of "Western Cyclones."
Fourteenth Street Theatre,
New York.
J. Wesley Rosenquest, Manager.
"Nov. 9, 1909.

"Editor The Film Index.

"My Dear Sir—The 'persistent report' referred to in Index of this week, regarding Mr. Laemmle and the Fourteenth Street Theatre, is entirely without foundation.

"During my good many years in New York, I have had a number of these Western cyclones come along, but never has one of them 'blown me off.'

"Yours very truly,
"J. WESLEY ROSENQUEST."

Personal Mention.

L. E. Ouimet, proprietor of the "Ouimetoscope," Montreal's first big picture theatre, and the man who developed the picture exhibition in Canada, paid The Film Index a pleasant visit last week.

MAKING "SELIG" PICTURES

Film Index Man Visits the Big Plant and Sees the "Wheels Go Round"—Writes Interesting Narrative of Picture Making Industry

By James S. McQuade.

I PAID my first visit to the Selig Polyscope Co.'s plant one day last week, fortified with a note addressed to Thomas S. Nash by Tom Quill, of the publicity department. Mr Nash is superintendent of the great factory. One can readily conceive that every second of his time has its special value and that to be taken in hand by him from the outset and conducted through all the maze of the mysteries of film making, and have the dark spots in your knowledge thereof illuminated by his simple and lucid explanations is a treasured favor—one that is seldom extended, and not often expected by, a visitor. And let me say here that Tom Nash presides over a democracy out there in the broad acres bounded by Irving Park boulevard, Claremont and Western avenues and Byron street, a democracy in association and good fellowship as breezy and loyal as that which prevailed on the ranges years ago. There is no "Mr." Nash about him. It is "Tom" here and "Tom" there among the host of employes, from the 'ostler up to the producer, and the familiarity is none the less deferential, for every mother's son and daughter of them knows that "Tom" has his eyes everywhere and that he expects from each a full and enthusiastic measure of service.

Rapid Rise of the Selig Name.

Tom Nash has been with Wm. N. Selig since 1897, a year after the business was started. The title of the Company then was the Multoscope & Film Co., which was retained for a year, being afterwards succeeded by the W. N. Selig Co., which six months later was superseded by the present title, the Selig Polyscope Co.

Those were the days of small beginnings in the old plant at 43 Peck court, west of Wabash avenue, near the South Side Elevated railway, when the name of Selig had not even local prominence; but they were also the days of patient effort, of stern endeavor, of the mastery of almost insuperable difficulties, and of optimistic confidence which have given the Selig name international celebrity. Tom Nash started out in life as an electrician, and he changed this occupation for that of a moving picture operator when he first joined the Selig forces. He has followed the destinies of the company ever since, in various capacities, and when the new plant was opened in September, 1907, he took charge as general superintendent.

A Real Dissolving View.

To ride out from the busy loop, with over half an hour's travel through noisy streets, and nothing but hurry and scurry and rushing everywhere, and then, suddenly, to be introduced to an outdoor scene in the large and roomy grounds of the Selig manufacturing plant was one of the most vivid transformation scenes that could possibly be witnessed. In a second I was transported to a plain in one of the Dakotas, with U. S. soldiers, officers, civilians, Indians, horses, a fort and frontier houses in view. An Indian girl was just escaping from the second story of the fort by means of knotted sheets and blankets and succeeded in reaching the ground in safety and gaining the back of a horse nearby, while I watched. She then galloped away on the wings of the wind. The guard was prevented just in time, from bringing the earthly career of the red-faced girl to a close by a well directed shot, and, as I changed my position to get the full meaning of it all, I came across the camera man who, under the careful supervision of producer Otis Turner, had been making a negative of the scene which had held me spell bound.

At this juncture Mr. Nash introduced me to producer Turner, who informed me that they were engaged in making several detail scenes of the Indian War drama, the main scenes of which were taken weeks ago in western South Dakota, in the natural habitat of the Sioux, with real Indians in their war paint and feathers and several companies of U.S. soldiers participating.

"Reels are seldom made in a connected series throughout," said Mr. Turner. "The principal and dominating scenes are first secured amid natural landscape and surroundings, as no artificial scenery photographs with such realism as the natural. And, besides, the perspective and background can best be portrayed from the natural. It is this that makes the truthful depiction of Western drama and spectacles a matter of considerable expense. Now, where it is possible to secure a natural site for operations that is similar to, or will afford surroundings almost like, those in the story of the drama under production, we always take advantage of such facilities. In our reel recently released, which showed a series of fights in the Boer War, I found a section of country, on the Desplaines river, near the Chicago river canal, where the debris and rocks thrown up during excavation afforded an excellent resemblance to the kopjes of the Transvaal. There we acted and caught some of the rough country scenes in that picture.



SELIG POLYSCOPE CO.—Scene from "Custer's Last Stand."

And those were remarkably realistic," I interjected, having viewed the film at the Orpheum a few nights before. "Where do you get your scenarios?" was the next query.

Selig Producers Write Scenarios.

"I write all my own scenarios for the Eastern producing end, and Francis Boggs, an independent producer for the Selig Co., now located on the Pacific Coast for a year, writes all of his," replied Mr. Turner. Except in two or three cases at the most, we have written all our own scenarios. As you know, we confine ourselves largely to melodramatic subjects, many of these being thrilling war and Indian dramas of Western life; but we also turn out fine spectacles of Western scenery and have made several popular comedies." The foregoing will show that Selig producers have little spare time on their hands. Before passing, it will be pertinent to state that Mr. Turner is a veteran stage director, having no less than an experience of 30 years with first class dramatic organizations to his credit.

Rigorous Censorship of Every Scene.

"You can wait until the negative of the scene is developed and, if everything is O. K., you can go for the day," said Mr. Nash to the young lady who had so thrillingly impersonated the fleeing Sioux maiden. The scene had been attempted three times before I had put in an appearance, but it seemed the action of the horse on which she escaped and her manner of getting into the saddle had not been satisfactory to the critical eye of producer Turner. This time it proved all right, and the young lady smiled with a radiance that dispelled the warpaint, showing two rows of pearly teeth and a brilliancy of eye that were fairly captivating.

"She felt sorry for wasting our time and film; but it was not her fault, as the horse was restless from seeing the man lying under the window from which she escaped," said Mr. Turner in explanation.

Large Band of Trained Horses.

"Talking about horses, we have the largest and best trained band of horses for this business that you can find in any similar plant in the world," interpolated Mr. Nash at this point. "That is why our war dramas, whether Indian or of other nature, are so signally successful and popular. We can make them lie down, buck, rush away and come back at will. Give them a little exercise, boys," he said, addressing some of the men. And suiting personal action to the command, he himself mounted one of the lithe and supple limbed animals and rode away across the grounds with the abandon and ease of a cowboy. Then to show the perfect control he had of the horse, he succeeded in getting him to lie down without the use of a spur.

The merry pranks and capers of these horsemen and horses was as good as a circus while it lasted. My special attention was directed to old "Rawhide," the bucker. When they want him to "operate" especially well in his stunts, they keep him in stable for a week, without exercise, and then spring him and his antics on some actor who prides himself on his horsemanship. It is said that "Rawhide" has never yet failed to give "Pride" a fall. Then the "clown" horse was pointed out. This comical genius in horse flesh has furnished more amusement than the whole bunch to the field force. A new hand, on attempting to ride him more than a block away from the Selig plant, is puzzled to find that he will persist in turning back homewards. If the rider as stubbornly per-

sists—and he or she usually does—that the "clown" shall continue on in the path ahead, a bit of hair-standing and shivers is the customary result; for the "clown" rears up in a way that threatens a back somersault, with the rider underneath, and a sly, laughing horse is allowed to bear an object and thoroughly tamed man or woman back to the stables. Two 'ostlers are kept busy attending to the horses and stables in the Selig plant.

The New Polyscope Machine.

Adjoining the barn and stables is the machine room, well lighted, well ventilated and comfortably heated. Here a large force of skilled mechanics is busily employed in manufacturing the new Polyscope projecting machine. All the parts are fashioned here, except the sheet iron framework, and the machines are assembled and thoroughly prepared in this department for the market. It is expected that the new machine will be ready in about 20 or 30 days. Mr. Nash pronounces it a thoroughly up-to-date, and one of the most perfect, projecting machines yet brought out.

Perfectly Equipped Shops and Studio.

Space forbids a detailed description of the perfectly equipped carpenter shop, property and wardrobe rooms and the magnificent studio on the grounds, and contiguous to the main manufacturing plant. In the carpenter shop and studio some clever planning and practical mechanical work are done every day. I noticed a trick bridge that has been built over the large artificial lake, on the west end of the grounds. This is to be used in the near future in the production of a reel that will have a thrilling water scene, in which a horse and his rider will be seen galloping across a bridge, high above the water, when suddenly the structure will collapse in the middle and precipitate both into the flood. The scenic artist and the carpenter combine to produce these effects and both, aided by a large band of assistants, are kept as busy as the proverbial nailer.

In the property room one can find almost any kind of article for use in adding to the realism of a scene, whether oriental or occidental; and, besides, the property master is always ready to add an adjunct of any nature that may be called for, at a few hours' notice. Nothing is overlooked to make the Selig film a perfect, true-to-nature subject.

But the studio! A truly magnificent structure is this! Lofty, of extensive ground area, and fully equipped with the most modern appliances and facilities for scenic productions. The roomy space is of such splendid proportions that imposing exterior scenes, which call for over a hundred people and nearly as many horses and other animals, can be put on with ease, and in such manner as to give the effect of a great out-of-doors spectacle. Mr. Pollock, scenic artist and superintendent of the studio, has already accomplished wonders within its glass-fretted walls. In Winter, when the weather prevents the producing of scenes in the open, the studio enables the Selig forces to put on some fairly astonishing out-door scenes,brimful of action and open air realism.

The Making of Film.

It must not be forgotten that my fidus Achates, in the shape of Tom Nash, has been diligently accompanying me all this while; and now he is about to initiate me into the mysteries of film making. I must confess that my knowledge was somewhat hazy before he took me under his tutelary wing, and if he was surprised at any time over my ignorance of many things in the fascinating operations—from the inferno of the perforating, printing and developing rooms, with the dull red, cylindrical eye of the presiding demon of those regions as the only source of light that relieved the Egyptian darkness, up to the pleasant finishing room, where bright, intelligent and clear-faced girls first wiped and then cemented in one continuous whole the various scene-sections of each reel—he never once betrayed himself, and was always the ready, patient listener and answerer to every query put to him.

The Negative.

In this description there will be no attempt made to give an abstruse, technical narrative of the various stages in the manufacture of the moving picture that gives so many millions of people delightful and instructive entertainment. The method employed will be rather that followed when one teaches a boy or girl to read; they are first taught to read a sentence and understand its meaning, without any knowledge, whatever, as to its syntactical construction. The latter is best discussed and understood later on.

The film, whether negative or positive, of a moving picture is a thin, semi-transparent, tenacious strip of gelatinous substance, of regular width, somewhat of the appearance of isinglass, though not, like it, scaly, nor as rigid. It is pliant and easily wound on a reel, but it is not elastic. Formerly the substance, from which the film was made, was very inflammable, being of the nature of celluloid. At present the film substance is non-inflammable, a notable step forward, since it provides against the danger of fire.

As in photography, a negative of a picture is first made and from that a photograph, or positive, is printed. The film manufacturer furnishes the manufacturer of moving pictures with negative film strips and positive film strips. The moving picture manufacturer takes this negative film strip, which is carefully kept from exposure to light, into the dark, perforating room, where a machine punches out small, circular holes, at regular intervals, along both edges. This punched strip of negative is wound on a reel and placed in the upper section of the dark chamber of the camera, and is so connected and adjusted with the mechanism of this moving picture camera that, when a handle is turned, the strip of film is unwound from the reel in the upper section of the camera chamber and, passing vertically downwards, is wound on another reel in the lower section of the chamber. Moreover, when the handle turns, it turns a circular metal disc, directly opposite the lens opening of the camera. This circular disc is not complete, a V like section being clipped out of it from the circumference to the center. When the handle makes a complete turn, there is a certain space of time during which the V opening leaves exposed to the lense opening a small section of the strip of film.

Suppose the cap is off and the handle is turned, at the time of such exposure, the section of film receives the image of any object in front of it, and if the disc revolves at the rate of 40 times in a second, the film strip traveling downwards will record that many images of the object in front of it. If it be a horse galloping in the line of view for a second, there will be 40 images of his continuous movement shown on the negative film. And thus a whole panorama of objects will be recorded on the negative strip, or a scene occupying many minutes will be imaged, the limit being restricted only by th length of the negative strip in the camer chamber.

When a negative section of a reel is made is carefully examined by the producer and if passes scrutiny it is sent to the developing roon where it is subjected to a chemical bath, then to the washroom and the drying room, an to the vault, where it is tested by means of projecting machine and a screen. If it passe this test, the section is placed in an oblong met box, bearing the number assigned to this pa ticular reel subject, where it is joined by th other sections as fast as they are produced, unt the reel story is complete. Any section tha fails to stand the projecting test is destroye and the work of producing must be done ov again, even if it takes days and many hundre of dollars to do it.

Making the Positive Film.

Granted, now, that our negative of the re under attention is all ready and that we requi a positive made from it—the film that is use in moving picture theatres. It is reminded th reader at this point that the negative strip film and the positive strip is made of exact the same gelatinous substance, the only diffe ence being that the negative is subjected to certain chemical emulsion, and the positive another which is different in its properties an action.

The positive strip of film, as was the negati at first, is taken into the perforating room whe circular holes are punched along its edges, ju as in the negative strip. This perforating roo is a thoroughly dark room, that is, there is white light shown, as are also the printing an developing rooms. After the perforation pr cess, the positive is taken into the printi room, where by ingenious machinery and a justment it is so placed that it comes in conta with the negative strip in minute sectio throughout its whole length. The negative an the positive strips being unwound from the respective reels at the same rate of speed, ea passes downwards and is brought in close co tact with the other by means of a vertical "clip in minute sections as referred to. When su contact point is reached, the mechanism is arranged that a ray of white light enters throu an aperture in the wall of the dark printi room, the light being furnished by an inca descent globe in a narrow chamber adjoini the printing room. The light throws the ima or scene on the negative strip upon the positi —the negative strip, of course, being near the aperture. Thus every image depicted the negative is impressed, or rather thrown, the positive and held there.



Making War Pictures for Selig Polyscope Co.

The positive being printed, it is next taken into the developing room, where it is wound around a large, grooved, thin plate cylinder, which is placed so that when turned on its axis the under surface passes through the developing chemical solution in a trough beneath. This process completed, the strip of film is wound on a large wooden reel and conveyed to the wash room, the reel revolving in a trough of water and thoroughly washing the strip for a stated period. The film is then wound on another large wooden reel, brought in from the drying room, to which apartment it is taken and placed in one of the racks provided.

The wash room, dry room, finishing room and vault are supplied with natural light, the temperature of the dry room being kept uniformly at 70 degrees F. This is done by means of a fan which forces air from the outside over the surface of a steam radiator.

The film is next passed to the finishing room where it is first wiped with cloths by nimble fingered girls, section by section—the reader will understand, of course, that the positive comes to the finishing room in scene sections, corresponding to those of the negative. These sections are passed on to other girls who carefully cement them, taking care that the scenes follow each other in proper succession, and as each reel subject is completed it is subjected to the scrutiny of a lady examiner. This examiner has a scene plot of the story of the reel in front of her, as she minutely observes every mark on the film, noting that telegrams, letters, scenes, title, etc., are all in proper place. As she does this, the film is being wound on the metal reel that holds it until marketed and used in some theatre.

Smooth Running of Departments.

In the Selig plant these departments are constantly running with the precision of clock work, always keeping in pace with the operations of the producers and their large field forces. The whole machinery, inside and out, is always under the vigilant eye of Tom Nash; and he, in turn, and all his aids, together with the complex business machinery required to market the product and conserve its interests, are held in stable control by the quiet man who hides himself in his office and denies himself to all comers with the pertinacity of a Bismark—Wm. N. Selig.

The Camera Squad.

Far be it from me to overlook the Selig sharpshooters—the camera squad. Did not one of them, Emmett Vincent O'Neill, cover himself with glory by a display of intrepid courage, during the thrilling lion hunt in Africa, that is still remembered with pride—and laughter! That lion was a grim, fierce cat all right. O'Neill was perched on a platform, above the canebrake, when the first shot struck the brute in the jaw and put him in a frenzy of passion. The only living object he could see was the camera man, who kept turning the handle of his machine as if it were a gatling gun turned on the foe, and he made a straight rush for him. The lion jumped once for the platform and failed by about two feet; then jumped the second time and missed by barely a foot. The namesake of the Irish patriot did not wait for the third attempt; he did a little jumping himself and landed in a place of safety.

"Why did you jump from that platform when you knew the lion could not reach it by a foot?" asked Tom Nash, after the affair was all over and the lion had become a good Indian.

"Yes, I was perfectly sure the lion could not touch that platform by a foot, perfectly sure," replied O'Neill. "But I remembered that out at home there was a little wife, two pet canaries and a good supper awaiting me and I just thought I wouldn't disappoint them—and I jumped." The other doughty members of the camera squad are Jas. A. Crosby, Hy. Reimers and Thos. A. Persons, whose work on field and plain has gladdened the eyes of millions of moving picture lovers.

FIFTH AVENUE RESUMES LICENSED SERVICE.

Keith & Proctor's Fifth Avenue theatre, New York, which made an attempt to run with Laemmle's Lemons, has resumed the licensed service. The other kind was tried for about three days.

A TRIUMPH OF EXPERIENCE.

Some of the Characteristic Features and Improvements of the Powers No. 6 Projecting Machine.

A perfect gem of mechanism to receive widespread attention of late is the new Powers Cameragraph No.6, which was placed on the market last week. In every detail the machine shows improvement on the last model—improvements gained only by experience. It is indeed a worthy successor to the No.5 Cameragraph, which for three years past has been accepted as one of the standards of moving picture machine construction. For more than two years the experimental department of the Powers Company has been constantly at work endeavoring to produce a moving picture machine free from all the defects which have been present in greater or less degree in many of the moving picture machines which have been offered to the public.

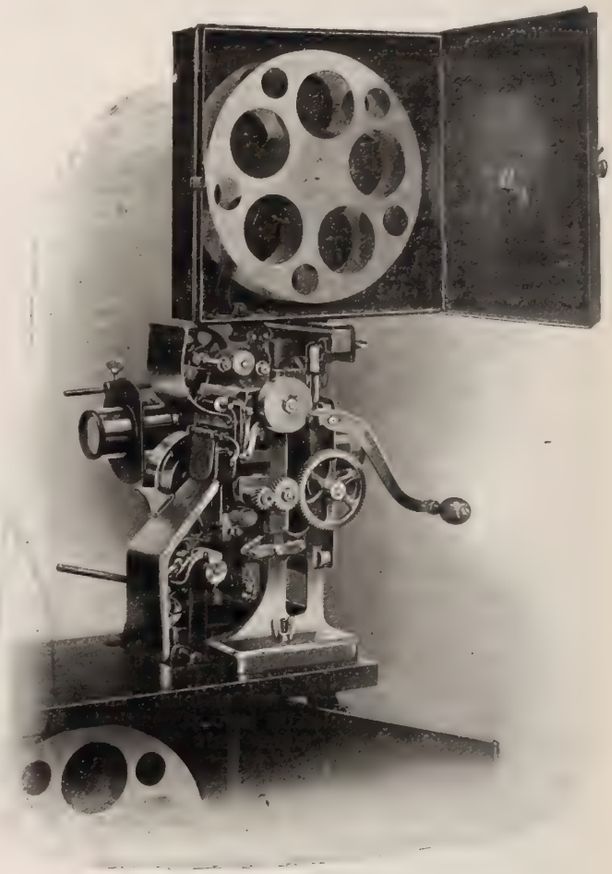
Owing to the extreme accuracy necessary in the manufacture of parts for moving picture machines, a very slight amount of wear upon the working parts is productive of unsatisfactory pictures, and the first consideration in the design of Powers' Cameragraph No. 6 has been the production of a moving picture machine which will give long and constant service without perceptible wear upon the moving parts. The consideration next in importance in the design of the Cameragraph No. 6 has been the elimination of all adjustments not absolutely necessary. Other important objects sought in the manufacture of the new Cameragraph have been the elimination of the disagreeable flicker from the pictures, the projection of perfectly steady pictures and the provision of every possible device to insure absolute safety in handling celluloid films.

All these objects have been attained, and in Powers' Cameragraph No. 6 is presented to the moving picture fraternity the best product of the mechanical genius and long experience of Mr. Nicholas Power, who for twelve years past has been known to American moving picture exhibitors as a designer and manufacturer of moving picture apparatus.

Among the many novel features of mechanical design the most striking are the intermittent movement, the picture framing mechanism and the revolving shutter. The intermittent movement has been designed to eliminate the almost universally used star wheel and cam or Geneva movement, which has been a point of weakness and trouble to operators. This new intermittent movement is difficult to describe clearly without detailed illustration, which is impossible in the space available for this article, but some idea of its construction may be obtained by imagining the intermittent spindle of the No. 5 Cameragraph extended almost into contact with the flywheel, and provided at the end with a sort of cross having the arms of equal length, each arm bearing a pin extending toward the flywheel. The face of the flywheel adjacent to the intermittent spindle is recessed and a diamond-shaped cam provided on its face to engage the pins on the cross, to which a quarter turn is imparted at each revolution of the flywheel. The recess in the face of the flywheel is of such size that two arms of the cross contact with the side of the recess except at the time that the cam on the flywheel is imparting motion to the cross and the intermittent spindle to which it is rigidly secured. The result obtained from this construction is similar to that obtained with the ordinary star and pin wheel construction, except that the film is moved more rapidly and consequently, is held stationary for a longer time between movements, thus reducing the period during which the light is cut off the screen in the operation of the machine. The surfaces which take the wear in this new movement are much larger than are possible in a star and pin wheel movement and the durability is consequently greatly increased. Moreover, the adjustment of the parts to compensate for the wear is accomplished without the use of the eccentric bushings hitherto employed and the possibility of getting the intermittent spindle out of line is entirely eliminated.

The picture framing device is constructed along the same general lines as that of the No. 5 Cameragraph, but the toggle joint with its complications has been eliminated and the arrangement of the parts is such that the movement of the framing carriage does not alter the relation of the shutter to the picture gauge or projection aperture, thus insuring equal effectiveness of the shutter in all positions of the framing carriage.

The revolving shutter has been designed to permit the use of a lens of very short focus, and it anticipates a time in the development of the moving picture business when the common practice will be to set the projecting machine behind the screen and use a lens of such short focus that a large uicture may be obtained without placing the machine at a great distance from the screen. The shutter is completely inclosed within the frame of the machine head so that it cannot be injured by contact with any outside object and is of smaller size than any shutter used heretofore. The picture projected is free from both "flicker" and "ghost," so that spectators sitting very near the screen can watch the pictures for hours without tiring the eyes.



VIEW OF HEAD—POWERS NO. 6.

A feature of the new machine which will appeal to film renters is the fact that wear on the film is almost entirely eliminated, and operators will be delighted with the ease with which the film can be threaded and made ready for exhibiting. Other features in the equipment of the machine which cannot be described at length here, but which contribute to the value of the machine to the exhibitor, are an exceptionally large and well ventilated lamphouse, a lamp of great durability with every adjustment that can contribute to convenience of operation and an arrangement for holding the condensors which permits a broken condensor to be instantly removed and replaced without disturbing the other condensor, and without interrupting the exhibition more than a few seconds.

According to recent investigations there are 115 picture theatres in Cleveland, Ohio. Out of this number about 20 per cent. run vaudeville in connection with the pictures.

SUCCESSFUL MONTREAL EXHIBITION.

The Film Index Correspondent Has Interesting Chat with Mr. A. Bourget of the National Biograph.

Recently I called upon Mr. A. Bourget, the proprietor of the National Biograph, and on telling him "The FILM INDEX" would like to have an interview he obligingly accorded same. With his shown running at full speed, Mr. Bourget was in quite a happy mood—in fact he told me he was always optimistic and considered a few days dull business, if they came his way, as a natural adjunct of any business. Why brood therefore? When I pointed out to him the efforts that are being made to protect exhibitors from arbitrary laws in Pennsylvania and other states he told me that they were not marking time out here either. In connection with the Sunday closing law he said that the bigger houses of the city have united their energies and that an injunction against the above law is now pending before the courts and that they will still persist in keeping open Sundays.

The National Biograph was established in 1906, and ever since it has met with a continual success. From small beginnings it has reached an enviable position in as much as it is the largest motion house in the extreme west of the



city. Although a big outlay has been recently spent in retinting and reconstruction of the interior and exterior, Mr. Bourget told me of the bigger plans he had in contemplation and he assured me that they were not "pipe-dreams" either—his business simply demanded a progressive increase of his establishment.

The front, which is unique, entailed an outlay of about $6,000. It is finished in imitation rosewood effect with mozaic floors in the narrow vestibule. Above the whole length of the front is a large automatic multi-colored electric sign with 1,450 lights and causes and intense glare of light when turned on. This light, which cost $1,500, was manufactured by the Denis Advertising Signs Co., and was placed in position and wired by the Sayer Electric Co., both of this city.

After one purchases a ticket at the commodious ticket office for either 5c or 10c (the Sunday prices are 10-15 and 25c) one passes the large swinging doors and finds oneself in a large, airy and well-seated auditorium. The aisles of both the seats and walks are laid in thick linoleum, which brings noise down to a minimum, and the 800 ground floor seats are so arranged as to afford a good view from any quarter.

On each side of the curtain there is a circular opening through which the vitiated air is drawn out by means of a large motor-driven fan of the Buffalo Forge Co.'s construction. In proximity to these two openings there are two large paintings in oil of familiar views of the city from the mountain top.

The stage, which is 25 feet front and 20 feet deep, has a complete installation of electrical effects and a fine set of scenery. Immediately in front of the stage is the orchestra under the leadership of J. Oscar Milot. It is an evenly balanced outfit and the music always suits the picture.

The Pathe, Lubin, Biograph and Vitagraph pictures are the ones most in demand here, and six reels are run at each performance. In spite of the fact that Mr. Bourget's clientele is mostly French, he takes particular pains to please the English element of his audience, and by arrangement on Friday afternoons and evenings English songs, etc., was given. Miss Flora Sylvain has charge of the singing and her voice is powerful and melodious. Mr. S. O. Chartrand and Joyeux (Happy) Dugal are the comedians and they do their work to such a finesse that they bring the house down in laughter by their antics and witticisms. I must not forget Mr. Alex. Sylvio. It is he who has the arduous role of interpreting the pictures as they appear upon the screen, to the audience and his elecutionary abilities well fit him for such a position. As Mr. Sylvio has done considerable traveling in his time he is quite capable of delivering lectures or travelogues and this part of the programme is quite appreciated by the audience. In the evenings the people who are mostly laborers, as the show is in the heart of a great manufacturing district, flock thither after their day's toil to hear Sylvio giving some comic recitation or anecdote as an added attraction. Mr. Bourget believes in giving the people their money's worth and we must confess from the above that he actually gives them more than their money's worth.

The exit and fire arrangements are methodical. There being wide aisles and four large exits, with about five Babcock sprinklers or fire extinguishers placed in conspicuous places. In addition, there is an extra large exit from the gallery, now nearing completion. This gallery seats about 200 persons.

The interior tinting and decorations are somewhat sumptuous and follow out a scheme of red and light green. The lighting fixtures consists of a series of four clustered globed lights suspended from the ceiling.

The National Biograph is situated at 1274-80 Notre Dame West and has a frontage of 50 feet and a depth of 115 feet.

Mr. Bourget, who knows a good thing when he sees it, promised me, when I had described to him what The FILM INDEX does for the exhibitor, that he would subscribe for it. Before I left Mr. Bourget gave it as his opinion, that from what he has seen and heard he finds that exhibitors in general are doing good business and that a current of good times has now begun to come with increased force.

A. JACOB LIVINSON,
Montreal Correspondent.

SOUND EFFECTS.

Wizard Yerkes Finds Increasing Demand Fo His Noise-Making Instruments.

What is regarded as one of the great achievements toward making the motion picture continually more and more realistic is the recent introduction on a large scale of sound and noise devices by many managers of up-to-date theatres. Heretofore the average show has had a piano player and possibly a drummer. But it is impossible to create by mere thumps on either of these two instruments the illusion and sensation produced by modern sound effects instruments.

Perhaps the most notable manufacturer of such instruments is the firm of Yerkes and Co. of New York City. Mr. Harry A. Yerkes, head of the concern, is a noted musician and has been identified with various musical organizations throughout the coutry for a number of years. Among others, he was a conspicuous figure owing to his musical ability, at the recent Lambs Gambol Tour where he played the Lyre at the head of Victor Herbert's band which attracted so much attention from the thousands of spectators who witnessed the parade in the various cities visited. He was formerly a member of the Metropolitan Opera House Orchestra, and is at present connected with the New York Philharmonic Society. He is the pioneer in the business and the name "Yerkes" is known throughout the country. In fact, the business has increased so much of late that Mr. Yerkes has decided to incorporate the company, taking in several silent partners, thus increasing the capital and enabling him to increase the facilities of the plant so as to be able to supply the present demand. The corporation, with a capital of $10,000.00, will keep the same name, Yerkes & Company, with Harry A. Yerkes, president and Philip A. Herfort, secretary and treasurer. William Frebertshause, Jr., of Pittsburg, Pa., a man of much experience in the manufacture of drummers' specialties, has been engaged to take charge of the factory, and a new office force will be installed consisting of an office manager and several assistants.

The plant which now occupies the entire fourth story of the building at 53 West 38th street, New York City, will, on January 1st, be removed to larger and better quarters. For the purpose of demonstrating these goods of the road, Mr. Yerkes has engaged the services of Miss Cora Belle Lewis of the Navassar Ladies Band, who is considered the leading female drummer in this country. Assuredly, affairs at Yerkes & Company look prosperous and "as because," says Mr. Yerkes, "that moving picture managers have found sound effects to be the life of the motion picture and a sure box-office winner."

Perhaps the most common of these instruments is the "chuck chuck" of the locomotive. For instance, you see in the picture showing on the stage a railroad train rolling into a station. Passengers debark and get aboard. The train starts and you see the first white puff, the first exhaust shoot up from the engine's stack as the engineer gives her steam, and not only do you see it, you hear it, too, and with a sound so true that for a moment you fancy it is the real exhaust you hear. Then, as the train gathers headway and its movement quickens, the noise of the exhaust comes quicker and quicker and nearer together, till they blend finally in the steady roar, diminishing and growing fainter and fainter as the train draws away, finally to be lost in fading blur. Then there is the "hen cackle" the "duck-quack," the "auto effect," the stage wood crash, the "slap-stick" the boat whistle and ever so many other devices that add greatly to the enjoyment of a moving picture. Sometimes these sounds are made by the drummer, but since the innovation of such a variety of instruments, a special man is employed in many cases who does his work behind the canvass.

Herman Lieb, the well known leading stock actor was secured by the Essanay Company recently and will prove a strong acquisition to their well selected acting force. Mr. Lieb's premier effort with the Essanay people will be seen in their latest drama, "The Game," in which he appears in the leading part, the son of the senior partner of a Wall Street broker. Mr. Lieb's excellent depiction of this character contributes in no small measure to the value of this fine Essanay picture.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, NOV. 15, 1909.

BIOGRAPH.—Two Women and a Man, dramatic, 988 feet.
PATHE.—Two Chums Looking for Wives, comedy, 561 feet.
Marriage of the Nephew of the Maharajah of Tagore, scenic, 344 feet.
LUBIN.—Children of the Sea, dramatic, 900 feet.
SELIG.—The Fisherman's Bride, melodrama, 1,000 feet.

TUESDAY, NOV. 16, 1909.

EDISON.—The Imp of the Bottle, dramatic, 750 feet.
A Winter's Tale, comedy, 250 feet.
GAUMONT (Kleine).—A Convict's Heroism, dramatic, 638 feet.
A Set of Teeth, comedy, 345 feet.
VITAGRAPH.—Benedict Arnold, historical, 685 feet.
Indian Basket Making, industrial, 245 feet.

WEDNESDAY, NOV. 17, 1909.

ESSANAY.—The Mislaid Baby, comedy, 275 feet
The Personal Conduct of Henry, comedy, 714 feet.
MELIES.—Mrs. and Mr. Duff, comedy, 488 feet.
The Count's Wooing, comedy, 477 feet.
PATHE.—Her Dramatic Career, dramatic, 1,030 feet.
URBAN-ECLIPSE (Kleine).—Workhouse to Mansion, dramatic, 610 feet.
Fighting Suffragettes, comedy, 380 feet.

THURSDAY, NOV. 18, 1909.

BIOGRAPH.—A Midnight Adventure, comedy, 519 feet.
Sweet Revenge, dramatic, 417 feet.
LUBIN.—Servant's Revenge, comedy, 610 feet.
Foiled, dramatic, 375 feet.
SELIG.—Up San Juan Hill, war drama, 1,000 feet.

FRIDAY, NOV. 19, 1909.

EDISON.—Three Thanksgivings, dramatic, 950 feet.
KALEM.—Pale Face's Wooing, melodrama, 930 feet.
PATHE.—The Nobleman's Dog, dramatic, 754 feet.
How French Perfumes Are Made, industrial, 30 feet.

SATURDAY, NOV. 20, 1909.

GAUMONT (Kleine).—Visions of a Nag, an equine tragedy, 517 feet.
Moon for Your Love, magic, 424 feet.
PATHE.—The Patient from Punkville, comedy, 551 feet.
Adonis Is Robbed of his Clothes, comedy, 417 feet.
VITAGRAPH.—The Sins of the Fathers, dramatic, 985 feet.

BIOGRAPH COMPANY.

"TWO WOMEN AND A MAN."—The fascinating woman contrasted with the faithful one.—It is not man's nature to be fickle, and if at times he changes his allegiance it is not through a fickle nature, but rather an aberrance induced by subtle forces. Frequent are these occasion during life, which occur to all to strengthen our will power, but there are times when in a state of unrest, our natures are more receptive of a change, and we yield in opposition to ethics. Hence we should ever be on our guard, for once astray from the moral road, we may never regain its path. Off that path we are as the mariner without his compass, buffeted by the sea, and each shining beacon we steer for only lures us upon a shoal on which many other poor unfortunates have floundered. This Biograph story evinces the above most forcibly, for John Randolph was truly a happy man when he brought Molly as his wife to the humble little home in the village. John was a bright ambitious young man, who sought to improve their condition in life. It is true he worked hard, but it grieved him to see his wife toiling at her arduous household duties. His fondest dream was to have his dear wife mistress of her home, with those around her to do the labors. At length his dream is realized. Having studied the stock market, he becomes successful therein, and they remove to New York, where they occupy a palatial home. Alas, how much better off would they have been in their simple country house. But one never can tell. It is the old story, earned success brings happiness, easy money, woe. In New York success attends his every move, and he is soon a very rich man, and a power in the stock market. It is now that domesticity chafes and he seeks recreation outside his own home, mingling with a set in which his wife would be entirely out of place. While at a Bohemian gathering, he becomes smitten with a music hall singer. After this, it is all for her and neglect for his wife. He showers bouquets and presents upon her, the most costly being a magnificent diamond and pearl collar. This neglect is felt by the wife and a separation and divorce is the outcome, with a settlement on his discarded wife. Free from further obligations in that direction, he marries the singer. This step is ominous, for he at once reaches the turning point. Beaten in the market, his friends turn from him. His only chance is to secure his second wife's jewels, all his presents, with which to start anew. Would she yield them? Would she make one tithe the sacrifice poor Molly made? Not much. She deserts him coldly. What a lesson is here depicted. Ruined, friendless, he wanders back to the old village home, which is as he left it, and finds rest again, where he found rest before, in the old-fashioned rocker. In conclusion we can only add that this subject in staging, acting and photograph is excellent.

"A MIDNIGHT ADVENTURE."—The golden sun was sinking in the West, as it was won't to do, at the dying of an Autumn day, bathing the silent landscape in a ruddy glow. There was a suppression that seemed on the verge of bursting, when the distant patter of horsehoofs were heard. Was this the mere simulation of the property man, or was it a reality? This thought held Lucile in breathless suspense as she stood awaiting him. Her fears were soon dispelled, as a moment later the gallant Knight Armand rode up on a caparisoned steed—he despised trolley cars. With a leap he was at her side, and —— —— ——." This was the line of slush that Mercedes' brain was sopping up from a novel by Clara Jean Dippy, when her beau Frank called. Mercedes was a confirmed disciple of the aforesaid Clara, and would be wooed by a gallant Knight of "ye olden tyme," and as Frank looked as much like a gallant Knight as a mouse resembled a rhinoceros, he stands a poor show. However, she is reasonable and gives him a chance to do something daring and audacious. He is required to enter the home of a friend of Mercedes and surreptitiously secure a photograph of herself. As he does not know the family, the act is indeed an adventure. Disguised as a robber, he enters the house, secures the picture, and is about to decamp when caught by Miss Eleanor, Mercedes' friend, who, thinking him a bold bad burglar, hands him over to Sergeant Reginald Vandyke Worthington, the society guardian of the peace (meaning cop). The situation is precarious for Frank, and it looks for a time that he will enjoy a season of quietude in the "cooler.' However, on the way to the detention camp, a friend is met, explanations are listened to, and Frank is released. Taking to Mercedes the result of his daring, he hands her the photograph and then shakes a "day-day." She is so delighted that she doesn't notice his last move, and prepares to return to Eleanor the pilfered portrait, only to arrive there in time to see Eleanor enfolded in the arms of Fearless Frank, for though he stole the photograph, she stole his heart. Mercedes, ejaculating that classical expression "stung" falls fainting into a Morris chair.

"SWEET REVENGE."—Revenge is sweet, but like many sweet things it often leaves a bad taste. How many wreak vengeance only to be heartily sorry after its commission? How many are there who would give anything to undo deeds done, that they at the time of perpetration felt justified? Sweet revenge—it is a bitter sweet. In this Biograph subject is shown an exemplification of the theory, with rather better results than is usually attended vengeful moves. The young man jilts his first sweetheart to marry another. He apprises her of this by leaving a newspaper containing the notice of his approaching marriage. She flies into a frenzy of rage, and for revenge dispatches a messenger boy to the bride-elect with a package of his love letters and a joint photograph of themselves. The boy departs and she follows with her mind's eye this bearer of her malice, then suddenly her hand falls upon one of his gloves on the table. This is like a shock, for she now realizes the woe she has apparently caused. What would she not do to recall the messenger, but fate has intervened, for the boy has accidently dropped the package from a bridge into the river.

EDISON MFG. CO.

"THE IMP OF THE BOTTLE."—The fable of some article like Aladdin's Lamp or the Wild Ass's Skin possessing magic properties that will enable it to fulfill almost every human wish, yet with penalties attached to offset this advantage, is as old as time itself. In the present picture the wonders are worked by a terrible little imp who has his residence in an oddly shaped bottle. He has the power to grant every wish that the owner of the bottle can frame, except that for a long life, and the penalty attached is that any one who dies with the bottle in his possesion goes straight to perdition and eternal punishment. Consequently, whoever owns this wonderful bottle is anxious to get all he can as speedily as possible and then get rid of the bottle; but here another hard condition appears—the bottle can be sold only for less than it cost. This sounds very simple and is simple until the price, reduced from purchaser





to purchaser, reaches the two-pence mark, at which point the story of the film begins.

A young sailor's rapt admiration for the King's daughter attracts the attention of an old magician who owns this wonderful bottle. Being, like every other purchaser, anxious to get rid of it, the magician seizes the sailor's love as a possible means to an end. He takes the young man to his own house, shows him the wonders of the bottle and offers it to him for the small sum of two pence. The sailor is only too glad to close the bargain, but after testing the properties of the bottle by wishing for a sum of money, he incautiously desires to see the imp himself, and the sight is so terrible that he would gladly call the bargain off—only the thought of the beautiful Princess makes him wish to still retain the bottle.

We see him stand upon the hillside and wish for a house worthy of her, and we see the house appear in the thin air. We see him wish for the Princess, and she stands before him; and then we see the start of his troubles when the real heart story begins. The knowledge that no one will buy the fatal bottle for one penny, when aware of the fact that it might be impossible to sell it for less, weighs upon the now prosperous young sailor, until the Princess notes it and asks the cause of his depression. When she learns it, like the wonderful little woman that she is, she resolves to lose her own soul to save that of her sailor lover. She bribes an old beggar to buy the bottle from her for one penny. Relieved of it, the sailor's joy is unbounded, but curiosity makes him follow the beggar, and by so doing he learns of the self-sacrifice of his Princess wife.

He now faces the alternative of seeing her a lost soul or of finding some way of getting the bottle himself. The thought of the half penny comes to him and he gets a drunken sailor companion of former days to buy the bottle from the Princess for a half penny, knowing that by so doing it will come back to his possession and this time irretrievably. The drunken sailor comes from the magnificent house carrying the mystic bottle and noting its emptiness, wishes that it were full that he might have another drink. The wish, of course, is instantly granted and the bottle overflows with liquor. The reprobate is delighted and resolves not to complete the bargain, but to keep the bottle for his own. Though warned what its possession means to him, he decides that it is worth the price, and we see the bottle disappear from the lives of the now happy young people.

The story is clearly and happily told by the Edison players, and the bottle's magic properties are taken full advantage of. The costuming and scenic environment make the picture one of the most pleasing to the eye that the Company has ever turned out.

"A WINTER'S TALE."—Jack Frost certainly did play havoc with the Smiths one cold winter's day, and the little icicled elf is not in the habit of doing things lightly when once he sets out to play pranks. At such times he is sure to leave a trail of trouble behind him, of which the Smiths certainly got their full share and a great deal besides.

It all started in the kitchen. No one knew just when or how, but it started there. Now, food is a very essential thing for man, and the Smiths are no exception to the rest of the human family who generally wake up pretty hungry for breakfast. Nine o'clock is a very respectable hour for breakfast, too, but Mr. Smith and Mrs. Smith and the two miniature Smiths, seated at the family table, waited in vain for it to materialize. As she paid no heed to their frantic ringing of the bell, shouting and whistling, they decided that the cook was neglecting her duties. So the entire Smith family started to investigate the cause of delay. They were in a particular hurry that day, too, for the Browns were coming to dinner at four, and they could not understand why cook had not risen to the spirit of the occasion.

The law of cause and effect was very evident upon their arrival at the altar of good things—the kitchen. They discovered Mary Ann afloat in a wash-tub, with a miniature Atlantic Ocean around her, holding her symbol of work, the broom, tightly against the water boiler, which Jack Frost had tapped lightly during the night and from which was now gushing a veritable geyser of ice water. Then the Smiths' troubles began. One thing after another followed quickly to add to the woes of the wet, hungry and shivering family. After what seemed to be hours of telephon-





ing and waiting, during which interval they made frantic but ineffectual efforts to stem the flood that was threatening the inundation of the entire house, the plumber and a particularly tired assistant arrived on the scene.

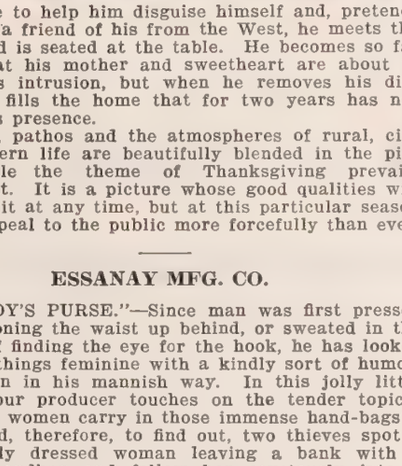
The philosophical way in which they surveyed the situation and the calm, deliberate manner in which they set about to relieve it were aggravating enough, but the limit of human endurance was reached when they tore out half the side of the house and exposed the almost frozen family to a ten-below-zero temperature. That isn't half what they did, either; nor have we even attempted to recount the many comicalities that added to the Smiths' discomfiture on that memorable day. We'll let the film do that, with the assurance on our part that this "Winter's Tale" is full of more genuinely funny and more varied situations than are generally to be found in a short comedy film.

"THREE THANKSGIVINGS."—This film tells the story of an ambitious young countryman who is the oldest son of his widowed mother, and is the chief worker on the farm. The principal business of the farm is raising poultry and shipping it dressed to the New York market. We are introduced to the family circle at a Thanksgiving dinner where all is peace and happiness. Mrs. Jones sits at the head of the table, and John carves the turkey at the other end; while on his right sits his younger brother, and on his left the two children of his widowed sister. Also seated at the table is his Aunt Jane. Eliza Wilton, a beautiful girl, the daughter of a neighbor, calls toward the end of the dinner with some dainties for the children. John and she are sweethearts.

From this picture of happiness the story takes us to the great metropolis, where John has gone to improve his fortune, after a pathetic parting from his mother and the old home. In the city he falls into evil ways, but is suddenly recalled to his better self when, in a cafe where turkeys are being raffled on Thangsgiving Eve, he sees on one of the birds a tag, which shows that it came from his mother's home. As his gaze rests upon the tag, the vision of home without him on that day rises before his eyes and he goes to his lodgings in a remorseful mood.

A notice of the discovery of gold in the West catches his eye, as he glances at the newspaper. He determines to go to the gold fields. There he prospects and finally "strikes pay dirt." Returning to his Eastern home on Thanksgiving Day, he persuades his





Aunt Jane to help him disguise himself and, pretending to be a friend of his from the West, he meets the family and is seated at the table. He becomes so familiar that his mother and sweetheart are about to resent his intrusion, but when he removes his disguise joy fills the home that for two years has not known his presence.

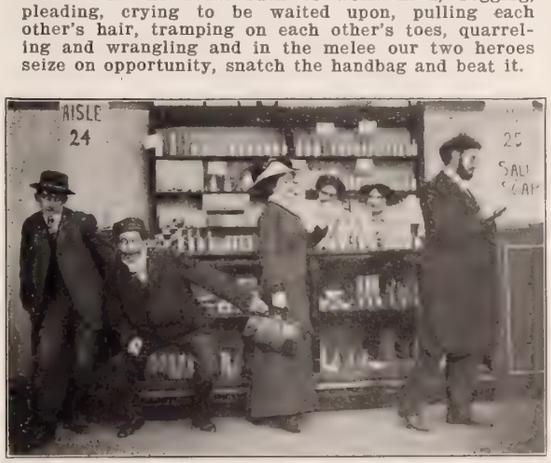
Comedy, pathos and the atmospheres of rural, city and Western life are beautifully blended in the picture, while the theme of Thanksgiving prevails throughout. It is a picture whose good qualities will commend it at any time, but at this particular season it will appeal to the public more forcefully than ever.

ESSANAY MFG. CO.

"A LADY'S PURSE."—Since man was first pressed into buttoning the waist up behind, or sweated in the torture of finding the eye for the hook, he has looked down on things feminine with a kindly sort of humor, poking fun in his mannish way. In this jolly little comedy, our producer touches on the tender topic—"What do women carry in those immense hand-bags?"

Resolved, therefore, to find out, two thieves spot a handsomely dressed woman leaving a bank with a bulging handbag and follow her covetously into a department store. Watching their every chance to get away with the "swag" they follow her from the drug department to the ribbon counter and from the ribbon counter to that ultimate destination of every woman who shops—the bargain counter.

There is the usual rush of womankind, begging, pleading, crying to be waited upon, pulling each other's hair, tramping on each other's toes, quarreling and wrangling and in the melee our two heroes seize on opportunity, snatch the handbag and beat it.



A lovely chase follows—one of the most exciting, hair-raising chases you could ever wish for. The miraculous escapes of the two thieves from an hundred and one perilous situations finally ends in their back room. They have evaded the police and have obtained the trophy.

Now for the contents of the purse. They watch each other suspiciously as each dive their fingers into it. An itemized description of what the handbag contains is given below: Powder puff, hair pins, sample of cloth, safety pins, back curls, clipping of "How to be Beautiful," stick of gum, lace handkerchief, rabbit's foot, theatre seat coupons, button hook an old leter, etc., etc., twelve cents!

Our heroes drop back in their chairs with minglin feelings of disgust and despair, while up from th street below, ground out relentlessly by the hand-orga man, comes the delicious strains of that popula song, "Stung."

"ON THE WRONG SCENT."—Fate will frolic a times and in this hilarious little comedy Smith again chosen the toy of her freakish ways. Smit and a party of men friends, are enjoying a stein o two at a bar closely adjacent to Smith's office whe a vender of perfumes and toilet waters enters th place. The venter is a practical joker and carrie as part of his equipment, a syphon spray to sprinkl prospective customers with the fragrant liqui Smith gets his, of course, a thorough ducking, an is started home.

When he arrives home Mrs. Smith immediately de tects the odoriferous atmosphere about him and, be ing none too trustful of her spouse, suspects an a fair. A woman in the case, no doubt!

Things come to a crisis in a restaurant at dinne when Mrs. Smith detects the same odor clinging to woman at a nearby table. The woman, however, another victim of the annoying perfume vender.

Mrs. Smith jumps to a conclusion immediately an without any explanation whatsoever, starts a ro with the entirely innocent young lady. Feminine ap parel, rats and other make-up soon litter the plac



while the two claw each other with all the vigor the Kilkenny cats.

The affair finally ends in a police court, after ex planations and corrobations by the perfume vende already run in. Mrs. Smith is profuse in her apo ogies, promising tearfully to be so hasty—never, nev again.

"JUDGMENT."—In this second Western releas "Judgment," we draw a remarkable contrast from th preceding one, "The Best Man Wins," a sparkli little comedy of Western ranch life. "Judgment" pure tragedy, not a horror picture, but a vivid, fa cinating study of the way of the transgressor and h ultimate destruction.

The scene takes place on a Western ranch Wyoming. Jim Flanders, a wealthy ranchman, h a beautiful daughter, Alice, who is loved by To Ripley, the foreman of the ranch. The match is ob jected to by Flanders, who desires his daughter wed a more cultured and refined man. Ripley is persistent, however, that Flanders discharges hi from his service and orders him to leave the ranch.

Robert Gray, an Easterner, and the type of a ma presumably, who Flanders prefers for a son-in-law, sojourning at the ranch and appears to be despe ately in love with Alice. Alice, however, sees throug the veneer and Eastern polish of his make-up, an will have nothing to do with him.

A climax comes one day shortly after when Ripl again visits the ranch and is ordered away by Flan ers. A bitter quarrel ensues in which Ripley drav his gun, but he is saved from shooting the ranch man by the timely interference of the other cowboy Ripley leaves quietly, but makes threats whi Flanders and a number of cowboys overhear.

In a quarrel with one of his employees, Peter, a hal breed, Flanders is shot in the back and Gray, arri ing on the scene, threatens to expose the Mexic unles he complies to a certain scheme, by which thinks he can dispose of Ripley and win Alice.

The revolver which the half-breed used in shootin his employer is slipped into Ripley's holster and h own removed therefrom. Then an alarm is turn in and a few minutes later Ripley is dragged fro his shack and accused of the murder.

Evidence is only too strong and speedy Weste justice is soon served. Ripley is lynched and Gr finds an open road to the girl's hand.

There is a stronger law, however, than that whi is meted out by human hands and that law is call remorse. Gray wins Alice's consent to marry hi but as he slips the ring on the girl's finger her for melts and in his deluded mind he imagines Ripley standing before him. Gray, uttering a shriek of ho ror, staggers back and flees, leaving the astonishe girl staring after him.

He seeks solitude in the wilds of a rocky canyo but the form of Ripley continues to haunt him. circling eagle, high upon the cliff, screams mockin ly at him, while the roaring torrent of the mounta


Trade Mark

ESSANAY FILMS


Trade Mark

SHOULD HEAD YOUR BILL. ARE YOU GETTING THEM?

THIS WEEK IS COMEDY WEEK

Release of Wednesday, Nov. 17

"The Personal Conduct of Henry"
(Length, Approx., 714 Feet)

"THE MISLAID BABY"
(Length, Approx., 275 Feet)

Release of Saturday, Nov. 20

"THE BEST MAN WINS"
(Length, Approx., 875 Feet)

NEXT WEEK

Release of Wednesday, Nov. 24

"A LADY'S PURSE"
(Length, Approx., 508 Feet)

"ON THE WRONG SCENT"
(Length, Approx., 408 Feet)

Release of Saturday, Nov. 27

"JUDGMENT"
(Length, Approx., 988 Feet)

YES; Essanay comedy films are still receiving "highest awards." Order every one. You can't afford to miss them.

Posters for our big Western subjects are ready for delivery. Advertise JUDGMENT as a coming feature. It's going to make a sensation!

REMEMBER—We are releasing two reels a week, WEDNESDAY and SATURDAY


Trade Mark

ESSANAY FILM MFG. CO.

CHICAGO: 435 N. Clark Street **LONDON: 5 New Compton Street, W. C.**


Trade Mark

pass, hurls accusations at him. He wends his way with difficulty up the side of the cliff and drops in a heap on the top.

Pete, the half-breed, finds him there an hour later. Gray rises and grapples with him. The astonished half-breed struggles, but the superhuman strength of the deluded man crushes all resistance, and a moment later the two totter over the brink to their death a thousand feet below.

The picture ends here. Judgment, swift and sure, meted out by the hand of an unrelenting Fate, has balanced the debt.

This picture is awe-inspiring, vivid, real. Wild and rugged scenery adds to the thoroughly artistic interpretation of the subject. Superb photography makes it a genuine masterpiece.

GAUMONT.

(George Kleine.)

"A CONVICT'S HEROISM."—A Triumph of Motion Picture Production.—The story opens with a scene in a prison yard early in the XVII century. This is manifest by the costumes worn by the prisoners and the uniforms of their soldier-guards, who stand by heavily armed, while the unfortunate convicts toil with picks and shovels. There has been a prearrangement among the prisoners to enable one of them to make good his escape. He is a political prisoner of noble character and pleasing personality. One of the convicts refuses to do his work and in order to suppress his rebellious spirit and to prevent the spreading of a possible revolt, the soldiers seize him and hustle him back to the jail.

Taking advantage of this temporary absence of his guards, the political prisoner gets away and after running through the woods he falls exhausted among some kindling wood and branches left by the woodcutters. In the meantime the news of the prisoner's escape has come to the ears of the governor, who offers a big reward for his capture and return to the prison.

Some peasant children gathering firewood, find the poor fellow and give him some of their lunch in return for which he carries a heavy bundle of faggots for them to their parents' cottage. There the peasants attend him and bring him food and drink. While they are gathered together in front of their cottage, a sheriff comes with papers to seize their home because of their debts. The escaped prisoner, who has heard of the reward offered for his capture, urges the peasants to bind him, give him up to the governor, and claim the reward which will enable them to retain their home and live in comfort. This they do but are stricken with remorse afterwards at the fate they have brought on the heroic and generous prisoner. A most touching story, beautifully depicted, pleasing to all.

"A SET OF TEETH."—Here is a brand-new idea in comedy which no up-to-date theatre can afford to miss. Mother-in-law has been presented with a new set of false teeth—the gift of her son-in-law. The teeth are much admired by the family, but unfortunately their acquisition enables ma-in-law to chatter even more volubly than before. She gets into a quarrel with a neighbor on the street. In the argument she drops her teeth and loses them. A man passing by finds them. While examining them closely the "jaws" close with a snap on his nose! Another person coming along helps him to get rid of the biting teeth and places them on a bench. A gentleman of leisure coming along takes a seat on the bench, but instead of getting the rest and comfort he anticipated, he finds himself in the same predicament as if he had sat on a sharp-jawed rat-trap. His screams of anguish bring two policemen to the rescue, who gingerly remove the dental apparatus. They take it to the police station, but when they get there, in explaining to the chief how the teeth work, they themselves are cruelly bitten. At last the chief of police, with the assistance of pair of tongs from the stove, succeeds in securing the teeth and throws them out of the window beyond the possibility of creating further trouble.

"VISIONS OF A NAG."—A poor old, broken-down cab-horse is taken to his stable, where he dozes off to sleep and, in a comatose state, he dreams the whole story of his past life. First, he sees the fields where he appears as a lively colt frisking around his mother and nibbling for the first time the juicy shoots of the tender grass. Then he sees himself as a handsome yearling disporting with other graceful young horses of his own age. Next, comes a vision of the Derby where he triumphs as the winner of the season. Later he spends his declining years in the country and is finally sold to a cab company, where he leads a hard and wearisome life on the streets drawing a heavy, old-fashioned cab. Evidently the last part of his dream is too much for him for as his driver comes for him in the morning he finds the poor beast breathing his last.

"MOON FOR YOUR LOVE."—The story is enacted amid scenes of the Middle Ages and the costuming and setting are appropriate and most pleasing. A poor young student loves a fair girl who tells him that she will only love him if he brings her the moon out of the sky and puts it in her apron. Nothing daunted the gallant scholar is about to sell his school books in order to get money to secure the services of an enchantress who will be able to get the moon for him. He consults a good fairy, who leads him to the witch's cave where they undertake his mission and flit through the skies on their broomsticks. They capture the moon and bring it back with them to earth. Our hero takes the moon to his sweetheart and she accepts it with his love, which terminates happily in the advent of a beautiful baby boy.

URBAN-ECLIPSE.

(George Kleine.)

"WORKHOUSE TO MANSION."—Belinda, a poor orphan girl, is adotped by some kind-heated people who employ her as a maid servant. One day she gets "an afternoon off," and walking along an embankment by a river she sees a child fall in. She jumps into the water and rescues the drowning baby. After her return home she confronts and routs a burglar who had broken in and was about to rob her benefactors and employers.

Finally she was present at an accident when a cyclist fell from his bicycle and after administering first aid to the injured, she fetches a doctor. Then she nurses the cyclist to convalescence, and he, appreciating and admiring her noble character, offers her his hand in marriage and is accepted.

"FIGHTING SUFFRAGETTES."—Two ardent female voting enthusiasts, who are engaged in posting bills, get into an argument which leads to one challenging the other to a duel. Each suffragette secures her "second" and they then proceed to the gunsmith's store where they purchase revolvers and ammunition. The proprietor of the store, grasping the situation, decides to avoid all possibility of bloodshed, so supplies them with blank ammunition. The duellists and seconds being women, and consequently unfamiliar with fire-arms, are none the wiser and take the blank cartridges in good faith.

We next see them assembled under a tree in a secluded corner of a park. The "seconds" place the suffragette duellists in postion and give the command, "Fire!" At the report of both revolves each duellist thinks she has been struck and falls to the ground. This has the effect of scaring both seconds and witnesses into a faint so they all collapse. In this condition they are found and arrested by the police, who are attracted to the spot by the noise of the fire-arms.

FILMS LUBIN

FILMS LUBIN

Released November 15.

CHILDREN OF THE SEA

An absorbing story of the Breton Coast. A fisherman's daughter marries her sailor sweetheart. While he is away a guardsman wins the love of the young woman. When she realizes what she has done, she goes to the top of the cliff and throws herself down into the raging sea. **Length 900 feet.**



CHILDREN OF THE SEA

Released November 18.

SERVANT'S REVENGE

Bridget has been dismissed and vows to be revenged. She bribes the grocer with whom she exchanges clothes and in this disguise plays all kinds of tricks on her former mistress and the company present. **Length, 610 feet.**



SERVANT'S REVENGE

FOILED

An aged negro is dismissed from his place; at the same time the young son has been kidnapped. The old negro is suspected, but it is with his aid that the young boy is restored into the arms of his parents and the kidnappers are foiled. **Length, 375 feet.**

LUBIN MANUFACTURING COMPANY, 926-928 MARKET STREET PHILADELPHIA, PA.

KALEM COMPANY.

(Complete Lecture.)

"THE PALE FACE'S WOOING."—Out in that great and wonderful West of ours, back in those days before the advancing army of invading homeseekers had driven the cattlemen and wandering tribes of Indians from their joint occuapncy of the vast plans, many a young cowboy has fallen in love with some beautiful young Indian maid, has wooed her, and in spite of the opposition of her family and tribe has carried her off to become his wife. In the following picture, one of the Kalem Company's splendid Indian films, is told the story of such a wooing. A few weeks before the time of the opening scene of the picture Bud Dawson, a young cowboy accidentally met Silver Moon, a member of a wandering tribe of Pawnee Indians encamped near where his herd of cattle were grazing. Almost unconsciously this chance acquaintance has ripened into sincere affection, although up to this time no word of love has passed between them.

Scene I.—Silver Moon Falls in Love with a Pale Face.—The first scene opens with a view of a little stream of water that starting in a tiny spring at the bottom of the foothills wanders slowly down through the valley and out over the plain. Down the bank rides Bud Dawson, the pale-face of our story, a young cowboy of the E. Z. outfit. Reaching the stream Bud throws himself from his pony and kneeling down takes a long drink of the cooling water. The pony follows his example. Both having satisfied their thirst, Bud again mounts the pony and moves on down the little gully. Around the next bend we find Silver Moon, a beautiful young Indian maid awaiting him. This is their trysting place and here they have met almost every day during the few weeks her tribe have had their tepees pitched along this valley. She glances around, expectantly. Ah, here is Bud. Both faces light up with pleasure. Drawing from his pocket a string of "Nation" beads Bud places them around Silver Moon's neck. Now what will she give him for them? Shyly she tells him she has nothing to give. Bud tells her all he wishes is a kiss. But what is that? Taking her in his arms Bud kisses her. As she stands half afraid, but trembling with happiness, Bud tells her of his love. He needs no answer to his question as to whether his love is returned for her blushing face quickly hidden on his shoulder tells him. With Bud's arm around Silver Moon's waist they pass on down the valley forgetful of everything save their new found happiness.

Scene II.—Silver Moon Rejects Her Indian Suitor.—Farther down the valley is the tepee of Silver Moon's father. He is seated on the ground smoking. Her mother is busy weaving baskets. Here comes Silver Moon laden with the bundle of wood she has been sent to gather in the timber back of the Indian camp. Dropping the bundle by the fire she goes into the tepee. Up to the tepee stalks Eagle Feather, a young brave of the tribe, his arms filled with furs, blankets, beads and other Indian treasures. In a few grunted words he tells of his desire to make Silver Moon his squaw and begins to lay his treasures before the old brave. The old man sits watching him in stoical silence. As a rifle is added to the pile his eyes glisten. When finally the pony is led forward, he gives his consent to the match. The pipe is solemnly smoked. The old brave calls Silver Moon. He tells her she is to marry Eagle Feather. Silver Moon starts back then straightens up and dramatically refuses. The old brave is astonished. He demands to know why. Silver Moon tells them she loves a pale-face. At this the old brave becomes furious. Seizing her by the wrists he throws her into the wigwam. Eagle Feather stands by watching with folded arms.

Scene III.—Eagle Feather Discovers His Rival.—The next day Eagle Feather is returning from a visit to his line of traps when he hears someone approaching. Down behind a bush he crouches. It is Silver Moon and Bud Dawson returning from their daily trysting. Bud's arm is around her waist and Silver Moon's head is on his shoulder. Unconscious of the jealous eyes watching them from behind the bush they pass on. As soon as they have gone, Eagle Feather comes from his hiding place and stands looking after them. His face darkens with jealous anger. Lifting his arm he swears vengeance against Bud.

Scene IV.—The Indian Plans to Rid Himself of the Pale Face.—Back to the tepee of Silver Moon's father hurries Eagle Feather. He finds the old brave testing some arrows that he is preparing for their next hunt. Eagle Feather tells of having seen Silver Moon and Bud. The old brave's anger flames up again. He and Eagle Feather are busy planning how they can rid themselves of the cowboy, when Silver Moon is seen returning from her meeting with Bud. At the sight of the two together her happy face pales with fear. Instinctively she knows they are plotting some injury to Bud. The old brave calls her forward and tells her she has been seen with Bud. He commands her to give him up. Throwing her head back defiantly she refuses. The old brave takes her by the shoulder and puts her inside the tent. Calling the old squaw he tells her to keep guard over Silver Moon. The two now hasten away to intercept the cowboy before he returns to the outfit.

Scene V.—The Ambush.—And now the two Indians have reached a lonely spot over the trail that they know Bud must pass. Prone on the ground they crawl along and hide themselves behind a bush. Up the path comes Bud. His thoughts are still with Silver Moon and his face is alive with joyousnes He is singing to himself. Past the two silent, motionless Indians he goes. Even the sharp eyes of h little cow-pony do not discover them. Not a sou do they make as they rise to their feet. Down com the club and Bud drops from his pony senseless. blow sends the pony on at a gallop for it is not t intention of the two Indians to bring suspicion themselves by keeping Bud's pony. In a few secon the senseless cowboy is bound hand and foot with h own lariat.

Scene VI.—Silver Moon Overhears the Plot.—T two Indians carry Bud back to the tepee. Down the ground he is thrown. Silver Moon is called ou At sight of her lover lying senseless she upbrai Eagle Feather. Then she appeals to her father release him. But the old brave orders her back the tepee. The two Indians begin the discussion how they shall make way with the cowboy. Eag Feather tells of the deep pool in the river back the camp. Throw him into this with a stone ti to him, no one will ever know what became of hi While they are talking the back of the tepee is slow lifted. Silver Moon overhears the plot to kill h lover. Eagle Feather from the corner of his eye se a movement of the bottom of the tent. He suspec Silver Moon is listening. The old squaw is told look at her. She reports Silver Moon asleep in t tent. Satisfied their suspicions were unfounded t two Indians pick Bud up and start for the river. T old squaw sits dozing before the door of the ten Slowly the side of the tent is lifted, Silver Moo peeps cautiously out. The coast is clear. She craw out and prone on the ground she worms herself alo through the grass. Now a little slope in the grou gives her a chance to roll silently out of the sig of the squaw. In a moment she is speeding away the aid of her lover.

Scene VII.—Silver Moon to the Rescue.—Arriving the river bank the two Indians throw the bound cow boy into the bottom of their birch bark canoe moore there. Quickly jumping in they push off and are soo paddling away. And now we see them farther dow the stream, the cowboy has regained consciousne and is tugging at the rope that binds him. They a nearing their destination. Things look very black f poor Bud. But far up the stream we see brave litt Silver Moon coming to his aid. She has reached t river by a short cut. Across the ford she goes lea ing from one stone to another. Now she is speedi down to the place where she knows they will lan Ah, she hears them coming and from the water's ed she watches them land. Out of the canoe they li Bud. Picking up a piece of rope they start off lea ing him lying bound. But Silver Moon is hurryi

GEO. MÉLIÈS

OF PARIS

"Star" Films

Licensed by the Motion Picture Patents Co.

To be released Wednesday, November 24, 1909

THE RED STAR INN

Length About 1,000 Feet

The most talked of picture of the year. The scenario for this film won the FIRST PRIZE in a contest which closed recently. THE PLOT IS VERY STRONG AND THE PHOTOGRAPHY PERFECT. It is beautifully tinted and toned.

BOOK IT IN ADVANCE

GASTON MÉLIÈS **204 East 38th Street, NEW YORK**

ENTERPRISE OPTICAL CO., 564-572 West Randolph St., Chicago, Ill.

down the opposite bank to his aid. If she can only reach him before the two Indians return.

Scene VIII.—A Watery Grave Planned for the Pale Face.—Here is the deep pool Eagle Feather told the old brave of. No danger of Bud ever coming up from those black depths to spoil their plans. Around a large stone the rope is fastened. Now they are ready to finish their plan of revenge. Eagle Feather starts back to where they left Bud, but the old brave lingers behind for a moment.

Scene IX.—The Pale Face Triumphs.—Bud left alone is tugging desperately at the rope that binds him. The few words he overheard told him he has only a few moments to live. Suddenly brave little Silver Moon rushes in. She has managed to arrive in time. Quick! They have only a moment. The Indians are returning. From her buckskin leggins she draws her little hunting knife and in a second Bud is on his feet and free. But Eagle Feather is upon him. Desperately they struggle. Now Bud has the knife. A quick downward thrust and Eagle Feather drops mortally wounded, into the shallow water of the landing. But the old brave has heard the noise of the struggle and has returned. He and Bud grapple. Bud's knife is uplifted when Silver Moon rushes in and stops the blow. She pleads with Bud to spare her father. Bud consents and takes her in his arms, while the old brave crouches in fear. He knows his daughter is lost to him and to his people and the pale-face has triumphed.

LUBIN MFG. CO.

"CHILDREN OF THE SEA."—An absorbing story of the Breton coast. One of the coast guardsmen loves pretty Felice, but she loves Jean, a sailor whose ability promises presently to advance him to a mate's berth. The guardsman is persistent but Felice will have nothing to do with him and is a trifle afraid of his importunities. But the guardsman is not to be discouraged by repeated rebuffs. He watches his opportunity and five years later he is still as eager as ever. Five years have made some difference in Felice. She finds the long periods when her husband is away more dreary than she had supposed they would be and she is not averse to a mild flirtation with the handsome guardsman in his showy uniform.

She yields her lips to his kisses and he follows her home to press his advantage when she realizes what she is doing, the thought of her husband oppresses her and she dashes from the house followed by the alarmed guardsman who cannot overtake her before she reaches the top of the cliff and throws herself down its precipitious sides. The story is tensely tragic and presents a number of sea escapes of exceptional beauty.

"SERVANT'S REVENGE."—Bridget resents the dictation of her mistress, whose temper is a trifle more acid than usual because she is preparing the house for a dinner party. Bridget is dismissed and vows to be revenged. She bribes the grocer's assistant to change clothes with her and in this disguise she visits the scene of her late employment armed with a package of cascarets. These she places in the various pots and pans simmering on the stove and then disconnects the hose of the gas lamp in the dining room, connecting it with the garden hose outside the window. The dinner party starts off in auspicious fashion but presently the guests become uneasy and a geyser of water from the gas jets completes their discomfiture. The butler rushes wildly after a physician, who administers wholesale treatment with miraculous effect, and the mistress, who has gone upstairs to powder her nose, comes back with her face liberally coated with burnt cork. Bridget discloses her identity and gloates over her very complete revenge.

"FOILED."—An aged negro is dismissed from his place for clumsiness but does not tell that it was because the small son of the family for which he worked was annoying him with a bean blower. Slowly he takes himself to his home and the boy is a trifle frightened at the unexpected ending to his joke. A



little later the boy is abducted by kidnappers and held for ransom. Suspicion is directed against the negro, but his protestations of innocence are at last believed and he joins in the chase. The boy's elder brother has encountered the kidnappers and is shot by them. Badly wounded he is not able to make his way home, but the negro finds him beside the road and he gives information of the whereabouts of the kidnappers. An attack is made upon their hut and the boy rescued, badly frightened but unharmed by his thrilling experiences, while the old negro is relieved of the last vestige of suspicion.

GEORGE MELIES.

"MRS. AND MR. DUFF."—Mr. and Mrs. Duff are in their parlor. Mrs. Duff asks for money from her husband, and he gives her all he has. She wants more and searches through all his pockets. She takes off his hat and puts it on her head and goes shopping.

The unlucky husband decides to throw off his yoke.

Through the windows he sees an old-clothes man whom he calls and sells all the clothes belonging to him and his wife. Now he has some money. He buys the old clothes man's hat and writes on a large placard that he wishes to leave his home forever. Before leaving, he wants to take revenge against Mrs. Duff. He puts a pail of water above the door, so that as soon as Mrs. Duff enters, she will be drenched Mr. Duff is very much overjoyed with this idea. He then goes out.

When Mrs. Duff returns she cannot open the door. She looks through the windows and sees the room empty. She strides over the window sill and looks in vain for her husband. After reading the placard she is in a rage, she opens the door to run after Mr. Duff, but the pail drops down and she is drenched by the water.

In the meantime, Mr. Duff meets a beautiful girl with whom he becomes fascinated. He is so much absorbed with her attentions that he does not see an automobile which runs him down. While he is lying senseless in the street, a policeman runs to him and an alarm for an ambulance is rung. Unfortunately for Mr. Duff a card is found in his pocket and he is brought home once more.

He is severely injured. They wrap him well and lay him down on a couch. Mrs. Duff scolds him and he is very much afraid.

During her short absence, Mr. Duff writes a letter to his family asking help and protection against his wife. He gives his letter to a boy through the window.

Mr. Duff's father and brother arrive. One is an old soldier, the other a strong, tall cowboy. Both are armed. The cowboy shoots often. Mr. Duff is delighted. They go to see Mrs. Duff to force her to change her ways and behave better to her husband.

Mrs. Duff is just finishing a day's exercise on the punching bag. She hears some noise and wants to know the cause. The three men rush into the room and begin to explain what they want. Mrs. Duff

PATHÉ FRÈRES FILMS

A CROWDED HOUSE EVERY TIME YOU SHOW

HER DRAMATIC CAREER

A powerful drama, thoroughly up to the Pathé standard in every detail. Holds the spectators enthralled in breathless interest, from start to finish. For dramatic intensity, we have never been able to offer anything better.

Released Nov. 17th **About 1030 Feet**

Specializing Pathé Pictures Means Crowded Houses

LATE FOR THE RECITAL

Theodore makes love under difficulties, and papa loses his job as first violinist.

Released Nov. 22d **About 656 Feet**

THE CONVENIENT LAMPPOST

A real night out. What a long, lean thirst did to the thirsty and the things he saw.

Released Nov. 24th. **About 390 Feet**

THE BIGAMIST

A pathetic life story of an abandoned wife and baby.
Every man and woman should see this touching drama.

Released Nov. 26th **About 951 Feet**

MIXED LETTERS

Arthur mixes his envelopes and letters with side splitting results.
All through the picture Arthur is after the wrong letter, and he's going some.

Released Nov. 27th **About 584 Feet**

Get your Posters from A. B. C. Co., Cleveland, Ohio

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

PACIFIC COAST AGENCY—TURNER & DAHNKEN, 136 EDDY STREET, SAN FRANCISCO, CAL.

does not listen very much, she kicks them one after the other and they fall down. She then seizes poor Mr. Duff and gives him a good spanking.

"THE COUNT'S WOOING."—The daughter of a millionaire is in love with a plain ordinary American, but unfortunately not rich.

One evening the young man asks the stern father for the hand of his daughter in marriage, but the old man refuses to grant his consent, because he has arranged a match with a French nobleman, the count O. de St. Estephe, who is going to call the following day. When the girl is left alone, she indulges in shedding a few tears over the refusal of her father to grant his consent to the American.

She is informed by a letter that a number of friends will come the same night to rehearse a play. She explains her trouble to her friends, and they decide that they will don costumes and play the parts of lunatics and thus scare the count out of his wits and drive him off.

Well, what a circus they all had when the count made his appearance. One, dressed up as an American Indian, seizes the count by his hair and goes through motions as if to scalp him. Another appears dressed as a cowboy, who forces the count to dance at the point of a pistol. After he is through with the torture imposed upon him by these and also by others, he meets Lady Macbeth and later Ophelia. He is so much annoyed that he wants to make his escape, when suddenly one dressed as William Tell makes his appearance and places a pumpkin on the count's head.

He is about to take aim with an arrow, when the poor count faints away. He is hit on the head and he comes to his senses. Many other incidents are depicted until he finally makes his escape, and is seen approaching a policeman whom he asks for aid from the attacks of lunatics who have escaped from an asylum. The policeman, with extra reserves, arrive at the millionaire's house to capture the alleged lunatics. The millionaire has just arrived home, and is enraged at the encroachment of the police, and declares that the count is intoxicated, and orders him ejected.

The father is now thoroughly disgusted with the count, and he grants his consent to the marriage of his daughter to the young American, thanks for the support of her friends.

PATHE FRERES.

"TWO CHUMS LOOKING FOR WIVES."—Jim and Harry are anxious to become benedicts, so put an advertisement in one of the leading journals, saying they would like to meet two pretty and worthy girls. Object, matrimony.

Martha and Mignon read the advertisement as they sit in the park one day, and being anxious to avenge



themselves on their present admirers, whom they have discovered flirting with two other girls, decide to answer Jim and Harry. They write, therefore, making an appointment.

In the next scene we see the meeting. Jim and Harry are completely carried away with their new acquaintances, and decide to show them a good time. After an hour's acquaintance, however, the girls do not find Jim and Harry as interesting as they expected, and they think with longing of their old admirers.

Well, it all ends up as it should. The girls' little trick has had effect, and their old admirers return to their old loves and insist upon an immediate marriage; while Jim and Harry console themselves with the daughters of a poor clergyman, who, having a great many daughters of a marriageable age on his hands, only wishes that there were a few more Harrys and Jims around in search of wives.

"IN INDIA—MARRIAGE OF THE NEPHEW OF THE MAHARAJAH OF TAGORE."—The slowly moving craft, filled with natives in loose, gayly colored costumes, ply on the water, waiting for the wedding procession to start. The sound of clarionets, however, is soon heard in the distance, and before very long the procession is in view. We see the natives, with stolid, serious expressions on their dark faces, marching along to the strains of their own weird music. Finally, the groom, sitting alone in a carriage drawn by a span of splendid horses, comes into view. The little bride follows in a sedan chair all by herself, looking a very timid little creature, indeed. The bride and groom then take their places on a sort of dais, and from their expression it would seem that they are not greatly enjoying all this fuss in their honor. Some Indian maidens then execute a peculiar Indian dance, making motions with their hands as if in imitation of snakes springing forward and then retreating.

The whole scene is one of splendid color, just what one would expect to see in India.

"HER DRAMATIC CAREER."—An unfortunate creature, who, when the story opens, has seen only the seamy side of life, and who has been brought up among the lowest surroundings, wanders one day into a tavern frequented by the rough est characters, in the hope of gathering together a few pennies with which to buy some food. Her appearance there, however, is the cause of a strife between two of the "toughs," one of whom happens to be an old admirer of the woman, who, notwithstanding the life she has led, still retains her good looks. During the struggle between the two men, the woman is thrown out bodily into the snow, where she lies unconscious, and her body is almost covered with the fast-falling flakes when an automobile passes that way and the occupant, a wealthy youth, jumps out to see if he can be of assistance. He lifts the poor benumbed creature into his car and takes her to his home, where, during her convalescence, he learns to love her and finally offers her marriage. After their marriage they live like turtle doves together, although the woman often has moments of intense suffering for fear her husband might turn his back on her should he ever discover how low and undesirable were her associates before she was fortunate enough to meet him. Her fears are not groundless, either, as she has already been the recipient of threatening letters from her former lover, to whom she has been obliged to send "hush money" on several occasions.



Becoming attracted by the footlights, after having witnessed many performances by the best actors and actresses, she finally induces her indulgent husband to assist her in an engagement with a well-known manager. The latter finds that the applicant has decided talent, and has made her a splendid offer. Just on the evening of her debut, as she is alone in her dressing room, her former lover makes his appearance, and, being down on his luck and therefore somewhat desperate, after an unsuccessful request for money, he tears the woman's necklace from her throat, and when she tries to call for help, strangles her. As he is rushing from the place with the jewels he meets the woman's husband, who hands him over to the police. The frightened wife then pours out her confession regarding her former life, while her noble husband listens with tears in his eyes and reassures her when she hints that his love for her must now be dead.

"THE NOBLEMAN'S DOG."—Aubry de Montidier, a nobleman, attached to the court of Charles V. of France, was assassinated by Richard Macaire, who was jealous of the favor the king showed the handsome courtier. During his lifetime, Sir Aubry owned



a dog renowned for its devotion to its master. Macaire knew this and had the dog chained up, but the latter, breaking his leash, succeeded, after a long hunt, in locating the spot where the murderer had buried the body of his victim. On finding where his master's body lay, the intelligent beast goes in search of one of his master's friends, and the latter on witnessing the dog's unusual behavior, makes up his mind that something is wrong; so follows the faithful animal as he conducts him to the spot where the body has been interred. When Macaire is confronted by his dumb accuser, the latter exhibits such an animosity towards him that suspicion is immediately aroused. The King therefore orders that a sort of judiciary duel shall take place between the suspected man and the dog.

The man's weapon is an enormous stick and the dog is given a barrel with which to defend himself. The King and all the royal household witness the exciting encounter between the man and beast, and after a close contest the man is finally defeated and sentenced to be hanged.

This is the legend of the nobleman's dog, the role of the latter being ably played by the police dog "Dick," whose intelligent interpretation of the part entitled him to a prominent place on the program.

"HOW FRENCH PERFUMES ARE MADE."—Grasse, the beautiful city of flowers, situated in the southern part of France, is picturesquely laid out in the form of an amphitheatre. The manufacture of perfumes is one of the chief industries of this town. In the first view we see women busily picking the pretty flowers. When the latter are taken to the factory they are dipped into hot grease, in order to extract the essence. This grease is mixed with alcohol, which absorbs the fragrance. The preparation is then strained and bottled to be sold to the ladies of fashion, many of whom would not think their toilet complete without several bottles of the imprisoned sweetness of the humble little blossoms that once grew and thrived on the hillsides in the beautiful city of Grasse, France.

"THE PATIENT FROM PUNKVILLE."—As he sits in his office one morning, Dr. Lank receives a telegram from one of his colleagues asking him to come to Chester at once, as he wishes to consult with him. After reading the message, the doctor snatches up his hat and coat, and with his satchel in his hand, hurries to catch the train for his friend's home. As soon as the doctor leaves, the servants, thinking that he will be gone for the day, decide to take a few hours off; so, locking up the house, start off for a good time. Two burglars, who have been hanging around the premises for some time, on seeing everybody leave, cross the street and are soon able to force an entrance into the house. They lose no time in gathering the valuables together; before they have finished collecting their spoil, however, the door bell rings, and before opening it they quickly decide that



one is to impersonate the doctor and the other the servant. As the latter opens the door he sees a countryfied-looking fellow, who asks to see Dr. Lank. He is ushered into the waiting-room, and soon the doctor makes his appearance, but refuses to examine the patient before he receives his fee. The patient from Punkville, therefore, dives down into his pocket and gladdens the make-believe physician by handing over the amount demanded. The doctor then proceeds to examine the patient's lungs, at the same time removing his watch and wallet, which he hands to his servant. He then writes out a prescription, the purport of which is (the patient having complained of pains in his foot) to give that member a strenuous rubbing for one hour every day.

In the meantime, Dr. Lank, while waiting on the station platform for his train, receives another wire from his friend in Chester, telling him that he need not bother to come, as "all is well; patient dead." The doctor therefore returns home and when the burglars hear him coming they think the best way out of the predicament is to pretend that they are patients. When Dr. Lank enters, the biggest of the burglars wears a most mournful expression and begs the doctor to give him his attention at once. As the physician leans over to examine his heart, the burglar removes his watch with the same ease as he did that of the poor patient from Punkville. He also manages to get the doctor's money, and after the latter has written out a prescription, the second-story men bid the physician good-day. Hardly have they gone, however, before Doctor Lank realizes that he has been robbed, and goes after the two fellows with a will. On his way he comes upon the poor patient from Punkville, who is conscientiously rubbing his afflicted member up and down on the carpet, in an adjoining room, and the doctor, thinking he is the burglar, hands him over to the police. In the end,

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, November 16, 1909

BENEDICT ARNOLD



Another really notable historical subject, many of the scenes of which were photographed on the spots made famous by the Arnold-Andre incident. The historical narrative is closely adhered to, but the story possesses all the compelling interest of romance. Splendid photography, spirited acting and charming scenery combine to make an out-of-the-ordinary film. Approx. length, 685 feet.

Indian Basket Making

Passmaquoddy Indians making the baskets for which they are famous. Nominally an "industrial" release, the subject possesses strong pictorial value, and the presence of several chubby little papooses adds to the human interest of the picture. Approx. length, 245 feet.

Saturday, November 20, 1909

THE SINS OF THE FATHERS



A stirring tale of the Kentucky feud belt in which the feud is carried into the second generation and becomes provocative of strongly dramatic situations and charming love scenes. The action is unusually effective, and the stirring events follow each other with a rapidity that does not permit the interest to flag for an instant. Possessing a happy ending, the outcome is in doubt to the very last foot of the picture. Approx. length, 985 feet.



Handsome Colored Posters for All Subjects Made by the A. B. C. Co., Cleveland, Ohio

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

however, the real culprits are apprehended and taken into custody.

"ADONIS IS ROBBED OF HIS CLOTHES."—A romantic youth, strolling through the woods one day, is pounced upon by some unscruplous marauders and divested of every stich of his clothes. Realizing that he must remain in the woods all night, unless he thinks of some way out of his predicament, he finally decides to make for himself a garment of leaves, and after adjusting same, he cautiously goes about regaining his own fireside. As he tiptoes out of the woods, casting furtive glances from side to side, he suddenly comes upon a young ladies' seminary out for a promenande. A series of shrieks goes up from the bevy of blushing young girls on beholding our terrified friend, who, before many minutes have elapsed, finds himself in the custody of two officers of the law, who insist upon taking him to the station house, leaves and all. On their arrival, however, the prisoner regains his composure and after explaining his case to the satisfaction of the presiding officer, he is supplied with a wardrobe and allowed to go home.

SELIG POLYSCOPE CO.

"THE FISHERMAN'S BRIDE."—In close proximity to the quickly improving little city of Astoria, Oregon, noted for its fisheries, there lives old Skipper Stout and his daughter, Jennie. An old acquaintance, Jed Pronty, is anxious to form an alliance between his son, Hiram, and Jennie, the latter really being in love with John Todd, a fisher lad. Skipper Stout favors Hiram's suit, because of the apparent prosperity his energies have yielded him and consents to the match. This agreed upon and seeing his daughter talking to John down on the beach, he and the two Prontys join them, only to find Jennie in the arms of John, a willing subject of John's honest pleading that she become his wife. With this condition of affairs confronting him, old Stout informs Todd of the betrothal he has just acquiesced in between his daughter and Hiram. Thereupon, Jennie, thus placed in a dilemma wherein she must choose, openly avows her love for Todd.

The natural outcome is hasty words, bred of quickened tempers, and after a lively quarrel, and the wrenching of muscle against muscle, John hurries his sweetheart into a fishing-yawl near by and pulls out into the sound. Down this body of water he rows with long, steady strokes, and landing near his mother's cottage, explains matters to her, beseeching her to give shelter and comfort to his future wife. A week later we find the young couple married, much to the chagrin of Hiram, whose father shares in his dismay. They then determine to revenge themselves on the unsuspecting young husband, and form a plot to entice him down to one of the wharf-landings. Hiring a ne'er-do-well deck hand, they send a note to John, signed by one unknown to him, informing him of a purchaser for a boat he has been desirous of selling. He bids his mother and wife good-by, but the latter, apprehensive of all concerning her husband, follows behind him. Arriving at the wharf, he is engaged in conversation by the supposed buyer, and while thus engrossed, is beset by Hiram, his father and others. A coat is thrown deftly over his head, and after a fierce struggle for freedom, he is thrown aboard an awaiting tug boat, which immediately puts out into the sound.

The engines of the tug are scarcely in motion, when Jennie, frantic with what she has just seen, and despite her father's attempted intervention, rushes to the near-by revenue office. Once there, she startles the occupants with a hasty recital of what has taken place. With authority derived from Uncle Sam they at once board a faster vessel, and taking the girl with them, start in pursuit. That a stern chase is a long one proves true in this instance. Yet they begin slowly but surely to overhaul the tug ahead, and just as John is about to be "shanghaighed" abroad a large tramp steamer, the tug is boarded by the rescuing party, after an exchange of a few shots, and John is delivered to the welcome arms of his hysterical young wife. The abductors are made prisoners, and after alighting at the wharf left only a few hours before, the culprites are laced in stocks amid the hooting and jeering of the assembled throng of curious onlookers, there to remain until the law's exacting is fulfilled.

"UP SAN JUAN HILL."—Spanish oppression forever ended on the Western Hemisphere when President McKinley sent Garcia his famous message recognizing the insurgent forces in the field and declaring for American intervention and asking for a consultation of our officers with that leader of freedom's cause Around this incident our present picture story has been built.

Lieut. Bowen, a young American officer of proven intelligence, was intrusted with the message, the Spanish secret service men stationed in Washington were able to learn of this and our opening scene shows Valdez and his wife, emissaries of Spain making a copy of a cipher dispatch which orders them to stop the message at all hazards.

We see Bowen arrive at Tampa and meet his sweetheart in the beautiful grounds of the Bay View Hotel, the Spanish spies watch the meeting from their window with field glasses. Bowen is to row across the bay to a U. S. launch where the government vessel "Wasp," with steam up, waits to run the gauntlet for the Cuban coast. Bowen's instructions are simple, "after landing on Cuban soil you are to find General Garcia and deliver the President's message." Somewhere in the field fastness of the interior Garcia lurks, ready to pounce upon the Spanish oppressors of his people. A guerilla war is always conducted secretly. Bowen fully realizes the difficulties that confront him; several startling scenes occur at Tampa, before Bowen is seen to board the launch, bid good bye to the woman he loves and leave the chagrined spies behind. They follow, however, and after two weeks we again meet Bowen searching for Garcia. He discovers that he is followed; then our shrewd young officer plays Valdez a Yankee trick. Coming to a deep, narrow stream where the shores are heavily hung with tropical foliage, he boldly plunges his horse into the stream and finds a natural pocket near the opposite shore, turns into it, dismounts, and with his sabre soon builds a leafy wall that screens both man and horse from his pursuers. Valdez and a group of Spanish cavalry ride up, swim the stream and disappear. Our hero coolly mounts his horse, takes the back track and renews his quest. Then comes the finding of Garcia, the consultation of the generals, the Rough Riders going into action at El Caney, then four thrilling military scenes, depicting the capture of San Juan Hill.

The Spanish colors are lowered and Old Glory proudly flung to the breeze. We then see the wounded streaming to the rear and witness the dauntless spirit displayed by our defenders, when lame, halt and bleeding, they heartily cheer the mule-laden ammunition train as it passes to the front.

"One Week Later."—Valdez,' realizing that the Spanish cause is lost and burning with a desire for vengeance, lures Bowen's sweetheart to an isolated mission in the interior, and coming with a band of hirelings to secure possession of the girl his enemy loves, is surprised by a passing band of American and Cuban soldiers, headed by Lieut. Bowen, and is ignomiously defeated, and coming face to face with our young Lieutenant, Valdez meets a soldier's death. Our closing scene depicts the fortune of war.

The young American returns from the battle to the waiting arms of his sweetheart, while poor Honore, the Spanish wife of Valdez, falls weeping across the body of the man who fought and died for the cause he believed was right.

A series of stirring events leading up to that memorable conflict where our brave soldiers went up San Juan Hill to victory and forever blotted from our American civilization the hated oppression of Spain.

(Release of November 11.)

"ACROSS THE ISTHMUS."—The scene opens with a view of the quaint city of Panama, and from there one is transported to the scene of developments and industry along the Canal route. The workings consist of things done on a gigantic scale, viz: Blasting of solid rocks from great depths; the huge steam shovels; loading of cars with earth to be taken away; the wonderful cable patented for unloading from forty to fifty carloads of earth at once. The imagination of man can not conceive of the vastness of the amount of work being done by the most skilled men of the country. This picture brings their wonders before your eyes at your very door.

VITAGRAPH COMPANY OF AMERICA.

"BENEDICT ARNOLD."—One of the most absorbing historical subjects ever presented by the Vitagraph and one worthy of a place beside the notable "Washington" releases which made talk the country over and which enjoyed unusual favor in France and Italy. Arnold, reproved by General Washington, decides, with the bitter hatred of a small nature, to betray West Point into the hands of the British and to that



end enters into negotiation with Major Andre as the representative of the British General. In a secluded spot along the Hudson Arnold waits for Andre, who presently is seen to arrive from the opposite shore. He hurries into the woods to the waiting traitor and with his aversion to his mission none too well concealed, bargains for the plans, promising the money and position in the British army that are to be the price of Arnold's treachery. He starts to ride southward and by mischance he encounters an outpost of patriots. Provided with the pass which Arnold gave him, Andre does not fear the encounter and dismounts willingly enough, but the decision to search him in spite of the pass he carries put another complexion upon the matter. Skillfully the Continentals search his clothing and come upon the incriminating papers and Andre is hustled off to prison. Arnold receives warning of the discovery and flees from the danger, leaving his wife and child behind. Andre, whose good humor and resignation to his fate have won the admiration of his jailers, is led out to be hanged, his request that he be permitted to die like a soldier facing the guns of a firing squad having been denied. Even his jailer is moved to tears as he bravely marches forth to an ignominious death and draws the curtains of the window that the last sad scene may not be witnessed. As a fitting climax there is shown Arnold's miserable death in a London garret, sick, penniless and despised by all, going forth to meet his Maker, unattended save by his own guilty fears and the vision of the flag to which he had been faithless. Historically correct in every detail, the film is a triumph of the producer's art, but entirely apart from any historical interest the clearly-told tale is absorbing and intensely human. The pictures along the Hudson—taken in the very spots made famous by the episodes they repeat—will excite general comment of a strongly favorable nature.

"INDIAN BASKET-MAKING."—Properly to be classed as an industrial film, this is something more, for it posseses unquestion value as a scenic release, the scenes having been made in one of the most picturesque corners of Maine, where the Passamaquoddy Indians still inhabit a portion of the land once owned by their aboriginal ancestors. Their basketry is vastly different from that of the reservation Indians of the west and southwest, as all visitors to Bar Harbor know, and these examples of basket making cover all specimens from the tiny work basket to the bushel measure. There are some tiny Indian babies over which the women will rave, and a chief in full ceremonial dress adds value to another picture.,

"THE SINS OF THE FATHERS."—A vitally interesting story of the Tennessee feudists, told with a nerve and dash that carry the spectator iresistibly along to an unexpected and happy finish. It is not to one of the very wildest parts of the turbulent moun-



tain country that Dave Warrenton returns when he has finished his college course. The very fact that he is a college bred man argues greater refinement than in the Breathitt County district, but the elemental passions run strong in hot-blooded veins and the veneer of culture peels off in the stress of great emotions. Dave obtains a position as teacher of the public school and his most unruly pupil is Jim Thurston, a hulking youth whose mind has not kept pace with his physical development. Dave is anxious to be friendly with Jim because of his love for Jim's sister, Audrey, but Jim is a bully and at last the teacher is compelled to order him to leave the room. Jim obeys, but outside the schoolhouse there is a sharp struggle and for the first time Jim learns that science counts for much in physical combat. He is worsted and, wild with rage, draws his knife. This Dave takes from him and Jim slinks away, vowing vengeance. Audrey remains behind after school hours and there is a dainty scene in which, by means of the blackboard exercises for the day, she bids the teacher hope to win her love. Jim, still seeking revenge, learns that Dave is the son of the man whose misfortune it was to blind the elder Thurston in a fight. The clansmen promise to come to his aid in carrying the feud to the second generation and Audrey is desperate. Dave comes to her house and is concealed in a closet when Jim unexpectedly appears on the scene. Her very eagerness to hide the man she loves causes Audrey to reveal his place of concealment and Jim forces her to leave the room. With drawn revolver Jim opens the door, but once again Dave is too quick for him. He disarms him and chokes him into insensibility. He makes his escape, but the feudists are on his track until sent in a wrong direction by quick-witted Audrey, who then points out to Dave a way to life and liberty. He turns and leaves with only a word of gratitude, but as he looks back and sees the girl huddled at the foot of the tree sobbing out her anguish, he knows that he will not have to go alone. Hurrying back he clasps her in his arms, and as the scene closes the prophecy of the blackboard has come true. He has won the full-hearted love of the charaming mountain girl and even feuds are forgotten in the wonder of that ever new discovery of the beauties of loving. It is seldom that action and sentiment are so closely wedded in a single subject. The spirited fights, the realism of the man hunt, the tense suspense of the situations combine to make this a singularly successful production.

Johnson-Ketchel Fight Pictures

EXCLUSIVE RIGHTS FOR EXHIBITION PURPOSES OF THE MOTION PICTURES OF THE JOHNSON-KETCHEL CONTEST, taken at Colma, Cal., October 16th, 1909, have been secured by us for the following States:

KANSAS MISSOURI TEXAS NEBRASKA ARKANSAS and OKLAHOMA

By Special Arrangement with J. W. Coffroth and George Kleine, who control the films.

THE MOST SENSATIONAL CONTEST OF THE AGE FOR THE WORLD'S HEAVY WEIGHT CHAMPIONSHIP

Wonderful reproduction of every incident and blow in the most exciting contest of modern times. Life sized and as clear as crystal. The best Moving Pictures ever taken at a great public event. Every face in the tremendous throng in the big open air arena recognizable. Showing the champion **JOHNSON** knocked down, followed by the dramatic and sensational climax, **KNOCKOUT OF KETCHEL.** The most intensely nerve tingling Moving Photographs ever flashed on a canvas.

WRITE OR WIRE QUICK FOR DATES AND TERMS TO THE

YALE FILM EXCHANGE COMPANY 622 Main Street Kansas City, Mo.

KLEINE GETS FIGHT PICTURES.

Makes Big Deal with J. W. Coffroth for the Johnson-Ketchel Film—Selling State Rights.

During the greater part of the week of November 1 to 6, Mr. George Kleine was in conference with Mr. J. W. Coffroth, the fight promoter, in an effort to arrive at an agreement for the exclusive rights to the Johnson-Ketchel pictures for the United States. Mr. Kleine had previously obtained the rights for Canada, which was announced in last week's FILM INDEX, but it was not till last Monday, Nov. 8, that terms were finally agreed upon. The price for these rights has not been revealed, but there is no doubt that Mr. Kleine handed over his check for a handsome figure.

This is probably the biggest deal that has been pulled off in the picture exhibition line in several years. Great interest has been shown in the Johnson-Ketchel pictures, both on account of the coming contest between Johnson and Jeffries and because of the excellence of the pictures. It is generally conceded that they are the finest photographically that have ever been taken of a boxing contest, and that they show great action throughout with rare distinctness. Wherever shown they have proved great drawing cards, packing the houses to the limit. At Hammerstein's they were run for two weeks with great success. Other houses report record business.

When the Johnson-Ketchel pictures were first announced there was a general expression of dissatisfaction by licensed exhibitors, because they were not to have a chance of obtaining them for their houses. Believing that the licensed interests were big enough to handle any picture proposition to better advantage of all concerned, Mr. Kleine set about to obtain the exhibition rights for the licensed exhibitors and exchanges. He at once opened negotiations with Mr. Coffroth who controlled the pictures. First securing the rights for Canada, Mr. Kleine saw an opening to get the rights for the United States and succeeded in closing for them. He will dispose of these rights to licensed exchanges for certain territory. For the Kleine Optical Company the rights for the states of New England, New York, Illinois, Colorado, Montana and New Mexico have been retained.

On Tuesday, Nov. 9, Mr. A. D. Flintom, of the Yale Film Exchange Company, of Kansas City, Mo., came on to New York and secured the rights for Kansas, Missouri, Texas, Arkansas, Nebraska and Oklahoma. A. J. Gilligham, who was in New York when the big deal was closed, secured Michigan and Ohio. The other territory, at the time of writing, is still open.

The success of Mr. Kleine's venture will undoubtedly determine the future course of the licensed interests with regard to big special events and, as Mr. Kleine will probably demonstrate his theory that all such events should be adequately taken care of by those interests, licensed exhibitors will have no further cause to complain on account of not being permitted to use special pictures.

SHIP AHOY.

Vitagraph Picture Men Will Have Two Ninety-foot Motor Yachts Next Season

Orders for the building of two ninety-eight-foot Elco gasoline motor yachts have been placed with the Electric Launch Company of Bayonne, N. J., to be built from the company's designs and be ready for delivery on April 15, 1910. They are for Albert E. Smith and J. Stuart Blackton of the Vitagraph Company, New York. The yachts will be ninety-eight feet over all, ninety feet water line, sixteen feet beam, and four feet six inches draught. They will be of the flush dead type, having two pole masts with lug sails. Each will have a loco pilot house forward, which will be used as a dining saloon. This will be handsomely finished in selected mahogany. Adjacent to this will be the galley, with crew's quarters forward, and stateroom for engineer and captain. Watertight bulkheads of steel will separate the engine room amidship from the quarters fore and aft.

Spacious quarters finished in white and dark mahogany will be provided aft for the owner, including a stateroom the full width of the boat, with two brass bedsteads, chiffoniers, and lockers, and adjoining will be a bathroom. The main saloon will be finished in dark mahogany. Three other staterooms will be provided for guests.

The power equipment will consist of two seventy-five horse power, six-cylinder standard gasoline marine engines of latest design and type. The filling of the gasoline tanks will be from the outside of the vessel. Each yacht will have a wireless telegraph equipment and a complete electric light plant will be installed. Besides this the yachts will be equipped with a powerful searchlight.

Messrs. Smith and Blackton are now engaged in a friendly but determined contest with themselves to decide which shall bear the title of commodore of the Vitagraph squadron, and each is burning midnight electricity conning nautical vocabularies and acquiring that rolling gait affected by regular "sea dogs."

It is reported that when Captain Blackton was informed that the left side of a ship looking aft was termed "port," he said, "then the right side must be sherry."

PICTURE TAX IN TEXAS.

According to a ruling made by the Attorney General of the State of Texas, in answer to a question from the Comptroller's department, the lessees and managers of theatres in that State who conduct a picture show in addition to their regular performance, will, in future, have to pay $25 annual tax for conducting such moving picture shows. This is in addition to the regular $25 occupation tax imposed on theatre managers. This does not include city and county tax, which also amounts to $25. This will hit managers in Texas who conduct picture shows as an extra attraction.

The question came up when Manager George Walker of the Austin, Tex., opera house, took the matter up with the comptroller. He pays the occupation tax for his regular performances. When he has no theatrical performance on the bills, he offers moving pictures. He contended that it would not be necessary for him to pay both the occupation tax for theatrical performances and for moving picture shows, but under this ruling he must pay both occupation taxes.

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

ECLIPSE Gaumont



Week November 14th to 20th

NOV. 16th "A CONVICT'S HEROISM." Gaumont. Drama. 638 Feet. A cleverly acted drama of the Middle Ages showing that a convict can sometimes be a truly noble character. This is indeed a triumph of Motion Picture Production.

NOV. 16th "A SET OF TEETH." Gaumont. Comedy. 354 Feet. A set of false teeth which, being operated by spring mechanism, attach themselves to tender portions of the anatomy of those who handle them. If you enjoy a good laugh, don't miss this.

NOV. 17th "WORKHOUSE TO MANSION." Urban-Eclipse. Drama. 610 Feet. A woman's noble and heroic character most cleverly presented in a film, that is a masterpiece of the photographic and histrionic art. It pleases everybody.

NOV17th "FIGHTING SUFFRAGETTES." Urban-Eclipse. Comedy-Drama. 380 Feet. Just the right picture to show in these stirring times, as it shows the women how much better it is to stay at home. Teach your audience this lesson.

NOV. 20th "MOON FOR YOUR LOVE." Gaumont. Magic Drama. 424 Feet. An exquisite fairy pantomime in beautiful colors, telling how a beautiful girl promises her love to a poor youth if he can bring her the moon. Thanks to the friendly assistance of a good fairy, he is enabled to grant her wish and wins her love.

NOV. 20th "VISIONS OF A NAG." Gaumont. Equine Tragedy. 517 Feet. A pathetic yet pleasing story of the dreams of a poor old broken-down cab horse, who sees in a vision the pleasant events of his past life, when he was young and vigorous.

Released by

George Kleine

52 State St., CHICAGO 19 E. 21st St., NEW YORK

LICENSED IMPORTER OF GOOD FILMS.

AMONG THE EXHIBITORS.

Dick Burnett, of Rockville, Ind., has leased the Olympic theatre in that city of Fred Kammerling.

W. A. Ewing, of Vincennes, Ind., is negotiating with the city council of St. Francisville, for a permit to open a picture theatre in that city.

James Platt has purchased from William Bottendorfer the latter's interest in the Family Vaudeville theatre in Salem, Ohio. Mr. Piatt was for three years manager of the Poli theatre at Watertown, N. Y. He was also owner of the Dreamland theatre at Wilkesbarre, Pa., and was the lessee of the Luna theatre at Youngstown, and is at present engaged in the film service.

Phillip B. Cooper has contracted with Ferdinand Frederics for the completion of the conversion of the Criterion building into a moving picture theatre at Annapolis, Md.

George K. Jorgensen, of Galveston, Texas, is erecting an $8,000 picture theatre in that city.

W. D. Draper is fitting up a store for a picture show in Watertown, N. Y. He will open in two weeks.

Henry Gilroy has closed a deal to put a moving picture show in Medfield, Mass.

Nathan Sisitzky, of Hartford, Conn., has changed his plans somewhat about building a theatre. Instead of occupying the second floor of his building to be erected on Asnuntuck street, a separate building with a seating capacity of 900 will be constructed near by.

Frank N. Bernstein will enlarge his picture theatre at 1848 Niagara street, Buffalo, N. Y., to a two-story theatre, at a cost of $2,000.

Bert and Harry Quigley will open up a moving picture theatre in the building formerly occupied by the Columbia Clothing store, at Atchinson, Kan.

Rapp, Zittle & Rapp, will remodel the building at 1211 Vine street, Cincinnati, Ohio, for a picture theatre.

John Bansbach and Joseph Cook have purchased the Nickelo at Shelbyville, Ind., from Thomas Rhodes, the former owner.

E. W. Condon has bought Dreamland picture theatre at Springfield, Vt., from C. S. Fuller.

Walter Thimmig has opened a picture theatre at Marissa, Ill. It is called The Gem.

The Gordon Amusement Company has been granted a license for a picture theatre at Milford, Mass.

Loux & Boos have opened the Gem picture theatre at Sterling, Ill.

The Waverly Amusement Company, of Baltimore, Md., have purchased a site for a picture theatre on York road, near Gorsuch avenue. Work has already begun on the excavation.

Goldstein Brothers have leased Lawrence Hall, New London, Conn., for a picture theatre.

Pierce & Sons, of Wilkinsburg, Pa., have purchased the picture interests of C. S. Hoagland in the Theatorium at 6000 Penn avenue, and the Casino at 6014 Penn avenue, Pittsburg, Pa. These houses are the most popular picture theatres in the East End.

Mr. Lambros, who conducts several picture theatres in Quincy, Mass., will open a picture theatre in Malden, Mass.

Albert A. Schweibinz will erect a one-story picture theatre at 1729 Carson street, Pittsburg, Pa.

Rudolf Simons, of New York, has leased to Fred C. Smith and Edwin C. Goldsmith, of Springfield, Mass., the hall in the rear of his block at the corner of Main and Myrtle streets, at Hartford, Conn., and the sixth corridor entrance from the Myrtle street corner for a moving picture theatre.

Plans have been filed for making over into a moving picture theatre hall the old Sans Souci Music Hall, that was run for years at No. 100 Third avenue, New York City, by Max Hochstim. The building has been vacated for many months. The change to moving picture is to be made for Davis B. Bartelstone, as new owner, from designs by Michael and Mitchell Bernstein.

Another large vaudeville and moving picture theatre is planned for Harlem, N. Y. Samuel A. Cunningham has secured control of the two three-story buildings at 36 and 38 West 135th street, together with an abutting lot on 134th street. The property is at present occupied by the National Biscuit Company.

The building on the south side of Market street, Galveston, Tex., formerly occupied by the Labadie art store, is being rapidly transformed into a modern picture show house. It will be under the management of E. H. Hulsey, manager of the Lyric and Vaudette theatres of that city.

The locally installed moving picture shows which were abandoned recently in the Lyceum theatre, Jacksonville, Fla., will be resumed next week under the management of Mr. B. McAlwee who is in charge of the new government building being erected in that city.

A moving picture show has been opened in Green Brothers' hall, Fair Haven, Vt., by Newton F. Jones, a former resident of that city, but for years located in Troy, N. Y.

A new electric theatre is to be opened next week in Iola, Kas. The proprietors will be E. V. Hiatt and George Keler, of Webb City, Mo., and Albert Lytle, of Iola. The theatre will occupy the main ffoor at 311 East Main street.

C. S. Sullivan will open a picture theatre in the Ryan building, Calumet, Mich. The new house will be known as The Royal.

M. Maryeuth has spent $3,500 on alterations in his picture theatre at 758 32nd street, Philadelphia, Pa.

Frank Ogolski has purchased the Star picture theatre at Easthampton, Mass., from John T. Snow.

The Kleine Amusement Company, of Dundee, N. Y., has abandoned the Casino in that town and opened a picture theatre at Watkins, N. Y.

Charles Hartley and B. C. Potter will open a picture theatre at Bellevue, Iowa.

The Crescent Amusement Company will build a $25,000 picture theatre at 52nd and Sansom streets, Philadelphia, Pa.

Collins & Merrill, proprietors of the Star moving picture theatre, at Bangor, Me., have leased a lot adjoining L. H. Robinson's store in Union Square, Dover Foxcroft, Me., and will begin work immediately on a new theatre.

A new moving picture show house is being erected at the southeast corner of Michigan and Robert avenues, Carondelet, Mo. It will cost $5,000 and is owned by G. Bermeinger.

James Justice will open a moving picture show in the Diamond Block, Clinton, Mo., in the building formerly occupied by the Victoria theatre.

As the Operator Looks at it



As the Operator Looks at It

Just notice how easy this operator takes it. He doesn't have to work over a dangerous juice consuming rheostat at furnace heat anymore since the

Fort Wayne Compensarc

was installed.

He can control the machine perfectly now with one hand--gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely



Cut 2-3 from the Monthly Lighting Bill

That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it.

Remember you are paying the Lighting Company 66 2-3 per cent more than you need to every day you wait.

Fort Wayne Electric Works
1428 Broadway
Fort Wayne, Indiana

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

Removal Notice

The ACTOGRAPH CO.

Film Renters and Dealers in Moving Picture Machines, announces the REMOVAL of its

New York Office to 107 East 17th St.

and its TROY OFFICE to

69 North Pearl Street, Albany, N. Y.

Opera Chairs



of *standard dimensions* and most modern construction — in plainest to most elaborate designs.

Several styles of inexpensive stock chairs, suitable for Vaudeville and Moving Picture Theatres.

Walk into any theatre in your city and you'll probably see them.

Write for Booklet T-13. Samples and prices submitted on application.

AMERICAN SEATING COMPANY

CHICAGO
NEW YORK
BOSTON
PHILADELPHIA
BRANCHES

215 Wabash St.
19 W. 18th Av.
70 Franklin St.
1235 Arch St.
Everywhere

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

BLANK LEADER

$15.00 per 1000 feet, guaranteed Perforations to the trade, $3.00 per 1000 feet.

H. ROSENBAUM, 116 Nassau St., New York

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

WANTED.

Information from past or present users of Gaumont Chronophones throughout the United States. Communicate with us and learn something to your advantage regarding Gaumont Chronophones. Address A. S. ALOE-CO., St. Louis, Mo.

"NEW THEATRE" OPENS AT MOBILE.

Standing room was at a premium when Mobile's newest vaudeville theatre threw open its doors to the theatre-going public last night for the first time. The new playhouse is located on Conception street facing Bienville Square.

Moving pictures of the highest type were a feature of the bill and were enjoyed. In connection with the moving pictures illustrated songs will be used.

The new playhouse has an air of newness and cleanliness about it that is felt the moment you enter it. The scheme of decoration includes red and blue. Everything in the little theatre is new from the scene props to the seats and it is one of the prettiest in this city.

NEW LAWRENCE HOUSE.

The new Pastime Theatre at Lawrence, Mass., will probably open this week. The new theatre is finely situated, occupying the entire south end of the newly finished Truell building, located at the corner of Essex and Amesbury streets, in the heart of the business district, and from an architectural point of view ranks with the best houses of its kind in New England. It is admirably fitted throughout with a view to the comfort of its patrons. It is to be conducted on high class lines, and is going to give the best to be had in the line of motion pictures, and up-to-the-minute songs. In short, the management intends pursuing a policy of catering to the most exacting tastes in this line of amusement.

The SIGN OF SUCCESS

Moved Into Larger Quarters

NOW LOCATED IN THE

FILM EXCHANGE BUILDING

PENNSYLVANIA FILM CO., Pittsburg, Pa.

Buying Weekly Output Supreme Quality Service

FILM INDEX, $2.00 A YEAR

KALEM FILMS

ISSUE OF NOV. 26, 1909

THE GOVERNOR'S DAUGHTER



LENGTH 955 FEET

An absorbing pictorial drama of Colonial days, adapted from the memoirs of one James Montague Munroe, a young minister of the gospel, and relating the romantic story of his courtship of Lady Betty, the daughter of Virginia's Tory Governor. Beginning shortly before the opening of the Revolutionary War, it carries them along in a series of beautiful historical scenes, until the final happy reconcilation, after the surrender of Cornwallis.

It is with great satisfaction we make the announcement of this film, for it more than fulfills our promise of the superiority of our future output. We feel it is justly entitled to be called an **issue de luxe.** It is a remarkable film in all respects. The photography is the best, the costumes are historically correct, the scenic settings and localities that actually figured in the Revolutionary War, and the actors, even to the humblest of the scores used, seem to have caught the spirit of the Colonial times.

COMING DEC. 3

A Distinct Novelty

"The Geisha Who Saved Japan"

A Story of the Shogun Period

Kalem posters can be obtained from your exchange or by mail from the A. B. C. Co., of Cleveland, O.

Free Descriptive Lectures Sent to all Applicants

TRADE KALEM MARK

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

The Edison Kinetoscope

Ten times as many people can afford to go to a moving picture show as can afford to go to a theatre.

These same people will make a special effort to afford to go twice as often, if the pictures are especially good—clear and steady, with no long waits between while the machine is being repaired.

That's one reason why the exhibitors, who are using the Edison Kinetoscope, are making more money than any other motion pictures operators in the field.

And another reason is, that when you use an Edison Kinetoscope your gross profit is your net profit—you don't throw your profits away on repairs. The Edison Kinetoscope will outlast any other motion picture machine made.

You play to a crowded house every night—and the crowd comes back for more.

Write to-day for booklet giving full details, and copy of the Edison Kinetogram.

EDISON FILMS

Releases of November 23 and 26

Released November 23.

A ROSE OF THE TENDERLOIN

Dramatic. By Edward W. Townsend. The story of a worthless mother. Has tragic ending—a gambler's devotion to her child, "The Rose of The Tenderloin," and his manly relinquishment of his custody to her when the wisdom of such a course was shown. Pathos is the dominant note. A splendid film.

No. 6548. **Code, VERUNTREUT** **App. Length, 940 ft.**

Released November 26.

BLUEBEARD

Dramatic. The familiar story gives an artistic production that will awaken interest in children as well as the older generation.

No. 6549. **Code, VERUNZIERT.** **App. Length, 400 ft.**

THEN AND NOW

Comedy. A contrast between the dangers that beset a trip on Thanksgiving day in the time of our ancestors and one in the year 1909. Capitally and humorously worked out.

No. 6550 **Code, VERVAGUNT.** **App. Length, 250 ft.**

ANNUAL CELEBRATION OF SCHOOL CHILDREN AT NEWARK, N. J.

A film of interest and charm, depicting the annual exercises of 4,000 children, representing a variety of dancers, drills, marches, etc. A scene of animation and grace splendidly photographed.

No. 6551 **Code, VERVALTIJD** **App. Length, 300 ft.**

Releases of November 30 and December 3

Released November 30.

THE HEART OF A CLOWN

Comedy and Pathos

No. 6552. **Code, VERVANGEN.** **Approx. Length, 600 ft.**

THE WONDERFUL ELECTRO-MAGNET

Comedy

No. 6553. **Code, VERWOGEN.** **Approx. Length, 400 ft.**

Released December 3

THE KEEPER OF THE LIGHT

No. 6554. **Code, VERWOND.** **Approx. Length, 963 ft.**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**

DEALERS IN ALL PRINCIPAL CITIES

WE MAKE BUSINESS

WHILE OTHERS MAKE EXCUSES

YOU CAN'T AFFORD TO GET EXPLANATIONS INSTEAD OF THE KIND OF FILM SERVICE YOU WANT AND PAY FOR

AMERICAN FILM SERVICE, TEMPORARY QUARTERS AT **120 Randolph Street, CHICAGO, ILL.**

CHICAGO LETTER

(Continued from page 1.)

question when I assert that every man of them wishes the Index godspeed and a greater power for the general weal.

Following are brief expressions, gathered hastily from some exchanges and manufacturers:

"The step forward evidenced so substantially by the increased volume of interesting news matter and contingent advertising denotes a popularity for The Film Index throughout the trade generally that, in my opinion, is a well-earned recognition of merit. The editorial policy and general conduct of the publication cannot fail to appeal to every one in the M. P. field who is in accord with the uplifting tendency that is now paramount in licensed moving picture circles."—Geo. K. Spoor, President Essanay Film Mfg. Co. and Geo. K. Spoor & Co.

"I think you have got a fine paper now. It has shown marked improvement right along of late."—Thos. H. Quill, Manager of Publicity, Selig Polyscope Co.

"The Film Index shows a marked improvement in the nature of its reading matter and is well worthy of careful perusal by manufacturers, importers, exchanges and exhibitors."—R. R. Nehls, of the Kleine Optical Co.

"I think the Film Index shows a wonderful improvement, and I am glad to see that it is getting sufficient business to warrant increasing the size of the paper."—F. C. Aiken, President Theatre Film Service.

"The increased size of the page, permitting a wider border, and the addition of eight pages to the former size of The Film Index, makes the present issue one that cannot fail to win the appreciation of every one concerned in the moving picture business. The news and reading matter generally are indispensable to exhibitors, exchanges, manufacturers and importers. We have more calls for The Film Index now than ever before."—I. Van Ronkel, Sec. and Treas. American Film Service.

"I was pleasingly surprised and gratified to note the prosperous appearance of the current issue of The Film Index. It is keeping pace with the tremendous strides that the licensed film business in general is making at present. Being an ex-newspaper man, the typographical arrangement, as well as the dress in general, and the reading and news matter appealed to me at once."—Joe Hopp, President Standard Film Exchange.

"The handsome appearance of The Film Index and the varied and valuable information to be found in its columns commend it to all connected with the licensed interests. It is the only paper fully covering that field, and is of especial service to all exhibitors."—R. C. Seery, Manager Calumet Exchange.

Ten New Theatres for Chicago.

The plans have been drawn and work is already under way for the building of ten new theatres in Chicago. These houses, which are all located on the West Side, will be of a strictly modern type, with seating capacities of 1,000 and upwards. The real estate firm of Johnson & Ewing has been securing the locations for some time past, and it is hinted that the Sullivan & Considine people intend adding these new houses to their circuit. The first of these will be ready for a Christmas opening and the others will be completed, it is expected, before the spring of 1910 ends.

The entertainment will be chiefly vaudeville, with moving pictures as a side issue, and all will be licensed houses. Mr. Considine, a cousin of John Considine, who founded the vaudeville circuit which bears his name, is the prime mover and controller of the building operations now under way. The estimated cost is placed at over $250,000.

Quits Independent Service to Save Business.

"Business is getting better every way," said F. C. Aiken, president of the Theatre Film Service, the other day. "The Far West, this side the Rockies, is especially brisk, and notably so in Montana, which has shown a wonderful increase of late. Moreover, quite a number of independents are being added to the licensed ranks. We have had three theatres, formerly independent, added to those on our service list within a week. Vince Daniels, who owns electric theatres at Seneca and Utica, Ill., is now getting his service from us, as is also H. H. Warner, proprietor of the Theatorium, at La Salle, Ill.

"Mr. Daniels told me that he went about as far as he could with the 'independent' service, and that his present step was absolutely necessary to save his business."

Orpheum Installs Highest Film Service Possible.

I. Van Ronkel has just succeeded in getting the management of the Orpheum, in this city, to instal the highest priced film service possible, beginning Monday, Nov. 15. This service will consist of two first reels daily, and will cost $250 per week, so that the Orpheum will be able to lay claim to the highest and best class service possible in any theatre in the West—or East for that matter.

It is well known that the Orpheum is the greatest money-getter of picture houses in the West, if not in the country, having cleared over $110,000 in net profits for the last fiscal year. Straight pictures with illustrated songs comprise the entertainment, and the latest step taken demonstrates beyond a doubt that as the service is raised in merit the box office receipts show a corresponding increase. Van Ronkel has been working for some time with the Orpheum management to get them in line with his views, and he is to be congratulated on his success, as the new policy will afford a valuable object lesson to that class of exhibitors who are too prone to cut expenses in the most vital department of the exhibiting business.

Poet-Editor Turns Exhibitor.

A change in the ownership of the Idle Hour Circuit of M. P. houses in Aberdeen and South Dakota was effected recently, a company controlled by Caleb T. Smithers, editor of the Pioneer, of Bowdle, in that State, having purchased the circuit of houses. The company referred to has a capitalization of $25,000, and is incorporated under the laws of the home State.

Mr. Smithers has some radical ideas on the management of, and publicity given, picture houses, all on the side of adding greater dignity and importance to picture entertainment; and, as the Idle Hour Circuit is conceded to be one of the best in the Northwestern section, it is generally considered that his venture will prove both successful and lucrative. Straight moving pictures have always been successful on this circuit, notwithstanding strong vaudeville opposition, and Mr. Smithers' appreciation of their worth is so sensitive that he dropped prosy prose and resorted to the Muse to do them justice.

A. M. Kennedy, business manager of the Essanay Co. and George K. Spoor & Co., to whom I am indebted for the information, also furnished me with a specimen of one of Mr. Smithers' verse advertisements of the Idle Hour Circuit, and it strikes me as being well worth publication. Why should Brother Smithers hide his light under a bushel? More power to his pen!

Here is the poem in full:

THE IDLE HOUR SHOW.

The phonograph is a marvel sure,
With a charm that's all its own;
And it's hard to overrate the lure
Of the mystic telephone,
The telegraph with its mighty range,
Is a wonder, as we know,
But nothing yet is half so strange
As the IDLE HOUR Show.

We take our seats in a darken'd room,
And the world we left behind
Is soon forgot in the soothing gloom
That deadens the daily grind.
The music starts—the room expands—
And off in a flash we go—
"Wrapt in a sheet"—to foreign lands
At the IDLE HOUR Show.

We climb the Alps and we thrill and ache
With the perils we go thru;
Breakfast in France we may partake,
And lunch with a Kickapoo.
In Yokohama we may drive
And supperless sleep below
A frowning crag by the castled Rhine
At the IDLE HOUR Show.

What do you wish? A merry skit,
A runaway or a race?
Gymnastic stunts, or a thrilling bit
Of a helter skelter chase?
A feat of strength or a circus trick,
Or frolics among the snow?
You can get them all—or take your pick—
At the IDLE HOUR Show.

Pranks that the wizards never knew
You can gaze on at your ease,
And "turns" that the witches could not do
You may witness as you please.
Shakespeare rendered in tabloid form,
In dramas of joy or woe,
And all the actors alive and warm
In the IDLE HOUR Show.

Old Cagliostro's now outclassed
By the Motorgraphic fun;
Aladdin's Lamp indeed surpassed,
And Kellar himself outdone.
Full of surprises all the time
And only its patrons know
The pleasure exchanged for one small dime
At the IDLE HOUR Show.

VAUDEVILLE HOUSE CHANGED TO M. P. SOLELY.

The California Theatre, Twenty-sixth street and Trumbell avenue, Chicago, was recently sold to T. A. Calvin, who at present is in executive control of the Sheldon Theatre, W. Madison street. The California was formerly run with vaudeville strictly, pictures being merely used

"SELIG"

The Pacemaker of the Motion Picture World, Will Release

NOVEMBER 22d, 1909

ON THE BORDER
LENGTH, 630 FEET

IN WRONG SIMMS
LENGTH, 345 FEET

NOVEMBER 25th, 1909

On the Little Big Horn-Or Custer's Last Stand

LENGTH, 1000 FEET

Book this in Advance. You Can't Go Wrong.

Release for Nov. 29, 1909 { **Brought to Terms, Length 615 feet.** **Making It Pleasant For Him, 380 feet.**

SELIG POLYSCOPE COMPANY, Chicago, U. S. A.

POWER'S CAMERAGRAPH

The Perfect Motion Picture Machine

POWER'S INDUCTOR

Gives greatest economy and best arc regulation on alternating current.

WRITE FOR CATALOGUE "E"

Manufactured by

NICHOLAS POWER COMPANY, 115-117 NASSAU STREET NEW YORK

as a side line, and the theatre was originally constructed for that type of entertainment.

Mr. Calvin is a firm believer in the efficacy of moving pictures to draw a paying business unaided, and he purchased the California with the announced policy of exhibiting straight pictures solely. It is scarcely necessary to state that he has already contracted for a superior film service, his bookings being placed in the care of Geo. K. Spoor & Co.

THE EDENGRAPH PROJECTING MACHINE.

The perfected model of the Edengraph projecting machine is now almost ready for the market. This new machine is characterized by its smooth, easy operation and the practical absence of all friction in the gearing and other wearing parts. This follows from the fact that the main mechanism works in an oil bath and is enclosed in an airtight, dustproof steel case. It has many other excellent features that will especially commend it to high-grade exhibitors.

The machine will be placed on the market by the Kleine Optical Co.

CHICAGO FILM BREVITIES

J. C. Graham, of St. Louis, who has important interests in the film business there, was a visitor for several days last week.

Thomas Condon, owner of several M. P. theatres and other extensive interests in Portland, Ore., passed several days in Chicago during the week past.

The Orpheum Theatre, on State street, installed a new Pathe Professional machine last week, after considerable testing.

S. Morton Cohn, president of the Amalgamated Film Exchange of Portland and Seattle, spent a few days in the city last week. Business in licensed circles is booming out there.

Albert Scowcroft, president of the Progressive Motion Picture Co., Ogden, Utah, stopped over in Chicago two days last week on his way to New York. Mr. Scowcroft is a leading dry goods merchant in his home town, and is also identified with several important enterprises there. The Progressive Co. controls all the high-class film trade in Mr. Scowcroft's territory and also owns the leading M. P. theatres. The secretary and manager of the company, William W. Hodkinson, has many friends among film men in Chicago.

COLUMBIA THEATRE AT ATTLEBURY.

The new Columbia picture theatre at Attlebury, Mass., opened Monday evening, Nov. 1. It is one of the prettiest and most up-to-date in this section. The interior decorations are green with pink trimmings, giving a very pretty effect. The theatre has been equipped with nearly 900 chairs, and there is considerable room to spare. The balcony is one of the finest features and will seat about 250. The picture machine is one of the most modern and up-to-date, and shows the pictures on the screen without a flicker.

The theatre is under the charge of the Columbian Amusement, of which Frank E. Allen is president, Harrison C. Swift treasurer, and Arthur Guild clerk. The building was erected by McKinnon and Nicholson, and incidently it was built in the record time of three months.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released November 15th, 1909

TWO WOMEN AND A MAN

The Fascinating Woman Contrasted with the Faithful One



TWO WOMEN AND A MAN

Paradoxical as may seem the expression "too much prosperity" there is a world of truth in those three words that is undeniable. Prosperity has caused more woe than poverty, and this Biograph story is one of the many cases which evince it. John Randolph was a happy man when he brought Molly as his bride to the humble little home in the village. Fortune smiled on his every endeavor and he becomes a rich man. His environment is not attuned with his wealth, so he removes to the metropolis. Here, his money serves as credentials into the social whirl and he soon neglects his faithful wife for a fascinating woman of Bohemian circles. A divorce is the outcome, and a marriage with the charmer follows. Reverses occur and this young woman casts him off. Poor in pocket and crushed in spirit, he wanders back to the modest little cottage, realizing that he would now be happy had he never left it.—Length, 988 feet.

Released November 18th, 1909

A MIDNIGHT ADVENTURE

This is a Biograph comedy, showing how a novel-reading sweetheart set a task for her lover, such as is only found in the story book. He must do something daring, so she suggests he go to her girl friend's house and steal a photograph and bring it to her. This he does, but while stealing the picture, the girl friend, whom he had never seen before, stole his heart, so the climax comes when she with the novel habit finds herself "Stung."—Length, 519 feet.



MIDNIGHT ADVENTURE

SWEET REVENGE

A young woman jilted by her lover wishes to wreak revenge, or rather thinks she does, so dispatches a messenger boy to his new fiancee with his love letters. The boy on his way, she gloats over her deed, until suddenly she softens and is sorry. What would she not do to intercept him, hence you may imagine her joy at learning that the careless boy allowed the instrument of her vengeance to fall from his hand into the river and float away.—Length, 471 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Nov. 18	A Midnight Adventure	Comedy	519
Nov. 18	Sweet Revenge	Dramatic	417
Nov. 15	Two Women and a Man	Dramatic	988
Nov. 11	The Light That Came	Dramatic	998
Nov. 8	The Restoration	Dramatic	964
Nov. 4	Nursing a Viper	Dramatic	920
Nov. 1	The Gibson Goddess	Comedy	576
Nov. 1	What's Your Hurry	Comedy	403
Oct. 28	Lines of White on a Sullen Sea	Dramatic	975
Oct. 25	In the Watches of the Night	Dramatic	996
Oct. 21	The Expiation	Dramatic	992

EDISON CO.

Nov. 19	Three Thanksgivings	Dramatic	950
Nov. 16	The Imp of the Bottle	Dramatic	750
Nov. 16	A Winter's Tale	Comedy	250
Nov. 12	His Masterpiece	Dramatic	545
Nov. 12	A Man With Three Wives	Comedy	440
Nov. 9	A Bride and Groom's Visit to New York Zoological Gardens.		950
Nov. 5	A Duel in Mid-air	Dramatic	750
Nov. 5	Bill, the Billposter	Comedy	200
Nov. 2	Comedy and Tragedy	Dramatic	975
Oct. 29	All's Fair in Love	Comedy	415
Oct. 29	The Three Kisses	Comedy	500
Oct. 26	The Lie	Dramatic	1,000
Oct. 22	The Lost Handbag	Comedy	400
Oct. 22	A Great Game	Comedy	590
Oct. 19	Their Social Education	Comedy	1,000

ESSANAY CO.

Nov. 20	The Best Man Wins	Comedy	875
Nov. 17	The Mislaid Baby	Comedy	275
Nov. 17	The Personal Conduct of Henry	Comedy	714
Nov. 10	The Game	Dramatic	985
Nov. 3	A Bachelor's Love Affair	Comedy	1,000
Oct. 27	Maud Muller	Dramatic	982

GAUMONT

Nov. 20	Visions of a Nag	An Equine Tragedy	517
Nov. 20	Moon for Your Love	Magic	424
Nov. 16	A Convict's Heroism	Dramatic	638
Nov. 16	A Set of Teeth	Comedy	354
Nov. 13	The Rhymester's Ruse	Comedy	637
Nov. 13	Harlequin's Nightmare	Farce	340
Nov. 9	Telltale Reflections	Mystery	284
Nov. 9	The Pigmy World	Comedy	272
Nov. 9	A Peace Agitator	Comedy	430
Nov. 6	The Warrior's Sacrifice	Dramatic	933
Nov. 2	Don Quixote	Comedy-Drama	721

Date.	Subject.	Class.	Length, Feet.
Nov. 2	Mystic Melodies	Mysteries	266
Oct. 30	A Barrow Race	Comedy	357
Oct. 30	The Song of the Cradle	Dramatic	647
Oct. 26	Ambulance Ventilators	Trick Comedy	197

KALEM CO.

Nov. 19	Pale Face's Wooing	Melodrama	930
Nov. 12	Dora	Dramatic	965
Nov. 5	The Cattle Thieves	Dramatic	860
Oct. 29	The Girl Scout	War Drama	945
Oct. 22	A Brother's Wrong	Dramatic	955
Oct. 15	The Man and the Girl	Dramatic	940

LUBIN MFG. CO.

Nov. 18	Servant's Revenge	Comedy	610
Nov. 18	Foiled	Dramatic	375
Nov. 15	Children of the Sea	Dramatic	900
Nov. 11	The Blue Garter	Comedy	610
Nov. 11	Found in a Taxi	Comedy	385
Nov. 8	For Love's Sweet Sake	Comedy	775
Nov. 4	Let Bygones Be Bygones	Dramatic	845
Nov. 1	Brave Women of '76	Dramatic	530
Nov. 1	A Lesson in Palmistry	Comedy	405
Oct. 28	More Precious Than Gold	Dramatic	815
Oct. 25	A Visit to Uncle	Comedy	505
Oct. 25	A Buried Secret	Comedy	445
Oct. 21	Mignon	Dramatic	575

GEORGE MELIES.

Nov. 17	Mrs. and Mr. Duff	Comedy	488
Nov. 17	The Count's Wooing	Comedy	477
Nov. 10	A Tumultuous Elopement	Farce	950
Nov. 3	For Sale, a Baby	Dramatic	620
Nov. 3	Hypnotist's Revenge	Comedy	380
Oct. 27	Cinderella Up to Date	Comedy	950
Oct. 20	For the Cause of Suffrage	Comedy	905

PATHE FRERES.

Nov. 20	The Patient from Punkville	Comedy	551
Nov. 20	Adonis Is Robbed of His Clothes	Comedy	417
Nov. 19	The Nobleman's Dog	Dramatic	754
Nov. 19	How French Perfumes Are Made	Industrial	230
Nov. 17	Her Dramatic Career	Dramatic	1,030
Nov. 15	Two Chums Looking for Wives	Comedy	561
Nov. 15	Marriage of the Nephew of the Maharajah of Tagore	Scenic	344
Nov. 14	Rigoletto, Film d'Art	Dramatic	1,000
Nov. 13	Good Lesson in Charity	Dramatic	508
Nov. 13	Sam's Artistic Beard	Comedy	410
Nov. 12	Man With the Dolls	Novelty	525
Nov. 12	Running in Hard Luck	Comedy	443

Date.	Subject.	Class.	Length, Feet.
Nov. 10	The Flight of Monsieur Valette	Dramatic	878
Nov. 8	Culture of Tea in Japan	Industrial	492
Nov. 8	Misadventure of a Pair of Trousers	Comedy	469
Nov. 6	Malicious Rival	Dramatic	607
Nov. 6	Cops on Strike	Comedy	351
Nov. 5	The Prodigal Son	Dramatic	1,017
Nov. 3	Eat Your Soup	Comedy	512
Nov. 3	The General's Birthday	Comedy	341
Nov. 1	The Lonely Bachelo	Dramatic	636
Nov. 1	Across the Island of Ceylon	Scenic	344
Oct. 30	Burglar in the Trunk	Comedy	505
Oct. 30	Mountebank's Watchcase	Comedy	407
Oct. 29	Buffalo Racing in Madoera	Scenic	508
Oct. 29	Life Behind the Scenes	Comedy	446
Oct. 27	The Gambler	Dramatic	699

SELIG POLYSCOPE CO.

Nov. 18	Up San Juan Hill	War Drama	1,000
Nov. 15	The Fisherman's Bride	Melodrama	1,000
Nov. 11	Across the Isthmus	Scenic	1,000
Nov. 8	The Stage Driver	Melodrama	1,000
Nov. 4	Sealed Instructions	Dramatic	760
Nov. 4	Villainess Still Pursued Him	Comedy	235
Nov. 1	The Witches' Cavern	Melodrama	1,000
Oct. 28	The Senorita	Dramatic	1,000
Oct. 25	Briton and Boer	War Drama	1,000
Oct. 18	No Man's Land	Melodrama	990

URBAN ECLIPSE.

Nov. 17	Workhouse to Mansion	Dramatic	610
Nov. 17	Fighting Suffragettes	Comedy	380
Nov. 10	The Robber Duke	Drama	668
Nov. 10	A Heavy Gale at Bairritz	Scenic	256
Nov. 3	The Tale of the Fiddle	Mystery-Drama	734
Nov. 3	Ursula, World's Fastest Motor Boat	Scenic	237

VITAGRAPH CO.

Nov. 20	The Sins of the Fathers	Dramatic	985
Nov. 16	Benedict Arnold	Historical	685
Nov. 16	Indian Basket Making	Industrial	245
Nov. 13	Launcelot and Elaine	Dramatic	1,000
Nov. 9	Into the Shadow	Dramatic	642
Nov. 9	A Sticky Proposition	Comedy	323
Nov. 6	From Cabin Boy to King	Dramatic	958
Nov. 2	Miss Annette Kellerman	Novelty	539
Nov. 2	Adele's Washday	Comedy	432
Oct. 30	Entombed Alive	Dramatic	994
Oct. 26	The Two Mr. Whites	Comedy	543
Oct. 26	He Fell in Love with His Wife	Comedy	435
Oct. 23	Cosette, Film d'Luxe	Dramatic	987
Oct. 19	The Mexican's Revenge	Dramatic	680
Oct. 19	A Dull Knife	Comedy	275

GEORGE KLEINE

Announces that he has secured Exclusive Rights to the Magnificent Motion Pictures of the Famous :: ::

Johnson-Ketchel CONTEST

Which took place at Coffroth's Arena, Colma, Cal., on Oct. 16, 1909, for

EXHIBITION PURPOSES IN LICENSED THEATRES IN THE UNITED STATES

Best Motion Pictures of a Public Event Ever Taken, Fine Photographic Quality, with Every Face in the Vast Throng Easily Recognizable. Showing Knockdown of Johnson, Followed by Dramatic Climax of KNOCKOUT of KETCHEL.

Exclusive State Rights

of This Sensational Feature Film Are Offered for Sale
:: :: :: to Licensed Exchanges :: :: ::

Write or Wire at Once for Territory and Terms to

GEORGE KLEINE

52 State Street, Chicago, Ill.

$2.00 PER YEAR SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No 48 NEW YORK, NOVEMBER 27, 1909 WHOLE No. 188

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

INJUNCTION GRANTED

United States Circuit Court Sustains Edison Patent 12192 In the Suit Against the Viascope Company of Chicago—This is the Patent That Covers Motion Picture Films.

On November 17, 1909, Judge Kolhsaat, sitting at Chicago, in the United States Circuit for the Northern District of Illinois, Eastern Division, granted an injunction order against the Viascope Manufacturing Company to restrain them from the further infringement of the Jenkins-Armat patent owned by the Motion Picture Patents Company.

The bill of complaint against the Viascope Company was filed by the Motion Picture Patents Company some time ago, and shortly thereafter a motion was made for a preliminary injunction, and following a full hearing on this motion, at which the Viascope Company was represented by able counsel, Judge Kohlsaat has entered this order.

As a result of this injunction, the Viascope Manufacturing Company will be restrained from the further manufacture of projecting machines which infringe this patent, and inasmuch as no present day exhibitor would use a machine which does not embody the features covered by this patent, it is difficult to see how the Viascope Company can continue to manufacture projecting machines of any kind. Of course, exhibitors using Viascope machines, which are now held to be infringing ones under Judge Kolhsaat's decision, are liable to similar action on the part of the Patents Company to restrain the further use of such machines and for damages for their use.

ALLIANCE EXECUTIVES IN CONFAB

There was a portentious meeting of the Executive Committee of the Independent "Alliance," held in the Hotel Imperial, New York City, last week to which all the manufacturers of independent motion pictures were invited. The first session of the conference commenced at 2 o'clock, Thursday afternoon, and lasted until this paper went to press late Friday night, and it looked much as though the discussion would last for several days. One of the big features was a two-hour talk by Secretary Swanson—and there were others to hear from.

All the executive committee consisting of: J. J. Murdock, president; J. W. Morgan, vice-president; William H. Swanson, secretary; A. Kessel, treasurer; and I. C. Oes, were present, as well as most all the manufacturers.

The meeting was scheduled to start at 10 o'clock sharp but because of the lateness of the arrival of Mr. Swanson, whose name seemed to be on everyone's tongue, and without whom they were unwilling to commence, it was fully 2 o'clock in the afternoon before they were in session. Meanwhile, all congregated in the hotel lobby, and to hear and see some of the "tee-a tetes" and "entre-noux" held there, one not on to the "Independents" and their game might think that something great would result from that conference. Our esteemed friend, the Gen. J. J. Murdock spent the entire morning in earnest and apparently deep conversation with the Col. J. W. Morgan, and with several of the manufacturers. But he always managed to corner them alone. In fact, that trait was so noticeable in him that one member of the squad of press representatives keeping vigil was led to remark: "There's Murdock throwing the"—but that's neither here nor there. Suffice it to say that he was talking.

No members of the press were allowed at this meeting, but occasionally a dry manufacturer, bent on a quiet conference with the mixologist, would be nailed in transit and asked for the developments. The answer invariably was: "They haven't done anything yet." This continued all afternoon and evening and still "nothing doing."

The doors of the meeting room were sound proof and not a whisper emanated, but from an occasional rumor it was learned that secretary Swanson's" long talk" was inspired by the discovery of a surreptitious attempt on the part of the "Independent" manufacturers to frame up a deal on the lines followed by the licensed manufacturers. It is evident that there has developed a big scramble for the pickings, and that the "independent" manufacturers are preparing to have the first look in.

Other matters considered were the status of the Film Import and Trading Company, the question of prices for pictures and questions not previously disposed of.

About dinner time, Thursday, Mr. Freeman of the Film Import and Trading Company gave out a written statement to the reporters announcing that to renters who felt they could not afford 8 cents a foot for film, the Import Company would supply at a rate of 5¾ cents a foot.

Looks like harmony, doesn't it?

A story to the effect that one purpose of the meeting was to accept President Murdock's resignation as the head of the Alliance and turn the reins over to Vice-president Morgan. When questioned regarding this matter a prominent Alliance man replied:

"Its not because there is no disposition to make the change, but this is not really the time or place for such action. As a president of a picture organization Murdock has been a conspicuous failure; he knows absolutely nothing about the business and seems unable to learn. Guess we will keep him in the position for the rest of his term, though."

It was also reported that H. J. Streyckmans, publicity man for the Alliance, has resigned to enter other business.

Independent Forces Badly Demoralized

Want Murdock Ousted From Presidency—Thomas Armat Talks—Conditions on Coast Told by S. Morton Cohn—K. O. Company's Annual Dinner.

By James S. McQuade.

FOR the general wellfare of the film industry, it is hoped by licensed interests here that the meeting in New York of the Executive Committee and manufacturers of the N. I. M. P. A., scheduled to be held Thursday, November 18, will be productive of harmony and concerted action along lines that will restore at least a semblance of order to the present chaotic conditions prevailing in "independent" circles. This would presume that there is a possibility of "harmony and concentration," and the possibility lies only in the predominance of the few wiser heads in their ranks.

The slashing of rates that has been going on for some time past has demoralized the "independent" wing. This has been in operation generally: the importers, manufacturers and exchanges are all guilty. It has been a case of disposing of film at any price, and as low as 3 cents per foot has been accepted for film that has come across the water, upon which customs duty has been paid and concerning which glowing advertisement have been written, declaring it to be the finest European product. This ruinous competition can only lead to the marketing of the most inferior type of film, as well as its manufacture, the inevitable consequences being the beggaring of the exhibitors and the estrangement of their patrons from moving picture entertainment. Moving picture theatre goers have not yet become sufficiently educated to place the blame where it belongs; but many of them, ignorantly and indiscriminately looking on film as merely film and having viewed only bad film pictures, immediately condemn all moving pictures as unworthy of patronage.

From what I have learned during the past two or three weeks, there is a growing dissatisfaction among members of the alliance over Murdock's retention of the presidency of that organization. They have been clamoring for a man of greater experience in the film business, one who can steer the "independent" ship, as well as his own enterprises, to the harbor of Success. Indeed, it has been rumored that one of the important actions of those assembled at the New York meeting will be the reorganization of the Executive Committee, or at least a consideration of the question for future action.

(Continued on Page 4.

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.
FOREIGN SUBSCRIPTIONS—$2.50 per annum.
All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS
ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅝ x 9	21.00
Eighth "	1⅞ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

NOVEMBER 27, 1909

"BACK TO KENOSHO"

There is a well-defined report in this town that Laemmle, the little giant of Kenosho, has decided to close his New York renting office and return to Chicago for good. This is indeed a sad finish of the much boasted and boosted "Laemmle Service." When Laemmle came to New York there was much spoiling of white paper in announcing his arrival with the repeated statement that now New York would have for the first time a real film exchange. In fact, Laemmle came down here for the express purpose of teaching the boys in the big town just how a film exchange ought to be run. He was going to reform a lot of things connected with the business of film renting as it was conducted in New York.

Now the New York men suspected that there was something wrong with the business and were just tickled to death to have Laemmle come in and show them what it was, so they did not place a stone in his way but said: "Let Laemmle come, there is always room for one more in New York."

Well, he came. It was just about the middle of July—rather hot weather in New York at that time, but his "little breeziness" didn't mind that a bit. Here is his first announcement:

EXTRA.
"In New York
At Last."
(Cut of
Laemmle here)
I hereby Notify Eastern Exhibitors
That I Have Opened A Film Renting
Office in New York,

and am now prepared to give the same classy, lively, unparalleled films and service that I have been giving in the West—the service which has made me the biggest and best film renter in the world. Naturally I have always intended to have a New York renting office, but I've always sworn that I wouldn't tackle it until I was equipped to make it set the pace in the East just as I set the pace in the West. And now I'm ready! Ready with a magnificent bunch of new films. Ready with a staff of ambitious, hustling, crackerjack men who know the game from soda to hock and who are out to poke holes in some records.

HERE'S A FRIENDLY WARNING.
Don't quit the exchange you are now doing business with until you have had assurance from my New York office that it is ready to take care of you. I'm not going to take on more business than I can handle, but will build up gradually and solidly. After I once take you on, I'm going to give you a film service that will make you eternally glad that I've busted into New York. If you have anything on your mind, send word immediately and get you name on my list.

Carl Laemmle, President.
The Laemmle Film Service
Independent.
New York Address, 111 E. 14th St.

Lovely, isn't it.

To continue: Laemmle discovered that there were some curves about New York that he didn't know, so he employed a number of New York men to show him the way. They were getting salaries as good as the business here would stand from the rental bureaus which employed them, but Laemmle was reforming things, and he started in to pay big money to get good men. The idea was a good one—for the men.

After Laemmle had been here about a month he issued this announcement:

> I have had to turn down quite a good deal of business in my new office in New York because I wasn't in shape to handle it in the typical Laemmle style. But now I'm in bully shape, with nothing but new stug and plenty of it. I am going to take care of all applicants in the order of their applications and give them the hottest little film service you ever dreamed of. Th rest of my offices are making a dandy showing in spite of the weather and are setting a pace that is delighting my customers. Start with a Laemmle service now and you won't have to worry about the summer season.

We could kive you lots more of the same kind of dope, bot out of the Laemmle hot air tank, but what's the use; the proof of the puddin' is in the eatin', and, no matter what Laemmle has said about his pitching, he was not able to get the ball over the plate. He managed to get The Fair for a few weeks, but the manager of that house couldn't stand for Laemmle's lemons and threw the service out. That was a knockout blow for Laemmle. He hotfooted it down to New York and held a conference with his staff of the New York office with the result that the "staff" was short two men the next week and orders were given not to solicit any more exchange business, and the report was spread around that Laemmle would devote more time to his producing business because there was more money in that end.

Accordingly Laemmle will announce that he has sold his exchange business to A. Kessel, or the Empire Film Exchange, and will devote all his energies to the producing business. Mr. Tom Cochrane, manager of the New oYrk office, stated to a representative of The Film Index that the money in the exchange business was a mere picayune compared to that to be made in the manufacture of films, and that they needed all the room they had for the producing end.

Shed a tear over the passing of the Laemmle Film Service.

ON THE SUNDAY OBSERVANCE QUESTION

Elsewhere in this issue of The Film Index is reprinted two sermons on the question of Sunday observance. One is by Rev. James I. Vance of the North Reformed Church, of Newark, N. J., and the other by the Rev. Henry L. Rose, of the Church of the Redeemer, of the same city. The first takes the position that Sunday, the Christian Sabbath, belongs to the Church, and that all others must keep their hands off. The second believes in the biblical saying that "the Sabbath was made for man, and not man for the Sabbath."

We have had the clipping of the first sermon before us for several weeks intending to give it editorial consideration. Now the Rev. Mr. Rose comes along and disposes of the matter in very much the way we believe that it should be handled. In our humble opinion churches have not progressed with the times; their spokesmen are living in the Mosaic age, preaching Mosaic laws and hoping to apply them to present day conditions. We live in a time and under conditions that are more complex than those when the laws for the observance of the Sabbath day, as expounded by the Bible, were written. It is by insisting upon those ancient observances, intended for a pastoral people, that has driven the mass of the people living in this day, away from the Church, or out of sympathy with many of its objects.

Rev. Mr. Rose strikes the keynote when he observes that the churches might "make their services more popular and more joyously human." One thing is certain, churches are making a great mistake in opposing the harmless and innocent diversions of the people; they would do better to make use of those diversions for their own building up. Read the sermons.

"INDEPENDENTS" IN THE AIR.

There was a grand ascension among the "independents" when General Murdock announced a cut in the price of imported film to eight cents per foot last week. It was commented upon as singular that the president of the "alliance" should lead the cut rate war that would be certain to follow, and predictions were freely made that the step would result in a complete demoralizing of the "independent" forces.

It is plain to be seen that Murdock is after the scalp of the Film Import and Trading Company. That concern undertook to put Murdock's company out of business by cutting off his supply, but the wiley Murdock made a trip to the other side and framed up a deal which saved his bacon and now he drops the price of film to a figure that means nothing but loss to the importer on every foot he sells, with a hope of driving the Import Company to the wall.

Since the announcement of the cut to eight cents there have been several meetings of the "alliance" leaders, and it is evident that there is something didding in that quarter.

It is said that Murdock has a large stock of imported junk on hand which he hopes to unload at the low price. As the "independent" exchanges have not been buying film in appreciable quantities of late this low rate may have the desired effect.

HIGHLY MISLEADING.

Newspaper stories of an alleged experiment with M. P. film at Pittsburg, Pa., by Government experts, state briefly:

"The Government experts placed ordinary picture films in bottles or tubes and sealed them; then placed the receptacles in heat. The gas generated from the films burst the receptacles into thousands of pieces. It was decided that one or more films placed together would generate enough gas to do great damage."

It is hardly to be believed that government experts would lend themselves to endorse any such "experiment" as reported in the daily press. There are a hundred substances which will explode with serious results under similar circumstances, but which are otherwise absolutely harmless.

The report in question was shown to Mr. F. J. Lovejoy, of the Eastman Kodak Company, makers of M. P. films, by a representative of The Film Index. Mr. Lovejoy expressed the opinion that the film experimented with was the old style film, as it would be impossible to obtain results as reported with the new non-inflammable stock.

Just An Appreciation.

Brandon, Man., November 11, 1909.
Editor, The Film Index.

Dear Sir:—We appreciate in no small degree the addition in your valuable newspaper and have much pleasure in thanking you for the liberality of space given to the above company, in conjunction with articles on advertising. Your remarks and criticism relative to publicity work, are invaluable, and we would heartily recommend the co-operation of the moving picture house managers, in so important a factor. We are yours indebted,

STARLAND COMPANY,
Per A. S. Creamer.

NOTABLE FILM OF THE WEEK

Rigoletto, Pathe Film d'Art, Seems to Take the Lead of the Week's Productions.

The superb acting, stage management, mountings and photography of the Pathe Film d'Art, Rigoletto, makes it stand out above many other notable issues of the week preceding this writing (Thursday), while other subjects are specially strong in several important particulars, Rigoletto is strong in nearly all. It is a finished and artistic piece of work from every view point offering no room for criticism, save possibly one, that perhaps the producers took it for granted that the public is better acquainted with the plot than is the actual case, at least here in America. Some of the scenes are momentarily confusing, but we quickly group the action and as a whole the story is strongly presented. The adaptation is from the dramatic work of Victor Hugo, and has been fully described in The Index. We need here consider only the manner and quality of the production. The Rigoletto of M. Silvain of the Comedie Francaise is a masterly bit of work. He is the old court fool in very truth. Mlle. Geniat who is from the same theatre, makes an excellent Gilda and the parts of Sparafucile and King Francis are also ably done, but the most striking portrayal, aside from Rigoletto is that of Maddalena, the dancing girl, sister of the hireling. This young woman possesses the grace of movement that pleases the eye and one can well imagine that she was able to fascinate the senses of the king. The costuming of the production may be pronounced as well nigh faultless and the scenic surroundings partly studio and partly out of doors, are remarkably appropriate and in harmony with the action. We are made to feel that we are living again in the gay days of Francis I. Finally the photography, for which Pathe pictures are so justly famous, was never better done than in this truly great film. The subject is one that should be in demand in picture houses for many months to come.

MOTION PICTURE PROBLEMS.

Conducted by Arthur S. White.

I am in receipt of a few letters which will be of interest to readers of The Film Index. On the subject of breakage of condenser lenses Julius Goodman, of the G. & G. Theatre, St. Helena, Cal., writes: "I notice in the 'Motion Picture Problems' column where a picture theatre manager in Colorado asks if there was any way to prevent the breaking of condenser lenses. I would like to tell this party, through this department, how we stopped from breaking three or four condensers every week. Mr. James Sciaroni of Miles Bros., San Francisco, got us to put a smoke stack on our lamp house 12 inches high and the size of a dollar in circumference and since then there hasn't been any complaint. Trusting this will help others."

I can readily see the practicability of the "smoke stack." It allows the heat to escape and that tends to equalize the temperature of the lamphouse.

Here is an interesting communication on the subject of film cement from S. L. Lamont, of the Bijou Theatre, Thief River Falls, Minn.:

"In your issue of November 6th of your valuable paper I notice an article entitled "Concerning N. I. Film.' In this article you state the difficulties the exhibitors are having with the "non-inflammable" film and that the cement that is used does not prove sufficiently adhesive. Now my operators use "New-Skin," a liquid court-plaster manufactured by the Douglas Mfg. Co. I have used "New-Skin" for the past three years and I find that it gives the utmost satisfaction, drys quickly and proves to be sufficiently adhesive.

"Kindly suggest through the columns of your paper that exhibitors try this simple remedy —bought in any drug store selling at 10c. per bottle or three for 25c.

"I have read every copy of The Film Index for the past three years and I always look forward for The Film Index every week."

As "new skin" is principally collodion it ought to do the work, though I cannot say from experience.

ESSANAY'S SCENARIO DEPARTMENT MAKES GOOD.

The Essanay Film Manufacturing Co. some few months ago organized a scenario department and advertised heavily for good subjects for motion picture production. The receipt of hundreds upon hundreds of original subjects and ideas for motion pictures was the result. With an editor in charge, all these manuscripts were read carefully, promptly returned when found unavailable, and those, which had so much as a germ of a good idea were retained and if, upon further reconsideration, they were found available, a check was promptly mailed to the writer.

In weeding out a few good ideas from the hundreds impracticable for motion picture production the discovery of a number of writers possessing liberal talent for the writing of silent drama. A score or more of the more promising authors, whose work had been found available, were encouraged with good substantial checks and kindly letters, pointing out errors in their stories and offering suggestions which, if followed, might make the manuscripts worth producing. These writers have been thoroughly coached in what to use and what to avoid, have been given a rudimental knowledge of the possibilities of the camera, and thoroughly instructed in what type of stories the Essanay company is desirous of obtaining. The result of this personal encouragement is that the Essanay company, when in need of a certain type of story, a good comedy or a strong drama, knows just who to ask for it.

The Essanay's editorial department is systematized and operated after the plan of the big monthly magazines. All manuscripts received are recorded and filed away for reading. A "first-reader" goes through the batch which arrives with every morning's mail and gleans therefrom all manuscripts which have the slightest germ of an idea. The manuscripts, which are plainly of the "no story" sort are promptly returned, while those which possess any possibilities at all are given another careful reading. There is a second gleaning and the remaining manuscripts are placed in the hands of the producers. The producer gives the manuscripts a careful reading, selects what few he thinks will make good pictures and delivers them to the head of the firm, who passes final judgment.

Oftentimes the Essanay company buys a story which must needs be entirely re-written before it can be used. Merely an idea, one dramatic situation in the entire story suggests a greater story in the mind of the producer, and the manuscript is bought. Many stories—nearly all of them, in fact, must be changed to a certain extent before they can be used, but the idea is what the producer is after.

The FILM INDEX last week printed a letter, addressed to the Essanay Company, from a Pennsylvania exhibitor, which is a pretty good type of say one-fourth of all the manuscripts received. What this man promised to do was rdiculous, and the type of the letter, from a man of no education apparently, shows what a task it is to wade through manuscripts of this variety.

The Essanay company's scenario department is a success. Two-thirds of the stories, booked to January first, have been bought from outside sources. Better stories are coming in all the time, more prominent writers are lending their efforts, and the producers are no longer at their wits end for ideas for pictures.

Another Pathe Sunday Release.

Pathe Freres will release on Sunday, Dec. 12, a film d'art, entitled "La Grande Breteche," from Balzac's story of the same name. It is needless to say that this picture is up to the Pathe standard and intensely dramatic. It is acted by a company of high-class artists and is sure to be a big attraction.

Birmingham Exchange Incorporated.

The Birmingham Film Supply Company of Birmingham, Ala., has filed papers of incorporation in the Probate Court with an authorized capital stock of $20,000. The company will start operation with capital stock fully subscribed and paid in. The officers are: H. N. Newsome, president and treasurer; E. E. Newsome, vice-president; A. C. Bromberg, secretary, and F. M. Lowe, attorney.

TRULY A "UNIQUE" THEATRE.

Los Angeles Department Store Has Motion Picture Theatre on Fifth Floor.

A moving picture theatre on the fifth floor of Hamburger's department store in Los Angeles, California, is accredited by the management of the store to be an attraction that has turned to them many thousands of dollars each year, which would otherwise have gone elsewhere. This fact is not so remarkable when one investigates the possibilities and advantages the extraordinary location offers.

Hamburger's department store is possibly the most modern "big" store west of Chicago. Every modern device for the convenience of its patrons has been installed. The other unique features of the store besides the theatre is an escalator, ladies and gentlemens rest rooms, cafe and restaurant, a public library, business college, museum, and one of the finest roof gardens in California.

The "Arrow" theatre, occupies a portion of the fifth floor, is large and roomy, seating over 1,000 people, and artistically decorated. The program of the theatre is confined strictly to moving pictures and illustrated songs, while the best film service attainable has been installed. The price of admission is ten cents.

In the fact that Hamburger's is the largest and most popular department store in Los Angeles and that it is crowded with customers from morning until night that the moving picture theatre should not come in for its share cannot be doubted. Lady shoppers, tired and nerve-shaken after a hard day at the counters, find rest and refuge and entertainment on the fifth floor, where they may be permitted to forget the world of business.

In a letter to the Essanay Film Mfg. Co., of Chicago, William F. Wallace, manager of the theatre, writes:

"The Arrow theatre is a money-maker and a convenience for our store patrons. We find that people who trade downtown patronize our store, oftentimes, because of the Arrow theatre, which offers them a half-hour's rest and entertainment during shopping hours.

"You will note on the enclosed program that we have featured your "Taft at the Ball Game" picture, which is truly the most excellent motion photograph of the president we have ever had here.

"The Arrow theatre is a money-maker for the store and attracts thousands of people who might go elsewhere."

Los Angeles is a great moving picture town and some of the finest theatres in the country are located there.

M. P. BREVITIES.

Pittsburg operators have formed a union which will be allied with the T. M. A. The new organization starts out 60 strong with the following officers: James Thornton, president; Edward Balsdon, vice-president; Charles W. Shepard, recording secretary; Clyde Cain treasurer.

The Essanay Company have taken pictures of the troops at Fort Leavenworth, Kas.

The natives of Fishkill Landing, N. Y., were startled recently by the arrival of a company of fifty motion picture actors and camera men, who spent several days taking Indian pictures on Mount Beacon. Street cars were run to the scene of operation so that the townspeople could see how it was done.

Four Hundred picture theatre managers of Chicago have organized the Amusement Managers' Association with J. LeClair, president; E. J. Gilmore, vice-president; P. Swartz, treasurer, and David Brunswick, secretary.

Cincinnati, Ohio, has an ordinance that requires to pass an examination for a license before they can run a machine in a picture show.

Under anew ordinance in Pittsburg, Pa., picture theatres are required to pay a monthly license fee of five dollars.

"Cinematopthalmia" is the name of a new eye complaint supposed to be caused by too regular attendance at picture shows.

C. E. Batcheller, superintendent of the Portland Boys' Club, Portland, Me., has been appointed local censor of pictures by the National Board.

"THE HOUSE OF SPECIALS"

"Taft at the Ball Game"
"The Hudson-Fulton Celebration"
"Peary Arriving in America"

"Pittsburg-Detroit Championship Series"
"Pathe's 'Drink'"
"Johnson-Ketchel Fight Pictures"

AMERICAN FILM SERVICE

"BEST SERVICE IN AMERICA"

Temporary Quarters 120 East Randolph Street, CHICAGO

CHICAGO LETTER

(Continued from Page 1.)

FATHER OF THE PROJECTING MACHINE.

Thomas Armat, president of the Armat Moving Picture Co.,Washington, D. C., paid Chicago a flying visit last week. It will be of interest to many readers to know that Mr. Armat is the father of the projecting machine for moving pictures, the man who made it possible to throw the pictures on a film on a canvass, clear and attractive to every eye.

Mr. Armat told me that right here in Chicago, during the World's Fair, in 1893, he saw the first moving picture he ever looked on. That was furnished by the Anchutz Tachyscope, a slot machine invented by a German. In the cabinet of that machine a circular glass plate revolved, and the pictures, or photographs, appeared in succession as it turned, they being placed on the outer rim of the plate. As each picture came into postion there was an incandescent flash in the cabinet, which brought it into view. Since the plate took only three seconds to revolve, the picture show did not last long in those days.

The Edison Kinetoscope, the first moving picture machine of a commercial character, and which used film similar to that now employed, was also a slot machine, the pictures being viewed as the film revolved in a dark cabinet chamber. The film then in use had the pictures developed on it much the same as now, but the Kinetoscope machine could not project them on a screen, from the fact that the film had a continuous movement. Everyone knows, who has handled a picture machine, that, nowadays, the film stops at regular intervals, as it passes in front of the light condenser, by an ingenious contrivance known as the intermittent sprocket. This stop, of the duration of a small fraction of a second, permits the throwing of the film picture on the screen in a clear and distinct manner, every minute picture on the film being projected on the screen in rapid succession, with life-like precision.

The Vitascope, as Mr. Armat's projecting machine was called, was the first to install the vital intermittent sprocket, thus opening up a new world of entertainment and mystery for generations to come. M. Armant's inventive genius so effectively met the difficulty, which had successfully baffled all his predecessors and contemporaneous competitors, that every projecting machine licensed by the Motion Picture Patents Company at the present time makes use of his device, or the principle underlying it.

PICTURE BUSINESS IN ITS INFANCY.

In the few seconds during which I conversed with Mr. Armat, he succeeded in strengthening my impression that the film busines is as yet only in its primary stage. "The film business has a great future in store," he said. "Take, for example, the educational film; that has scarcely been touched as yet. The day is near when geography, history and other subjects in our public schools will be taught by moving pictures. And so in higher education the moving picture will also be an indispensable factor. The value of visual education can be clearly traced to a psychological truth. Fully 80 per cent. of our knowledge is due to the sensations and perceptions produced by occular means, and the introduction of the moving picture has greatly increased the possibilities of the enlargement of the sum of knowledge gained by the visual sense."

NICKEL THEATRE HERE TO STAY.

M. Armat had also some striking views on the importance of the nickel theatre.

"The 5-cent theatre is expanding in its influence," M. Armat asserted in confident tones. The people who think it has seen its day and that it will be supplanted by the 10-cent theatre or by any other are wide of the mark. True, the nickel store theatre has been disappearing rapidly, but that has been effected through measures of safety, and properly so. However, that does not imply that the modern 5 cent theatre, of large capacity and attractive interior and exterior, will not be evolved. Back East we are already showing that this will be done. In Washington I am interested in a modern 5-cent house that is well located centrally. When another exhibitor came and opened a house of the same price near by, we feared it would injure the business; but the exact opposite was proved. The buisness of the first house increased 50 per cent., and the other did just as well. The second house actually served as an advertisement by drawing larger crowds to the vicinity of the first. There is a limit, of course, to the number of nickel theatres in a district, and when that limit is passed business will naturally diminish."

LICENSED PICTURES BOOM ON PACIFIC COAST.

I ran across S. Morton Cohn, president of the Amalgamated Film Exchange of Portland and Seattle, who prolonged his visit in the city for a week, and he furnished some interesting facts on the existing condition of moving picture business in his section. Mr. Cohn has had long experience in straight vaudeville of the better class, making that branch of entertainment a side line of his various enterprises on the Pacific Coast, until the wonderful growth of the moving picture industry and its ever widening popularity diverted his attention to that field.

"I have fully demonstrated that a high class picture service, unaided by vaudeville, will earn more money and give greater satisfaction in a house of fair capacity than did a weekly bill of vaudeville, solely, at a cost of $800.00 per week," was Mr. Cohn's decisive statement." And the reason, it is not hard to discover. High class pictures have all the elements of entertainment and instructiveness that appeal to the better class of theatregoers. The great varity and excellence of the licensed product, whose subjects embrace every part of the world, have an interest for well read and cultured people that it is hard to measure fully. One thing is certain; the educated and refined man or woman will not stomach an act from a cheap vaudeville performer, where he or she would, and does, take pleasure in viewing a high class film, with good photography, an appealing subject and fine dramatic action."

Mr. Cohn was strong in his description of the uplift in the film business all over the Coast. Seattle and Portland are both doing splendidly and exhibitors of the licensed class are well satisfied with the prospects.

K. O. CO.'S ANNUAL DANCE.

Invitations to the annual dancing party given by the Kleine Optical Co., of Chicago and New York, were sent out about three weeks ago to friends in the licensed moving picture business here. The high favor in which this yearly hop is held was evidenced by the large and brilliant assemblage of guests at Marquette Council Hall, Dearborn avenue and Elm street, Tuesday evening, November 16.

The opening march was led off at 8:30 o'clock, and dancing was continued until an early hour. The event was declared the most enjoyable yet given by the K. O. Co. in this city.

CHICAGO FILM BREVITIES.

I. Van Ronkel, of the American Film Service, has secured from George Kleine the exclusive rights to Chicago for the Johnson-Ketchel fight film. This embraces all the territory within Chicago's municipal limits, including South Chicago, Kensington, Etc.

The Principal theatre, at 2473 N. Leavitt street, Chicago, after four weeks trial of "independent" film, changed to the licensed product, Monday, November 15. The proprietor, G. F. Hesch, when questioned as to the independent service, gave the laconic reply, "No more for mine!" He is now booking for his film at the George K. Spoor Co.'s Exchange.

LUBIN NOTES.

Mr. S. Lubin left for Europe on the Lusitania last Wednesday to visit his various agencies and renew his touch with his foreign staff, incidentally picking up some new ideas and gaining the benefit of the double sea voyage.

Nat Goodwin's famous car has been eclipsed by the new automobile which has just been added to the studio equipment of the Lubin Manufacturing company. The car will comfortably seat eighteen persons, sixteen of whom ride in the body of the car, while a boot of ample capacity provides for the storage of small properties, the scenery and other accessories being carried on top of the boot and on the roof. With a motor developing ninety horse power the outside work of the Lubin players will be greatly facilitated. The stock company, by the way, is being greatly enlarged so that each of the four producers may have at his command experienced players even for the large casts.

After plans had been drawn for the new studio of the Lubin Manufacturing Company to cover 60 by 100 feet an additional provision was made that nearly doubles the length, making this one of the largest, if not the largest, studios in this country. This, with the new factory 90 by 225 feet, and the large machine shop already on the block recently purchased by the Lubin company will permit the output to be more than doubled while the studio facilities will permit many unusual effects to be obtained. Sliding walls make it possible to practically open either end of the studio building and it will permit the introduction of any object of size from an automobile to a railway train. All of the most modern devices will be installed both in the studio and factory, and the plant will then be the most modern and up-to-date to be found anywhere. It is promised by the architects that possession may be had March 1.

VITAGRAPH'S "LIFE OF MOSES"

Notable Series of Biblical Pictures Produced Under the Direction of Rev. Madison C. Peters, D. D., Eminent New York Divine—A Remarkable Historical, Educational and Scenic Creation Marked by Correct and Elaborate Costuming and Revealing Profound Study and Research of Tradition.

NOTHING has been attempted by producers of motion pictures, here or abroad, that will excell the highly ambitious undertaking of the Vitagraph Company of America, about to be presented to lovers of motion pictures in the "Life of Moses," which will appear in a series of five reels beginning December 4, 1909. In the biblical history of the World, if we eliminate the divinity of Christ, there is no one personality which stands out so prominently as that of Moses, the liberator and lawgiver of his race. The bible story of this great man is profoundly interesting and filled with events of the highest dramatic value, especially well adapted to the requirements of motion picture art. The rich costuming and the pageantry of the East afford untold opportunities for the picture maker to display his skill, and the scenes to be simulated are wonderfully grand and awe-inspiring.

Enhancing these dramatic and scenic values is the Divine inspiration which clothes the subject, commanding the most profound reverence of all civilized people. This attribute raises the subject away above the commonplace of picture effort and places no mean responsibility upon the producer.

The Vitagraph Company has approached its task with a full recognition of this phase of the work and the result as shown in the pictures so far completed, is dignified and reverential, fully in keeping with the grandeur which is associated with the career of Moses.

Assisting the Vitagraph producers in every step of this important work has been the Rev. Dr. Madison C. Peters. A profound student of biblical lore, Dr. Peters has brought his wide knowledge into play in perfecting the details of the production and his connection with that work is a sufficient guarantee of historical exactness in the matter of costuming and scenic effects. The producers have also drawn upon many of the world's greatest artists for the most approved conceptions of scenes to be portrayed. Among these are to be found the names of Briton Riviere, R. A.; Edwin A. Abbey, R. A.; Tissot, Alma-Tadema, R. A.; Gerome, Dore, Israels, Constant, Chavannes and many others equally noteworthy. From the array of talent that has been drawn upon it is evident that the Vitagraph producers have procured the most complete and authentic data obtainable.

In treating a subject of such important magnitude in an adequate manner the Vitagraph producers divided the work into a series of five reels of about 1,000 feet in length each. These will be released at convenient periods from two to three weeks apart.



PART I—PHAROAH DECREES DEATH OF MALE CHILDREN.



PART I.—PHAROAH'S DAUGHTER ADOPTS MOSES.

The first reel of the series deals with the condition of the Jews in Egypt prior to the birth of Moses when they were under the most abject slavery. The picture opens upon a scene illustrating the cruelty of the taskmasters. Then follows the dictating and promulgating of the decree that all males of the Jews shall be killed the carrying out of that decree and the terror of the Mother of Moses when she learns of the danger to her child. She hides the child in the bullrushes; it is discovered by Pharoah's daughter and adopted by her.

In the second reel Moses appears as a young man. He has been deeply touched with the hardships of his people and subsequently kills one of the taskmasters for cruelty to the workmen. For this act he is compelled to flee the country, escaping to the land of Midian, where he becomes a shepherd and takes a wife. The Lord appears to him in a Burning Bush and commands him to return to Egypt and free the Hebrews from bondage.

The third picture brings Moses before Pharoah, demanding the freedom of his people. Pharoah's refusal is followed by the Ten Plagues, the Passover and the death of the First Born, depicted with startling realism. After this Israel is led out of the house of bondage by Moses and guided on their way by a "pillar of cloud by day and a pillar of fire by night." The incident of crossing the Red Sea on dry land and the destruction of the hosts of Pharoah which attempt to follow them is shown in this picture.

The Wandering of the Children of Israel in the Wilderness for forty years is the subject of the fourth reel, in which the notable incidents are the Falling of the Manna from Heaven, Moses Smiting the Rock from which water sprang to quench the thirsty multitudes. Moses Sitting In Judgment Over the People. The battle between the hosts of Israel and of Amalak when the hands of Moses were held up until the enemy was defeated.

The fifth and last reel deals with the incidents of the Ten Commandments given to Moses by the Lord on Mount Sinai; the Golden Calf; the Tabernacle and the Ark of the Covenant; Moses taking leave of his people and the grand finale when he views the Promised Land which he is forbidden to enter from the heights of Mount Pisgah and then death.

The illustrations introduced herewith afford some idea of the elaborate production which is forthcoming. The tinting and coloring of the film will greatly enhance the scenes over anything that can be depicted here.

CHICAGO'S WOMAN MANAGER

Enterprising Miss Leona Bryse Talks Interestingly of Her Picture Theatre Experience. Has Learned Her Lesson and Is Now on The High Road to Success

By James S. McQuade.

HERE'S to the ladies! God bless them! They have invaded and encroached upon man's whilom domain with such aggressive persistency of late years that I fear to add, "More power to them!" The only territory that now remains for them to contest with the unfeeling oppressor, man, is the polar zone; and what will be the combined efforts of a Cooke and a Peary when once they steadfastly turn their faces towards the point that knows no longitude, no north and no—woman!

A Girl's Grit and Resourcefulness Wins.

It remained for a girl, still in her teens, to dispute the exclusive control of the exhibitors' end of the moving picture field in Chicago by experienced veterans of the sterner sex, and, I am really ashamed to chronicle the fact, she was confronted with an opposition almost as bitter in its way as that experienced by the English sugragette. Even the members of her family tried to discourage and dissuade her from investing her money in a moving picture theatre; but this girl of the Middle West, a product of the Hoosier state— which can boast of its Lew Wallace, its General Lawton, its Booth Tarkington, its James Whitcomb Riley, its President Harrison, its John McCutcheon, and numerous other celebrities—had the grit and courage to go her own way, and the resourcefulness and business ability to win out. But let her tell her own story:

Miss Leona Bryse, of Tipton, Ind.

A lithe, shapely, prepossessing young lady, of that happy age which scorns inaccuracy in birthdays, greeted me at the "Cub Theatre," at 220 S. Halsted street, the other day, with a frank, cheery, alert, and businesslike manner that immediately stamped her as a typical feminine product of our great Middle West. Having traveled often and extensively through every state and territory of the Union, I have learned to distinguish the types of men and women in well-defined sections by certain characteristics that seldom fail. One cannot find the Middle West type of man or woman in Chicago. It will take 100 years or more to produce that; for fully 80 per cent. of Chicago's population is of blood alien to the true American type, and it will require quite a time of seething in the Zangwill "Smelting Pot" to produce the real composite Chicago man or woman from the cosmopolitan strains. It is away from the large cities—out on the plains or in the smaller towns—that one finds the truly typical Middle West girl, all of which will serve to show that I was not surprised to find that Miss Leona Bryse, manager of the Cub Theatre, was a native of Indiana.

Nineteen years ago, in the town of Tipton, this girl, who has added to the distinctions gained by the sons and daughters of the Hoosier commonwealth, gladdened the Bryse household by her arrival. Passing through the various grades of the common schools and graduating in the high school of her home town, she finished her education at St. Catherine's Seminary for Ladies, at Minneapolis. She developed an early love for music, both instrumental and vocal, and her educational course included a special study of, and carefuly training in, these branches. As will be shown, these accomplishments stood her in good stead in the early stages of her strenuous career as manager of the nickel picture house on the West Side.

Strenuous Days for the Girl Manager.

"It was in last January that I took my plunge into the picture business, and it was a plunge, for I didn't know a thing about it," said Miss Bryse, with a laugh and a humorous gleam in her eyes. "When I bought this place it was just a little cubby hole, with a depth of about 30 feet, so you can guess what my seating capacity was. Then all the men managers around here came in and threw cold water on my scheme by prophesying all kinds of bad luck, and tried hard to frighten me into closing up. That was not all. Men came in wearing police or other badges, and warned me that the house would be closed and that I could not run the theatre; but I had good friends who stood by me, and protected me from wrongful molestation. These other managers around here, it seemed to me, were dead set against my making a success, but I determined to stick.

"I soon saw that I must increase my seating accommodation, and so I added over 40 feet of a brick building to the depth, costing an expenditure of over $5,000 in all, on the house as it then stood, and as you see it now. This difficulty bridged over, I ran up against another. The film service furnished me was not the kind that appealed to the people here, and I was losing money right along. Oh, I tell you, a greenhorn in the picture business gets all kinds of things handed to him—or her as in my case!



MISS LEONA BRYSE.

"I ran into another snag. I suppose I was looked upon as a 'fall guy,' for sure, as I overheard my cashier, ticket taker, usher and machine operator conspiring to quit in a bunch and close my house. That night I called them to the office, paid them their money, and fired them on the spot. I told them I would run the house myself, single-handed, and I did, with the exception of the picture machine, which I had run by a new operator. I was usher, singer, ticket-taker, and stage manager—all in one. I have to run small vaudeville acts in this section, as the people want them; but I am looking forward to the time when I shall have the house and the location that will call for straight moving pictures and nothing else.

Better Film Service Brings Success.

"My experience for the first six months was almost enough to make me give up the game," continued Miss Bryse, with a tightening of the lips. "My film service, although furnished by a licensed firm, was not suitable for my patrons, and, although I did my best to get it improved, my inexperience was taken advantage of, and my business suffered accordingly.

"When I closed down for the summer, I had put about $6,000 in the business, with nothing but the theatre to show for it. I ought to say here that I quit the licensed exchange sometime before closing, on the advice of my machine operator, and got my film from an 'independent' exchange. This, I found, was only going from bad to worse, as I was furnished with old pictures that nobody wanted to see. I discovered at the same time that my operator was receiving a 'rake-off' at my expense from the independent dealer in junk, and I then fired him and the junk together.

"During the summer 'close-down,' I did a lot of thinking and figuring on my own account, all the while having it dinned into my ears by my own people and others, 'I told you so,' and 'I told you so.' This strengthened me in my purpose to continue, and I determined to re-open with the best licensed service I could possibly afford. I arranged for my bookings with the Theatre Film Service, and opened up to good business, which has been daily increasing ever since.

"At the present time, I have regained most of the money I laid out, and have the Cub to show for my profits," emphasized Chicago's only girl picture exhibitor, with the smile of successful conquest on lip and brow.

"How did you come to name your house the Cub? Have you a pet lion among your favorites?" was asked.

"Oh, I'm a baseball enthusiast, and think there5s nothing on the map that is just equal to the Cubs—the Chicago Cubs," was the rejoinder. "Their luck showed a bad streak this season, but they will come out on top yet, just as I have done. The boys never fail to make this theatre a stopping place of an evening, when they are in town, and I make it a point to give them a bill that is specially appropriate. If there is a ball picture, or anything of the kind that appeals to men of their following, I try to have it on the program.

"If the Cubs had clung to Kling as I cling to the Cub, there might have been a different story to tell of last season's contests," laughed Miss Bryse, merrily.

The "Hart" Joins the "Cub."

"What about the new theatre you have opened up on Milwaukee avenue?"

"My, I nearly overlooked that matter! I purchased the Evergreen at 1420 Milwaukee avenue—an independent house—and re-named it the Hart. It is in the Jewish section, and was opened the other evening to fine business, although it rained pretty heavily. I use the same standard of pictures there as here, and give vaudeville acts in Hebrew. The acts are Yiddish, and the signs in front of the house are Yiddish, and everything looks fine.

"I am just starting out, and will not be satisfied until I have a circuit of houses. As I said before, I hope to have a number of fine, modern theatres in good locations, where I can show high class pictures chiefly. It will take time; but I have learned a whole lot and the task grows easier every day.

"I was my own manager until about six weeks ago, when I engaged Al. Block, a very capable man, to relieve me of many of these duties. The only thing I haven't tried my hand at in the theatre as yet is running the picture machine. I am now going to take a thorough training in that, and will be able to pass the examination taken by licensed operators before I am satisfied."

Just at this juncture a boy of about twelve years passed the seat in the rear where we were seated and in manly fashion answered her query about his opinion of the show by saying: "It's very good; I liked it. Good evening, Miss Bryse."

"You seem to know and be on familiar footing with most of the young folks in attendance," I said, having noticed that she called many of them by name, as they passed in and out.

"Yes, the young people all know me, and we are good friends. When I am in the ticket booth, I notice that we get more of the children than when I am absent. Children like a smile and a welcome and it is so easy to give both."

Then I inwardly wished that I were once more a knee-breeched boy to get that smile and welcome, as I made my departure.

PICTURE MEN WIN AT BUFFALO.

The temporary injunction allowing the Grand, the Hippodrome and the Comique theaters to operate on Sundays was made permanent Nov. 15, when Justice White handed down his decision in the case brought by the United Vaudeville Company against the city.

THE SUNDAY QUESTION

Sermon Delivered Nov. 14, 1909, by Rev. Henry L. Rose, of the Church of the Redeemer, Newark, N. J.

Insisting that Newark is too cosmopolitan a city to ignore the demands of 129,000 non-churchgoers, Rev. Henry R. Rose, in a sermon delivered yesterday morning at the Church of the Redeemer, spoke in favor of Sunday theatre and moving-picture shows. So positive was Mr. Rose in his belief that the "open-Sabbath" attractions have come to stay that he declared it would not surprise him one bit if the churches of the city soon found it necessary to provide similar Sunday amusements in order to compete with the other entertainments.

Mr. Rose declared that "the dear good preachers and laymen" who are opposed to Sunday shows must not forget that they are living in a Newark not as it was many years ago, but rather in a city that is overcrowded with a population that requires recreation on the Sabbath of a nature not secured in churches. Among other things Mr. Rose said:

Sunday in a big city cannot be just the same as Sunday in a little city or a country village, especially if the big city be largely made up of foreigners, which is generally the case. No one remembers and appreciates Sunday in a small town or country village more than I do. But things are changed when you come from a New England or New Jersey village into a great cosmopolitan city like Newark. Here you have an entirely different population, and therefore an entirely different problem, to deal with. You must also have to reckon with the influence and example of New York, the nation's metropolis. And no matter what your early training may have been, and no matter what your personal preferences may be, you must look at the situation just as it is, and, like a wise man, make the most of what may seem to you a bad bargain to begin with.

Continentalism.

Quoting census figures, Mr. Rose stated that Newark's population is made up of 224,000 foreign born, while the native born number but 113,000. Most of the foreigners, he added, "come to us from continental Europe, which has a great bearing on Sunday observance. The fact that Newark is a manufacturing city and the strain of manual labor six days in a week was also cited as another reason for Sunday recreation. The social customs of the foreign-born citizens must also be considered, he said, and in this connection, he remarked, "we would be undertaking a practical impossibility if we tried to educate them out of them. He declared there are 53,000 Jews in Newark who observe Saturday as their Sabbath and look upon Sunday as Christians regard Monday. Continuing, the clergyman said:

Here are 95,000 Roman Catholics. With them Sunday is a mixed day. Part of it is for religion and the rest of it for whatever use they please. Their priests do not insist that they spend all the day in church or in quietude. In fact, the parish houses of their churches are open on Sunday and billiards, bowling and other games are in progress. A Catholic is permitted by his church to play baseball, football or any other honest game on Sunday and indulge in any wholesome amusement he pleases so long as he has been to church and fulfilled that part of his duty.

Theatre Opening.

What about the theatres? We cannot close them; let us rest assured of that. They are opening in all the big cities of the country. This has been the case for years in the West and is spreading slowly but surely to the East. Even in Detroit I found the vaudeville and moving picture houses wide and brilliantly open on Sunday. The vaudeville theatres are open in Newark, and they are not likely to be closed when we remember how great a proportion of our population is ready to patronize and ready to defend them.

If the vaudeville theatres are to be open and the low variety theatres are to be open, there is not a shred of reason why the moving picture places should not also be open; in fact, they are far less likely to give their audiences things that will hurt them than the other places, because every film is inspected and passed upon by committees in New York and Chicago made up of clear-minded and clean-minded men and women.

Newark should have a commission of reliable and broad-minded men and women to pass upon the things about to be given in any place of amusement. This would guard the morals of the young and old alike and secure, through the play instinct, things that would elevate as well as entertain.

Another course the churches might pursue would be to make the character of their Sunday services, especially in the afternoon and evening, more popular and more joyously human. The illustrated lectures we have been giving the people in the Church of the Redeemer on Sunday evenings the past six years show what can be done by the church to bring men and women to a service that combines entertainment, education and religion.

I would like to see the churches in certain sections combine their moneys and open one of their auditoriums for Sunday afternoon concerts of a fine and popular quality. Let the ministers be present, not to preach, but to make things go and to say a manly word here and a ringing word there, as occasion naturally afforded. Would the auditorium be filled? Try it and see! Would the results be fine? Fine! They would be superfine!

Nor will I be at all surprised if the churches soon found it necessary to go even a step further and provide plays under their own management for the people on Sunday to compete with and counteract the places of amusement run for money only.

Sermon Delivered Oct. 10, 1909, by Rev James I. Vance, of the North Reformed Church, Newark, N. J.

I am to speak to you tonight about a present-day pollution of the Sabbath. My subject brings together the religious and recreation sides of man's nature, both of which are divinely implanted. It is important that the religious side of man's nature be developed in the right way, that the soul be kept from starvation and deformity. He who never says a prayer, who never enters a church, who never looks up nor bows his soul in the presence of the infinite, is living the life of a mere animal.

It is also important that the recreation side of man's nature to be developed in the right way, that the tired faculties be given a chance to rest, to escape from their burdens. He who never laughs, who has forgotten how to play who cannot see a joke, who does not know how to have fun, should have his measures taken for a coffin. He is a stalking corpse, a dead man on his last legs.

It is a real philanthropy to see that people have uplifting amusements. The movement for a children's theatre in Newark is, for this reason, one that should meet the approval of all who are working for social uplift. The wholesale condemnation of the theatre is as foolish as it is unfair. The dramatic instinct is noble, and the effort should be not to abolish the playhouse, but to elevate it.

The Sunday question is primarily a religious question, and the show business is primarily an amusement question. It is not wise to sacrifice either to the other.

If a movement should be started, in the interests of religion, to shut up all the playhouses all the time, there would be a howl from Dan to Beersheba, and some people would froth enough personal liberty foam to drown the town.

On the other hand, would it not be just as unfair to demand the abrogation of the institutions of religion in the interests of amusements; to urge that Sabbath restraints be done away that the show business may run unhindered on a day hallowed by thousands of years of reverential regard, and, need for which has been built into both our bodies and souls? Yet that is precisely the issue now before us. They are saying that Newark is becoming such a cosmopolitan city that it must go into the Sunday show business.

The thing has been gradually getting bolder, dodging around this hindrance and that, opening up under the cover of some real or fictitious charity, running in sections of the city not averse to that sort of thing, until finally it was headed up in the courts in a squabble over the moving picture shows. The police are jestered. They want to keep the town decent, and at the same time be fair. The law does not seem to be very clear or very heroic. It is probably largely a matter of public opinion after all, though I do not mean by that for a moment to imply that the Sunday show business is lawful. The real question, however, is, Do we want it in this town?

In favor, it is said that people have a right to be amused and that the Sabbath was made for man, both of which propositions nobody denies.

It is also urged that if people are not at the plays they will be in some place worse; if they are not in the theatre they will be in the rum shop; if not at the baseball game, they will be at the saloon; if not at the moving picture show, they will be in the groggery.

Are these really the alternates? Are not the saloons closed on Sunday? The law says they are. The police think they are. If they are not, would it not be a manlier procedure to close them than to allow the show business to unsheath its dirk and make a new rent in the garment of Sabbath observance?

I am not condemning the people who may differ with me on this subject and who have as much right to their views as I to mine. And I would not be a bigot, but I ask them to consider the needs of man's spiritual nature as well as his desires for amusement; and I urge that nothing further be done to wipe out the day of rest, which, after all, is the workingman's best friend.

I am opposed to Sunday shows because they are unnecessary. People have plenty of time during the week, especially with an eight-hour labor day and a Saturday half-holiday, to see all that they need to see of these shows.

I am opposed to opening the theatres on Sunday because the show people are entitled to a day of rest and for social and religious and home reasons, to the common day of rest, to Sunday, as a free day.

The howl just now is over the Sunday moving-picture shows, but if we are to have any shows on Sunday, there would seem to be the least objectionable, because the number of people thus deprived of their Sunday rest would be smaller. But even these have their rights, and the work demanded of them is neither a work of necessity nor mercy.

Sunday shows are hostile to the moral and religious welfare of the community. The church people are not likely to desert their church, but the mission of the church is to the unchurched, to the man who is lame in morals, tempted, discouraged. Give such a man the option of a Sunday show or a church service and nine times out of ten he will take the show. But the show can only give him a few hours forgetfulness of his troubles. What he needs is cure, and this he can get only at the cross of Christ.

The work of the churches of Newark are trying to do for the city is worth while. There can be no doubt but Sunday shows will make much more difficult this already difficult work. The people who want Sunday shows are the people who are in the business. Their clamor is the loudest. It is a case of commercial greed pitted against the moral welfare of the town.

The saloon is in favor of the Sunday show business, which is a sufficient commentary on the statement that the two are the rivals; that if the people are not in the playhouses they will be in saloons.

The class of people who are constitutionally opposed to restrains of all kind favor the Sunday show business. They are built wider than they are long, broader than they are deep, and having breadth without length, depth or thickness, they pose as the special advocates of personal liberty.

But there are some people who do not want Sunday shows. I doubt if the police want them. They have trouble enough already. The conservative people of the community, who are on the side of law and order, do not want them. They are not wanted by the home, the school, the best business interests of the city. The motherhood of Newark does not want the town to go into the Sunday show business. The Sunday schools and churches do not want it. Have these no rights to be considered?

Let us stop this thing in the beginning. When Sunday comes, let us look up and out and on. Let us give the soul a chance. Let us enjoy the rest which is not a riot. Let us enter a church and say a prayer. Let us hold up our heads and remind ourselves that we are not mere beasts of burden sweating out our days like galley slaves; but beings made in the image of God, dowered with divine possibilities and destined to careers that point away toward the sky line of the infinite.

PICTURE MEN WIN.

Contention That M. P. Films are Photographs Is Upheld in Suit Against Government.

Judge Platt of the U. S. Circuit Court handed down a decision, Nov. 15, upholding the decision of the Board of General Appraisers to the effect that motion picture films were photographs and entitled to be admitted under that classification instead of "Manufactures of which collodian or any compound of Pyroxylin is the component material of chief value."

When the issue was before the board of United States general appraisers, that tribunal held that the films are not "manufactures," as claimed by the Treasury Department. Under the interpretation made by the government, the duty was at the rate of 65 cents per pound, and 25 per cent. ad valorem. Sussfield, Lorsch & Co., and J. A. Berst, the importers, regarded the treasury's decisions as erroneous, and therefore took appeals to the board of appraisers to review the return of the collector.

Judge Platt, in his decision for the court, upholds the decision made by the board, which held that the merchandise is either "photographs," or "photographic films," especially provided for in the revenue law. The court remarks that much of the merchandise now imported as photographs differ widely from goods commonly known as photographs, when the act was passed in 1897. The judge says it makes no difference whether the photographs are entered in long strips, or cut apart. Under the court's ruling the duty is only 25 per cent.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, NOV. 22, 1909.

BIOGRAPH—The Open Gate, dramatic, 988 feet.
LUBIN—When Women Win, dramatic, 650 feet.
The Rubber Man, comedy, 270 feet.
PATHE—The Crocodile Hunt, scenic, 266 feet.
Late for the Recital, comedy, 656 ft.
SELIG—On the Border, dramatic, 630 feet.
In Wrong Simms, comedy, 345 feet.

TUESDAY, NOV. 23, 1909.

EDISON—A Rose of the Tenderloin, dramatic, 940 feet.
URBAN-ECLIPSE (Kleine)—Bell of the Harvest, dramatic, 511 feet.
Marriage of Love, dramatic, 453 feet.
VITAGRAPH—Why They Married, comedy, 905 feet.

WEDNESDAY, NOV. 24, 1909.

ESSANAY—A Lady's Purse, comedy, 508 feet.
On the Wrong Scent, comedy, 408 feet.
MELIES—The Red Star Inn, dramatic, 1000 ft.
PATHE—The Sleeper, comedy, 604 feet.
A Convenient Lamppost, comedy, 390 feet.
GAUMONT (Kleine)—Tulips, educational, 105 feet.
A Heart's Devotion, tragic, 842 feet.

THURSDAY, NOV. 25, 1909.

BIOGRAPH—The Mountaineer's Honor, dramatic, 977 feet.
LUBIN—Martyr or Crank, dramatic, 580 feet.
Finnegan's Initiation, comedy, 420 feet.
SELIG—Custer's Last Stand, war drama, 1000 feet.

FRIDAY, NOV. 26, 1909.

EDISON—Then and Now, comedy, 250 feet.
Annual Celebration of School Children at Newark, N. Y., topical, 300 feet.
Bluebeard, dramatic, 400 feet.
KALEM—The Governor's Daughter, dramatic, 955 feet.
PATHE—The Bigamist, dramatic, 951 feet.

SATURDAY, NOV. 27, 1909.

ESSANAY—Judgment, dramatic, 988 feet.
GAUMONT (Kleine)—The Village Scare, comedy, 381 feet.
The Mix-up at Court, farce comedy, 590 feet
PATHE—The Mixed Letters, comedy, 584 feet.
Chinese Amusements, novelty, 397 feet.
VITAGRAPH—Jean Valjean, dramatic, 990 feet.

BIOGRAPH COMPANY.

"THE MOUNTAINEER'S HONOR."—A Story of the Kentucky Hills.—In the hills of old Kentucky death was always preferable to dishonor, and once there occurred a blot on the family's good name, it was never effaced. Such, whose fate it befell to incur the tarnish, were shunned as moral lepers. This was the awful anticipation of the mother when she did the deed that terminates our story. The family, comprising mother, father, son and harum-scarum daughter, knew nothing of the world outside the old blue hills where they lived. Their ways were simple and honest. The harum-scarum was loved by an humble mountain poet, but she, hare-brained, could not appreciate his candor. One evening a belated traveler from the valleys, calls and asks for food and shelter for the night, and, although they are at first inclined to turn him away, harum-scarum, no doubt struck with his manly appearance, induces them to accommodate him. The valley man at first is amused by the antics of the harum-scarum, and as he leaves in the morning is impressed by the fact that the little rattle-brained girl is in love with him. The consent to meet him is easily obtained, and, during the husking dance, she steals away to the spot selected. These clandestine meetings become regular occasions, until at last the brother's suspicion is aroused. He follows her on one of her journeys, and arrives just in time to see her cruelly deserted by her lover of the valleys. He questions her, but an answer is unnecessary, and drives her home, just as the old father comes into view over the rocks. The boy, unarmed, borrows the old man's revolver and bolts off, leaving the father standing perplexed, for he is unaware of his motive. Following the valley man, he catches up with him as he enters the village. Here he demands that the man go back and right the wrong. His demand is refused and the valley man pays the penalty. The vigilance party are soon on the boy's trail and surround his home. They are met by the old mother, who fights ferociously with them at the door. She is overpowered, however, and the sheriff finds the boy hidden in the fireplace. Taking him outside, the mother, who has revived, asks what they are going to do with him. He is to be hanged at once. Hanged! Oh, the ignominy of such an end. What a smirch to the family honor! Cunningly she contrives to avert this awful end. Begging the officer to be allowed to get her son a drink, she goes, and returns with a dipper of water. As he drinks she shows him a pistol concealed beneath her apron. He nods assent, and it means but a touch of the trigger to cheat the gibbet. The party, seeing their work anticipated, depart. At this point the girl, realizing that she is the cause of it all, rushes out and falls prostrate on her dead brother, but the mother hurls her aside, and, with an invective, casts her adrift. The humble mountain poet, still deeply in love with her, is more charitable, and, blaming the stranger, and not the unsophisticated mountain girl, takes her in his arms and leads her away. We last see them making their way over the hills, with the shades of night slowly shutting them from view.

"THE OPEN GATE."—A Beautiful Motion Picture Pastoral.—The two dominant features of the character of a true woman are love and duty, and no two elements are more belligerent than these, for love is often beset by duty, in which struggle duty, in the honest, invariably prevails. Such an occasion forms the theme of this Biograph subject. Hetty and George were old-time sweethearts, and as years went by, George could never muster up courage to "pop the question." Finally, he bought an engagement ring, and, calling Hetty out to the garden gate, with extreme effort, declares his love and puts the ring on her finger before he realizes the great extent of his daring. What a sigh of relief he breathes when it is over and she has accepted. Well, the earth contained no two happier souls than George and Hetty on that day. But, alas, the sunshine soon turned to shade, for on the evening of the same day, Hetty receives a letter telling her of the sudden death of her sister, who, leaving a little daughter three years old, made a last request, that, as she had cared for Hetty through her childhood, Hetty would care for her little one, Mary. This was, indeed, a blow, and, after a mental struggle, her plain duty to her sister's child forces her to break off her engagement with George. Sending for him she meets him at the gate, and, expressing her determination, gives him back the ring. The poor fellow is stunned at first, crushed in the extreme. Then he tries to reason, but in vain. Finally, dashing through the gate, he throws it open with such force, that it flies back against the fence, and sticks with a broken hinge. Off he goes, and is soon out of sight, never, he declares, to return. Years roll on, and often does Hetty stand at the gate and dream of the one who threw it open, and open it remains, for he has gone apparently forever. It is now fifteen years later, and Mary has grown to young womanhood. Jack, the nephew of George, and Mary are now sweethearts and meet at the open gate, where the old, old story is again told. Aunt Hetty must be consulted, and she, of course, gives hearty consent. Jack has received a letter from his Uncle George, stating that he is tired of his wandering and may return any moment. So the boy has much to be happy for. However, the course of true love never runs smooth, and the young lovers quarrel. Mary returns the ring, and Jack also goes through the gate determined never to return. Aunt Hetty, learing of this, takes Mary to the gate and tells how a hasty tiff blighted her life, and begs her to be reasonable and go after him. Meanwhile, Uncle George has arrived and meets Jack, who tells him his tale of woe. Uncle George volunteers to intercede with the girl, not knowing who she really is, and takes the boy's ring to heal the wound. Arriving at the gate, he is surprised to find it leads to Hetty's old home. Aunt Hetty hears the call, and, hastening out, finds her old sweetheart standing where he stood fifteen years before. Hetty then tells him the gate has remained open since his departure. George then closes the gate, renews his suit, and is accepted. In lieu of a ring, Uncle George appropriates the boy's, so when Mary, who has gone to bring Jack back, arrives with him and asks "Where is my ring?" Aunt Hetty shows her hand adorned with it. There is now a double wedding.

EDISON MANUFACTURING CO.

"ROSE OF THE TENDERLOIN."—A dramatic story of a phase of New York life written especially for the Edison company by Edwin W. Townsend, author of "Chimmie Fadden." A picture full of touching incidents admirably portrayed.

In "A Rose of the Tenderloin" Mr. Townsend has given us a new phase of New York life, one which, while dealing with its darkest shadows, draws aside the curtain and reveals to our gaze lights of nobility and love where we least expect to find them. He has selected from out of that famous district called "The Tenderloin," characters that are well known in its daily life—men whose exterior appearances tell no story of a hidden sorrow, and little suggest the spark of nobility that lies dormant within their breasts awaiting only the cry of anguish or distress to fan it into flame; and a woman whose cheeks are scarlet with the rouge of shame, while her mother's heart is torn with agony between dread of separation from her offspring and





the certain knowledge that the child's life in her present environment will be but a repetition of her own.

The story is simple and briefly told. It deals with the attempt of a woman who is living outside the social pale, to keep her child from being taken away from her by its rich and highly respectable aunt and uncle, with the mother's anguish when confronted with the terrible realization that she is unworthy of her own child, and eventually with her sad and tragic ending.

A notorious gambler, "Tenderloin Harry," has taken a great fancy to little Rose, whom he takes once a week for a day's outing; and it is while Rose is in his care that the sad news comes of her mother's tragic end. "Tenderloin Harry" resolves that he will take care of Rose, will have her educated and will make a lady of her. A room in his house it at once turned into a nursery, a governess is employed and Rose's education begins. Everything possible is done by him for the waif's comfort and happiness, and it makes a pleasing picture to see this man of the world and his boon companion under the spell of a little child.

But their enjoyment is short lived. In a few days the aunt and uncle appear to claim Rose, bringing with them a letter left by the mother, which reads: "To you who have Rose in your care to-day, do what is best for her future, and God will bless you. Helen." At first Harry will not, cannot give up the child who has so completely crept into his affections. He stubbornly refuses to part with her until they point out to him that phrase in the mother's letter, "do what is best for her future"; then the gambler shows his innate nobility of character, as with a breaking heart he resigns her to the care of her relations and deprives himself of the one one ray of comfort that had brightened his desolate life. The parting of the child of the Tenderloin and the notorious gamester is beautiful and touching because of its simplicity and pathos.

Mr. Townsend never fails to make his characters ring true. In "A Rose of the Tenderloin" he has given us an accurate picture of the life of that famous quarter, and the interpretation by the competent company leaves nothing to be desired. The child actress, who depicts the part of Rose, displays the possession of a wealth of talent almost incredible in one of her years, while her apparent unconsciousness before the camera lends greatly to the charm and artistic quality of her interpretation of the role.

"BLUEBEARD."—A thrilling picture for the children.

From time immemorial Bluebeard has been one of the most fascinating stories of childhood days. Children of all climes have listened breathlessly to every word of its recital, until its characters have assumed the guise of reality and every word of its narration has some deep and lasting memory. Fatima and sister Anne have seemed like living people to their minds from the time that Fatima, in her mother's lonely hut, accepts the invitation to visit Bluebeard's castle until, after marrying him, he is about to behead her for entering the room where he keeps the heads of his former wives. Time after time, too, they have cheered when Fa-





tima's two brothers rush in, and inwardly rejoiced when they dispatch the wicked Bluebeard, just in time to save poor Fatima's life.

All this has been pictured by the Edison Company in a manner that will amuse the little ones, and give the older generation many happy thoughts and pleasant memories of their own childhood days when fairy tales held undisputed sway.

"THEN AND NOW."—We are wont to consider that we have cause to be thankful that we live in these days of civilization and are not beset by the perils that environed our ancestors. This little comedy picture opens the subject for discussion, for it shows us one of our great, great grandfathers with his little family setting out to enjoy a Thanksgiving dinner at his grand-father's house, and the dangers encountered on the way. There are bears and Indians and flights of arrows, which





pierce their hats and clothing and which are very much in evidence when they arrive at the end of their tramp.

And the scene shifts to this year, 1909, and we see how much more comfortably the young New Yorker of today makes the same trip when he goes to dine out with his grand-father. He meets no bears and there are no Indians. He has only to dodge automobiles and wagons, etc., and to carry his family through a crush on the elevated; and when he arrives at his grand-father's there are no arrows through his clothes—the family toilets shows only the effects of being torn and damaged by civilized people in the 20th century. The extent to which their clothes are damaged, however, proves conclusively that travel in these days is attended with considerable more wear and tear upon one's personal attire than it was in the days when a person's raiment was distinguished more for its picturesqueness and wearing qualities than for its elaborateness or strict adherence to fashion's rules.

The farce is very brief, but the contrast of the two periods and the adventures of the family in both will prove a source of much Thanksgiving merriment.

"ANNUAL CELEBRATION OF SCHOOL CHILDREN, NEWARK, N. J. OPEN AIR EXERCISES, AUG. 19, 1909.—This picture is one of great charm. It was especially arranged for us by the Board of Education of Newark, N. J., and we consider it a privilege to be able to offer it to the trade. It depicts the annual outdoor exercises of the school children of Newark, which are among





the largest held in the country. There are about four thousand children engaged in a series of most pleasing dances and exercises, and all these have been artistically reproduced by our camera operator. We were given the best possible position to see the various exercises so that the results as shown on the screen are really better than the average spectator could possibly have enjoyed.

The exercises represent a great variety of dances, drills and marches, including several very charming May-pole dances. A large quantity of film was taken, but only enough selected for the picture to make it interesting and to prevent it from becoming in the least degree tiresome. We are sure that the trade and public generally will recognize in this film not only a subject of great interest, as showing the healthy development of school children, but also a most attractive picture in itself because of the fidelity with which the camera has reproduced this scene of youthful grace and animation.

ESSANAY FILM MFG. CO.

"TWO SIDES TO A STORY."—There are always two sides to a story, and the price of deceit is sometimes severe repentance. Mr. Billiken looked for a wife of good family and got her. Mr. Billiken needed some one to take care of his seven children—but he didn't say anything about the children until he had married.

It happened this way. Mr. Billiken had had a strenuous summer in caring or trying to care, for the seven younger Billiken and he needed a rest Leaving the seven in care of a trusty nursemaid, Billiken goes to the seashore where he meets Mrs. Mary Moore, a winsome young widow, with whom he becomes violently in love. Not thinking of the seven at home, Billiken proposes and is demurely accepted.

Now, it happens, as we have said before, that there are two sides to a story and the price of deceit often ends in severe repentance. Mrs. Moore is the mother of some six hungry little urchins but it did not occur to her that Billiken might object to her having so many.

Billiken goes home, looks his seven over, shakes his head dubiously and decides to wait until after the marriage before telling the bride. Mrs. Moore, also, thinks it advisable to refrain from mentioning her offspring until after the wedding, and so both remain in the dark concerning each other's children.

The marriage takes place, Billiken goes home to make ready to welcome his wife to her new home. The seven ply him with questions regarding their future mother, until conscious-smitten he decides to take the whole tribe of them to Mary and tell her all about them.

When the new Mrs. Billiken returns to her home the six greet her with curious questions about the new dad, all expressing their desire to make his acquaintance. A little frightened, she bundles them all out of the house and starts toward her new home.

The families meet halfway. The shock is a terrible one of course.

"William," sobs Mrs. Billiken, "I have decided you—forgive me!"

"Mary, neither had I fully explained," says Billiken, taking her in his arms, and commenting on the side as he looks around at the small multitude, "Gosh—what a bunch of kids!"

The youngsters see the joke and forming a ring dance around the Newlyweds in the frolicsome game of "Ring-around-the-rosy."

Deciding to make the best of it Mr. and Mrs. Biliken, accompanied by the thirteen, make for the Billiken home, wondering despairingly how they will care for the throng of young folk.

BABY SWALLOWED A NICKEL."—"The Baby swallowed a nickel. Send for a doctor, quick!"

There is nothing that so upsets the peaceful routine of happy domesticity as when some accident befalls Baby.

In this case, however, the trouble was all for nothing. Baby did not swallow a nickel. It was like this:

Every morning before young Daddie Brown leaves home he gives his three year old baby her daily allowance of 5 cents for her savings bank. Not being so favored Sister Nellie of six becomes insanely jealous of her little sister and conspires to steal the baby's nickel the first opportunity. She carries out the plan and a few minutes later Mr. Brown finds Baby on the floor in the library, sobbing her eyes out, the nickel mising. Baby offers no explanation when the mother asks her frightenedly where the nickel went to, and Mrs. Brown concludes that she must have swallowed it.

In the greatest excitement she calls the maid and tells her to send for a doctor, while she will go to the phone and call her husband. The maid rushes out, tells the butler and sends him off in an opposite direction. She meets the mailman on the step and he is pressed into service. The butler encounters the neighborhood policeman and he is urged to hurry for a doctor. The butcher boy also volunteers to find a doctor and last of all Mrs. Brown rushes out of the house to summon medical aid.

It is not long before the M. Ds. arrive, one after the other, six of them. Baby is examined by each one, a funny consultation is held, the doctor's all wrangling over how to get the nickel out.

The affair ends however when Sister Nellie appears on the scene, a bag of candy in her hand. She finally explains that it was she who took the nickel and that the baby didn't swallow it at all.

The doctors leave in disgust and Nellie gets a spanking and is made to endure the torture of watching her baby sister eat the candy.

This little comedy, although farcical in parts, is drawn true to life and should win enthusiastic applause, especially from the children and their mothers. The photography is exceptionally good.

"HIS REFORMATION."—The scourged criminal with whom Justice has dealt goes out into the world with fear and trembling. Though he may have cast aside his striped prison garb there are the indelible stripes on his conscience which he feels is laid bare to all the world. Though the Law may have punished him sufficiently, the world is seldom ready to forget and forgive and the most severe punishment—ostracization from society and the right to mingle with his fellow men, purges him clean or sends him down to blacker abysses.

Tom Carlton, leader of a band of Western bandits, tires of his life crime and resolves to reform. Since the receipt of a letter from his mother back East conscience has awakened and a desire to live honestly gives strength to his resolve. Calling his band together he advises them of his desire to be an honest man and advises them to follow in his steps.

Although a recognized "road-agent" Carlton had never been convicted and went his way among the people without fear of arrest. A typical Robin-hood, he preyed off of the wealthy and gave to the poor. He was at the same time admired and feared. The house-wives loved to serve him but trembled at his gruff ways and loud speech.

Carlton finds that a resolution to be good is the first and easiest step in the reclamation of a sinner. He applies for work on a ranch but is refused because of his shady character. He wanders about the country and finally applies for a job at a mine. He works there until he is recognized as the former bandit and is again driven away.

Persistently he seeks for honorable employment but is refused curtly by all who knew of his past. One bright Sunday morning he passes into a village and hears the village church-bells ringing. Here is refuge at last he thinks and with heart beating confidently he goes into the church. But,


Trade Mark

ESSANAY FILMS


Trade Mark

"ALWAYS A GOOD SHOW WHEN IT'S AN ESSANAY"

THIS WEEK

Release of Wednesday, Nov. 24
(COMEDY)

"A LADY'S PURSE"
(Length, Approx., 508 Feet)

"ON THE WRONG SCENT"
(Length, Approx., 408 Feet)

Release of Saturday, Nov. 27
(A WESTERN Drama)

"JUDGMENT"
(Length, Approx., 988 Feet)
A Sensational Picture—"Made in the West"

NEXT WEEK

Release of Wednesday, Dec. 1
(COMEDY)

"TWO SIDES TO A STORY"
(Length, Approx., 593 Feet)

"BABY SWALLOWS A NICKEL"
(Length, Approx., 388 Feet)

Release of Saturday, Dec. 4
(A WESTERN Drama)

"HIS REFORMATION"
(Length, Approx., 1000 Feet)
Number Three of our Series of Big Western Pictures. Don't miss it.

Handsome pictorial posters, for all Western subjects now advertised, may be obtained by writing your film exchange or ordering direct from us. Advertise the Western pictures a week ahead. Every picture is a headliner.


Trade Mark

ESSANAY FILM MFG. CO.

CHICAGO: 435 N. Clark Street

LONDON: 5 New Compton Street, W. C.


Trade Mark

not even is he accepted there. He is driven from the church and told that none such as he should enter there.

Disgusted and in despair he wanders away, resolving to return to the old life. He becomes a misanthrope, a hater of mankind, and declares that where he was bad before he will be thrice that now.

Making his way along the stage-road he stops to watch the stage-coach go by. It carries many passengers, all of whom appear to be exceedingly prosperous. He resolves to hold-up the coach and stealing a horse from a cowboy be gallops off after the coach.

By a short-cut he heads off the mountain passenger coach and at a lonely spot on the trail leaps from behind a rock and commands the driver to throw up his hands.

All the passengers file down and line up in a row to deliver their valuables to him. He does not see the old lady on the end, so busily is he kept in watching the others and with gun ready for instant discharge he exacts tribute from the travellers.

The old lady at the end holds out her purse when the outlaw drops his gun and staggers back.

"Mother!"

Tom Carlton, outlaw, drops on his knees, tears off his mask and hides his face in his mother's skirts. The poor old lady recognizes her son, drags him to his feet and puts her arms about him. The surprised tourists are astounded at the sudden turn in the event but move discreetly away while the poor old mother and her wayward boy go to each other's arms.

Yes, Mother had come to help her son to be good to make him a home and with her kindly ways and honest heart to help win back the friends who had banished him. Motherly love would not forsake him; he was the same to her as the little curly headed boy who said his prayers at her knee in the old home back East.

The picture ends here. Beautiful in its pathos and its appeal to the heart, strong and rugged in its Western setting, and superb in its excellent scenery and photography this third big Western picture is every bit up to the Essanay standard.

GAUMONT.

(George Kleine.)

"TULIPS."—The title gives only a hint of the beauty of this film, for at the mention, or sight of the word "Tulips," our mind pictures the full blossoms so often seen as beautiful, bright color studies against the green of foliage and grass in well-cared for parks. In the film here presented for your very certain approval we are enabled to observe not only the perfect blossoms in all their various tints and shades, but also the gradual unfolding of the buds through all their processes of development up to the full blown flowers, and thence on past their climax of beauty until they become wilted blossoms and dry stems.

Because of the endless succession of pictures taken with infinite care and patience throughout the life of these blossoms we are enabled to see them come to full maturity in the course of a few moments.

Hours of the flower's growth are perfectly shown to us in all the beauty of the natural colors and all the phases of the change from bud to wilted flower.

"A HEART'S DEVOTION."—Love stories always appeal to an audience any where, but here is a story of tragic love that will linger long in the memory of all. Jack is a handsome young fellow, "well-fixed" financially and passionately devoted to two beautiful sisters, Maud and Mabel. So great are the charms of each that the poor fellow does not know which to choose.

To make matters still worse, both of the girls are in love with Jack.

Time, however, brings matters to a crisis, so it happens that one day Jack and Maud being alone, he proposes to her and is accepted.

Mabel does not know this. Soon after she develops consumption and becomes very ill indeed.

Jack and Maud, their parents and relatives, decide for this reason to keep the engagement secret from the sick sister, fearing the effect the news might have upon her. It is also determined to celebrate the wedding without her knowledge.

Woman's intuition, however, is a remarkable thing and Mabel feels that something is being kept from her. So at the very moment that the wedding party is returning from church and entering the garden of her home, she gets up and meets them.

In an instant the truth flashes upon her in all its awful reality, and with her heart full of bitterness she rushes at her sister; then, completely overcome, she falls dead at her feet.

The acting throughout is splendid, the scenery perfect and harmonious and all technical features are beyond criticism.

This is one of those films which make an audience realize to what a high degree of perfection motion pictures have been brought.

"THE VILLAGE SCARS."—In a beautiful, antiquated little rural hamlet peace reigns supreme. The inhabitants in their picturesque costumes make interesting studies of the "simple life," as they happily move about their labors.

Clear photography, with a well-chosen series of scenes in the fields and along the country roads which serve as streets, has given a remarkably pleasant entree for this short comedy.

Following this idyll of quaint, calm life, we see the entire population in an awful uproar for a terrible, indescribable beast has been seen in the streets, a beast with the form of a wolf, but covered with bird-like feathers.

While a few stand guard over their homes and fields, others consult a learned man who, after deep research finds the beast is the prehistoric ornitholupus, an animal half bird and half wolf.

The entire populace, the police, and soldiery now organize a hunt to rid the dear town of the monster. The search covers the entire country-side. furnishing many amusing incidents. Particularly pleasing are the frantic efforts of the police to find enough courage to attack the beast.

Consternation and pleasure reign hand in hand when the cause of this great flurry is found to be the mayor's dog which his children have covered with feathers.

"THE MIX-UP AT COURT."—Back in the Middle Ages there lived a nobleman of a very irritable temperament. Although he stood high in the favor of the King, possesed a splendid palace and had a lovely daughter, yet his peevish disposition manifested itself on every possible occasion.

It happened that a wandering minstrel came playing his violin beneath the windows of the castle, soliciting compensation.

The irate noble, hearing the music, flew into a passion and had the musician ejected from his grounds. The strolling violinist, indignant at such treatment, vowed he will get revenge.

Climbing through an open window into the castle, he notices his own exact resemblance to a portrait of the nobleman which hung upon the wall. In a costume belonging to the noble his resemblance to his lordship is perfect.

So excellent is the likeness that the musician decides to go to the King's court, posing as the nobleman.

He acts the part very cleverly, so that the King and his courtiers are completely deceived. His amiable demeanor, however, impresses every body, as the change from the customary fretfulness is



THE RUBBER MAN

FILMS LUBIN

Colored Posters

for all our Subjects
made by the

A. B. C. Co., Cleveland, Ohio



MARTYR OR CRANK

Released Monday, November 22

WHEN WOMEN WIN

Things in general are going to be vastly different when Women Win. But happy to say we have not come to this as yet. The film, however, is exceedingly funny and will be a big hit from start to finish. Length 550 feet.

THE RUBBER MAN

A rubber automaton gets its wires crossed and passes out of the control of the Inventor. It causes untold troubles until it is ducked in horse trough and the water disarranges the machinery. There is not a dull second in the whole film. Length 270 feet.

Released Thursday, November 25

MARTYR OR CRANK

A rich man to disprove the dependence on circumstantial evidence, commits suicide. Everything points to the trusted servant and he is arrested for murder; until a letter is found in which the true circumstances are explained. Length 580 feet.

FINNIGAN'S INITIATION

Mike Finnigan is delighted when he is elected to Membership in the Midnight Knights of Erin. His initiation is certainly the most unique of Secret Society Dom and the film is a scream from start to finish. Length 420 feet.

LUBIN MANUFACTURING COMPANY, 926-928 MARKET STREET PHILADELPHIA, PA.

very marked. Meantime the real nobleman hurries to the court.

There a ludicrous scene is presented, the indignant noble denouncing the pretender and demand-the royal recognition. To prove his own identity he sends for his old nurse, who calls attention to a birth-mark on his knee. To the amazement of all, the disguised musician also has the same birth mark.

The King then takes the law into his own hands and decides that he prefers the one with the gentle and amiable disposition. The real nobleman of the irritable temperament is then thrown out of the royal presense as an imposter.

URBAN-ECLIPSE.

(George Kleine.)

"BELLE OF THE HARVEST."—Harvesting operations and exquisite views of romantic rural scenery form the setting of this sound moral-teaching picture story of a peasant and his wife, whose failings almost result in the wrecking of a peaceful home. The vain woman is charmed with a shawl, which she purchases against the expressed commands of her husband; disobedience leads to an angry quarrel.

The man leaves home and becomes enamoured of a pretty girl, whom he had previously met in the harvest field. Love passages between the couple are detected, and the resultant village gossip reaches the ears of the peasant's wife. Taking her children, she goes in search of her husband and proves the truth of the rumors. A dramatic scene follows. The wife confronts the pair, and states her case to the pretty harvest girl, who had never suspected the peasant of being already married. She firmly teaches him his duty, and the shutter falls upon a touching scene of reconciliation.

"MARRIAGE OF LOVE."—So perfect in every detail that absolutely no explanation is necessary to a complete understanding of every phase of the story.

Briefly, we are introduced to the hero, a stalwart youth, in front of his father's home at a time when a wealthy neighbor is attempting to secure him as a son-in-law. The elderly man makes several proffers, finally even offers a large sum of money. The youth, however, refuses each proposal.

Next, we see him with his sweetheart by a beautiful mountain stream where they are wont to meet.

Again he is at home, where his father and the neighbor again try to persuade him to marry against his will. After an angry discussion, he is disowned by his father, leaves his old parents, goes to the home of his sweetheart, and soon after is married.

Ten years of ill-fortune pass, the faithful wife suffering cheerfully the pangs of poverty with him and their little daughter.

The film is brought to a beautiful close after his death by the little family being reconciliated to his now forgiving father through the medium of the child's love.

KALEM COMPANY.

Complete Lecture.

"THE GOVERNOR'S DAUGHTER."—During the past summer one of the members of the Kalem Company's executive staff spent his vacation with his grandparents at their home in a quaint little town in Eastern Virginia. Part of their house, an old rambling structure, was built before the Revolution. While rummaging through the garret one rainy afternoon he discovered a small table whose carved sides and strangely curved legs gave evidence of its great age. A close examination revealed in the back of this table a small drawer skillfully concealed from prying eyes. Here amongst a lot of old land grants, deeds and cancelled contracts he found a few torn and musty pages covered with the close, fine writing so common in revolutionary time. A perusal showed them to be a portion of the diary of one James Munroe Montague, a minister of the gospel, relating his romantic courtship of Lady Betty, the daughter of Virginia's Tory Governor. He forwarded them to the Kalem Company and the picture about to be shown you is the same story faithfully reacted and presented in a series of nine beautiful scenes.

Scene 1—"It was nigh noon when Lady Betty, the Governor's daughter, received my letter, the letter that after days of doubt and hesitation the great love for her which filled my heart had finally forced me, a humble minister of the gospel to send to her, the reigning beauty of the colonies, and in which I begged the privilege of calling and laying at her feet the offering of my love. After, as she in later years confessed to me, reading my note for the third time Lady Betty summoned Pompey, the Governor's colored servant, and bade him tell me when I called I would find her near the stone bridge over the lake in the Governor's garden. Although my great impatience to see Lady Betty again caused me to set out from my house fully three-quarters of an hour before noon, yet was I tardy in reaching the Governor's house, for having met the Widow Fromm on the street her conversation detained me and I dare not hurry away for it ill becomes one of my calling to be impatient at the conversation of one of his flock. As I neared the stone bridge I saw Lady Betty seated on a rustic bench busy arranging some flowers she had gathered from the garden. What a beautiful picture she made to my eyes as I hurried forward to greet her. After a graceful courtesy she extended her hand for me to kiss. At the touch of her soft fingers the burning love in my bosom leaped over all barriers of restraint. Dropping on my knees, I poured out the story of my heart. As I knelt waiting for the answer that would either blight my future or fill it with happiness, she slowly turned to me and with a shy happy smile extended both her hands. At first I could scarcely believe that such a blessing had been bestowed upon my humble self but when I realized she had entrusted her gentle heart to my keeping I clasped her in my arms and lifted my eyes to heaven in silent prayer that I might be worthy of such a trust.

Scene II.—"As I neared the church on that eventful Sabbath morning when after a night spent in prayer I had finally decided to enroll myself with the colonies in their just fight against the mother country, I observed the congregation standing about the church door talking in excited groups. A short distance ahead of me was the Governor striding along in his usual pompous style and clinging gently to his arm was the gracious Lady Betty. Feeling the resentment against him in the attitude of the crowd and noticing that his salutation was scarcely returned the Governor was commenting on it to Lady Betty when I reached the church yard. I greeted them and passed on for my mind was filled with what was before me. Scarcely had I passed through the church door when as has been privately agreed between myself and General Green, a drummer accompanied by four soldiers, marched around the corner of the church and began to beat the call to arms. The Governor was indignant at this and was berating the congregation roundly when I came from the church. As I read to my people General Green's stirring appeal for recruits he remained in astounded silence. But scarcely had I finished ere he stepped forward and with uplifted hand cried, 'Cease, God's temple is the house of peace. This is treason.' And I although it grieved me sore to see Lady Betty's frightened face, replied, 'In this the dawn of Freedom's day, there is a time to fight and pray' and throwing off my robe I stood dressed in the Continental uniform General Green had sent me. The Governor stared at me a moment then giving his arm to Lady Betty, stalked away in speechless

anger, while I commenced my work of enrolling the men for our army.

Scene III.—"Not daring after the scene in the church-yard to visit the Governor's house, I dispatched my colored housekeeper's little son with a note to Lady Betty. From my hiding place I saw him mount the steps and pull the bell cord, then hide behind a pillar. The butler, Pompey, answered the ring, but the boy remembered my instructions to deliver the note only into Lady Betty's hands and remained hidden until he saw her coming up the steps. I watched her after a startled look around open my note and read my appeal to her to meet me in the garden for a last farewell. Although her face grew stern, she nodded yes to the boy.

Scene IV.—"From my hiding place I hastened down to the garden to await Lady Betty. In a few moments she arrived accompanied by her colored mammy, Lucy. Without glancing at me she bade Lucy watch the roadway and warn her of any intrusion. As Lucy disappeared Lady Betty turned to me. I rushed forward to grasp her hand, but she motioned me back. Her face was stern and cold as with fine scorn glowing in her glorious eyes she charged me with being a traitor to my country and an enemy of her father and herself. Impetuously I started to defend myself when she stopped me. Naught was left to me but to bow my head in submission. With anguished heart I watched her take from her finger the ring with which we had plighted our troth and extend it towards me. The touch of it was like a burning coal to me and I flung it into the depths of the spring. Snatching up her hand I planted a fervent kiss upon it and after telling her I would love her always, I hastened away to join my waiting command. As I glanced back from the first turn I imagined I saw her kneel before the spring and try to recover the ring then fall weeping into the waiting arms of Lucy.

Scene V.—"After a year and a half in the field I found myself again on Virginian soil. Things were going badly with our little army of patriots. With no money to pay soldiers it required a constant drilling of raw recruits to keep our forces up to fighting strength. Arriving at headquartes I found the general in earnest conversation with his aide. Calling me to him he quickly told me of his plight. Over beyond the enemy in front of him a little army of Kentucky pioneers were marching through the Virginia hills to join him. They were unconscious of the enemy in their way. Someone must make his way through the enemy's line and warn them. I quickly volunteered for the task. No one was more familiar with the country than I. Disguised as an old woman I could easily make my way. The General demurred, but I soon overcame his arguments and hastened away to prepare myself.

Scene VI.—"That night all was ready for my attempt. Absolute secrecy was required for the enemy's spies were all about us. Slowly the General opened the little door at the rear of the headquarters and stepped cautiously out. Satisfied the coast was clear he signalled me and I emerged clother in my disguise. The General pressed upon me his own pistol. With their Godspeeds and prayers for my safety ringing in my ears I hastened away.

Scene VII.—"On the second day of my dangerous journey I was pursued by a Hessian officer and four soldiers. As I dashed up the side of a hill towards a friendly thicket I heard the sound of a shot and felt a stinging sensation in my side. I realized I was shot, but desperation gave me strength to push on with the five men in hot pursuit. At last I reached the thicket. I quickly secreted myself and the pursuers dashed by. As I emerged from my hiding place they were disappearing over the hill. The officer offered a splendid target and I raised my pistol, but I remember that our's was a righteous cause and God in His infinite mercy would not sanction such a killing, so I lowered my pistol and hastened on.

Scene VIII.—"As I burst from the thicket on the far side I found myself directly in front of Lady Betty's home. There was her father and herself seated on the broad front porch. T'was the first time my hungry eyes had seen her since that day in the garden. As I eagerly devoured her dear face with my eyes her father left her. Back in the thicket I heard my pursuers again on my trail. A daring idea flashed through my brain. Rushing upon the porch, I implored Betty's aid. She did not know me until I threw back my wig. She started back then came forward her face stern and hard after that first quick flush of joy. I explained the situation and begged her to save me. She refused and was about to order me away when in the distance we heard my pursuers approaching. Her manner changed. Quickly lifting the lid of the settee in which her father had been sitting she motioned for me to hide. I had barely done so and she had taken up her sewing when my pursuers arrived. The officer ordered his men to search the house when Lady Betty stopped him and told him this was a loyal Governor's house and she his daughter. The officer bowed and Lady Betty ordered drinks. Through a crack in the settee I saw the officer while Lady Betty's back was turned stoop and dip his handkerchief in the little pool of blood that had fallen from my wound. A cunning smile flitted across his face. He ordered his men to search the grounds. No sooner were they out of sight than he roughly grasped Lady Betty and attempted to kiss her. Although I knew it was only a trick to bring me out of my hiding place, I could not endure Lady Betty's scream of terror. Jumping from the settee I dropped him senseless with a blow from my pistol. Quickly I stripped him of his coat and hat and into the settee we thrust his senseless form. Hurriedly I donned his coat and hat and when his men returned they found what they supposed was their officer still talking to Lady Betty. Keeping my face well hid I roughly ordered them back to camp. No sooner had they disappeared than I, after hurriedly embracing my brave sweetheart, departed in another direction.

Scene IX.—"After the declaration of peace I made my way as quickly as I could back to Virginia. Arriving at Lady Betty's home I saw her and her father down by the lake feeding her pet swans. Uncertain as to the welcome I would receive, I sent Pompey with a note to her. She opened and read it and smiled happily. But her father from his seat observed her smile and coming forward demanded to see the note. He bade Pompey bring me to him. After our greeting I reminded him the war was over and begged we might be friends again. After a moment's hesitation he extended his hand to me. Growing bolder, I told him of the great love I bore for Lady Betty and prayed that I might make her my wife. At this he turned his head as if loath to grant so much to me who had lately been his enemy. As Lady Betty and I stood waiting in anxious silence, the spirit of the Lord filled her father's heart with forgiveness. Turning to us he lifted his hand over us with a father's blessing and a prayer for our future happiness."

LUBIN MFG. CO.

"WHEN WOMEN WIN."—Things in general are going to be vastly different when women win the right to vote and do other manish things. In one little town the women come into control of the street railway system and as a first step dismiss the entire staff of male clerks. Director's meetings are turned into afternoon teas and Friday is bargain day with the fare marked down. Women postmen use their own judgment in the delivery of the mails and show themselves to be no more



averse to flirtations than their men confreres and the kid gloved lady street cleaners are even more autocratic than the humble whitewings. But this is not the end of progress. In the last scene an anxious wife paces the floor unable to conceal her doubts and fears while the grave faced physician and an attentive nurse go silently about. At last the suspense is over and the proud physician announces to the waiting wife that it is a boy and that father and child are both doing very nicely, thank you. Clever treatment robs the situation of any offense and makes one of the real comedy hits of the year.

"THE RUBBER MAN."—A rubber automaton gets its wires crossed and passes out of the control of its inventor. In its rampage it throws the inventor and his family out of the window and when they call in the police the rubber man proves himself more than a match for three of them anu makes his escape to the street. Here he continues his devastating way and all who cross his path are made to suffer. An old maid, whose home he enters, is unceremoniously shoved up a chimney to be rescued by the pursuers, and in a dry goods store both place and shoppers are wrecked before the rubber man can be chased out.

Now the pursuit leads to the country and there is a lively game of fox and hounds but the Rubber man doubles and returns to the city where a dive through a bass drum adds a German band to the number of his victims. At last they catch up with him and duck him in a horse trough. The water disarranges the delicate machinery and the Rubber man is again a mere automaton robbed of possibilities for destruction. Some new trick effects add vastly to the interest of the chase and there is not a dull second in the entire release.

"FINNIGAN'S INITIATION."—Mike Finnigan is delighted when he is elected to membership in The Midnight Knights of Erin and so is Nora but when a committee from Skidoo Lodge, No. 23, call for their prospective victim and weep as Mike kisses Nora what may be his good bye, she begins to have her doubts. Mike is too much elated to think of any thing until he arrives at the hall and the members thoughtfully measure him for his coffin. Then he begins to wonder, but not for long,



for he is put through a series of most remarkable experiences each one funnier than the last—unless you happen to be the person undergoing the initiation—until poor Finnigan makes his escape and in the absurd grab of a candidate makes his way down the streets to his home.

There his courage returns and he starts to show Nora how it all happened. It does not suit Nora's fancy at all and instead of taking the initiation she takes the skillet and gives Finnigan a second initiation that lacks the fancy trimmings of the first but which is very much more in earnest. It is about the liveliest initiation that an active imagination can conceive and it is full of fun from start to finish.

GEORGE MELIES.

"REDSTAR INN."—Of all films that have been released this year, this subject will undoubtedly attract the most attention.

This assertion is not made for the reason of saying something, but because there are reasons which justify this statement. The scenario for this subject was selected in a prize competition and was awarded the first honors. The plot is strong throughout and the photography is perfect. Besides, the subject is beautifully toned and tinted and will be appreciated by all audiences.

A sailor who has returned from the war, receives a letter from his sick mother asking that he should come home at once.

On his way he meets his sweetheart and he tells her he is going to see his mother.

As it takes more than a day to arrive at his destination he stops at an inn, called the Red Star Inn, where he asks for lodging for the night. The Innkeeper informs him that all the rooms are taken but that he may sleep in the main room. It being a dreary night and very hard to travel, other wayfarers ask for lodging over night.

Among them is a pay warrant broker and another who appears to be a questionable character. They are told by the hostess of the inn that there are no rooms unoccupied but that if they would sleep in the main room on the chairs they would be welcome.

The sailor noting that the claim agent is rather weak, offers him the use of the couch for the night. The sailor passes a sleepless night and goes out for a little while to have a smoke and to pass the time away.

When he goes out the other man who was apparently asleep, gets up and steals from the pay warrant broker a belt in which he carries money. The broker awakes as the money is extracted, and seizing his gun is about to shoot. Lo and behold! He drops dead at the feet of his assistant. Being a sufferer from heart disease, the shock was so great that it killed him.

The thief places the broker on the couch and covers him carefully to make it appear that he is asleep. He also replaces the revolver near the dead man.

The thief then rests his head on the table in the same position as he was before. The sailor returns and goes to sleep again.

Early in the morning he gets up and makes his departure. A little later the other lodgers awake and all are assembled in the main hall. The claim agent is still lying as if he were asleep. The efforts of the hostess to awaken him are in vain. They, for the first time, do all realize that he is dead. The next thought immediately is, who is responsible for his death? Of course, it is the sailor, is the verdict of all those present. Who else

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, November 23, 1909

Why They Married



One married for money—but her husband lost his money and his life in the struggle of Wall Street and she was reduced to penury. A second married to escape the necessity of working—her husband proved to be a follower of the horses and she was compelled to take in washing to supply him with money for his piking bets. The third wanted to reform the convivial sweetheart—to her own sorrow. An old maid wanted a man—but she didn't get a real one. The last didn't know just how it happened—but she thought it might be love—it was, and of the lasting sort as the climax proves. A dainty and original idea with a blending of drama and comedy in just the right proportion. Approx. length, 905 feet.



Saturday, November 27, 1909

JEAN VALJEAN



The fourth—and last—of the notable releases derived from Victor Hugo's Les Miserables. With a few slight changes to heighten the dramatic interest and advance the action more rapidly the story of Maurius' love for Cosette, his distrust of Jean and the final clearance of doubt is told. The sensational scenes of the barricades, the flight through the sewers of Paris and the torture scene in the home of the Thenardiers serve to keep the dramatic action keyed up to the highest pitch. The last of a most notable series de luxe. Approx. length, 990 feet.

Handsome Colored Posters for All Subjects Made by the A. B. C. Co., Cleveland, Ohio

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

could it be if not him? The hostess had seen him going out during the middle of the night and he departed before anybody else.

Immediately an alarm is sent out for his arrest. Imagine his surprise when a policeman hails him and places him under arrest.

He is brought back to the inn and identified. He swears by the American flag that he is innocent, but in spite of his assertions he is taken to jail.

His sweetheart comes to visit him in the prison, and when she arrives he tells her all. She believes in his honesty and integrity. His mother writes him that she believes that he is inocent and asks him to place his faith in God and to pray to Him.

His sweetheart is determined to trace the man who is responsible for the death of the broker and goes in pursuit of evidence. She arrives at the inn and finds a simpleton there who tells her that he saw the thief hide the money and that he had taken it out of the thief's hiding place and concealed it elsewhere. He leads her to his place and returns to her the money and the bag. She then rushes with the boy to the courtroom and when all hope is lost for the sailor and the judge is about to deliver the verdict, which is quite evident, would be against him, the girl rushes in and places before the judge and the jury the new facts. Of course, the new evidence proves conclusively that the sailor is innocent.

The real thief, who was in the court room as a witness, is seen by the boy when he tries to escape. He points to him as being the one who hid the money. The man is placed under arrest and the innocent sailor is acquitted.

PATHE FRERES.

"THE CROCODILE HUNT."—The swish swish of the water, which flows along under the shade of the banana trees, is heard as the deft hand of one of the natives propels the low flat boat through the stream while the others, with long lines of thick wire held tightly in their hands, keep their eyes fastened on the water, anxiously waiting for a long, dark, pointed head to make its appearance. They have not long to wait. The waters in Java are filled with crocodiles of all sizes, and as soon as the dark object appears, with practiced hand the native snares the upper jaw of the lizardlike creature with his long, thick wire line, and drags him along, with several others caught during this trip, to the shore. There they are thrown in a heap on the ground, but before the natives have time to sort them out and arrange them on long sticks, one of wily fellows, still alive and kicking, undertakes to have a hand-to-hand fight with his neighbor, lying alongside of him. When the natives become aware of the commotion they make a rush for the belligerent pair, and, after some difficulty, succeed in separating them. In the next view the crocodiles are bound to long sticks by their legs and carried off on the shoulders of the natives. The beautiful, scaly skins of these reptiles, so much in demand, bring enormous sums.

"LATE FOR THE RECITAL."—Professor Boreeno is at his home composing some difficult masterpiece while his daughter and her best beloved sit together, only wishing that papa would make himself scarce. His daughter knows he has an engagement to play at a concert, and is looking forward to a nice afternoon with her admirer. They help the old man on with his coat and bid him a happy good-bye, but, hardly has he been gone ten minutes before he is back looking for a roll of music which his daughter, thinking some old scrap of paper, has thrown in the basket. The



daughter's beau has to make a hasty exit out of the window, as her father has forbidden her to entertain young men unless he is at home. During the young fellow's enforced occupancy of the balcony, he sees a curious female hanging out of her window, and immediately begins flirting with her. The woman, pleased with the youth's attention, throws him out a sheet, which he catches, and by means of which he climbs to her apartment. He is having a nice little visit with his new acquaintance, who is entertaining him with her violin, when a knock comes to the door, and he has to jump out of the window again in a hurry. Who should be the intruder but Papa, the Professor, who, with his usual luck, has met with an accident on his way to the recital, in which his fine old violin is smashed to smithereens by an automobile running at full speed. Knowing the lady to be an amateur violinist, he has come in his distress to borrow her fiddle. She gives it to him and then goes to call her admirer back; but the latter has taken advantage of this opportunity to go down the improvised ladder to see his ladylove below. She is overjoyed to see him, and they are billing and cooing when Papa comes on the scene again; he was just two hours late for the concert, so he has been discharged, and comes in very much depressed in spirits. While he stands ringing at the door, dejection written all over him, the beau is quickly gotten into one of the maid's dresses, and, with an automobile veil tied around his head, begs for alms as the master of the house enters; and the daughter, with pity in her voice, makes her father give the poor "woman" a generous donation.

"THE SLEEPER."—Rap-a-tap-tap, rap-a-tap-tap, the village drummer summons the country folk to hear a proclamation of a most interesting character. Professor Bunbar, the world-renowned hypnotist, has decided to honor the little old town with his presence. When they hear the news the good people clap their hands with joy, and decide, one and all, to take in the show. They start out in an ancient looking vehicle, smiling and happy as children. Professor Bunbar at first fails to impress them with his wise look and airs, and they laugh heartily at his high sounding speeches, but at the same time watch him with interest as he hypnotizes the lady who assists him. Big Jolly Nell, one of the most popular matrons in the village, sits with a mocking smile on her lips, as the Professor makes mysterious passes over the woman's head. Soon a change comes over Nell, however, and her neighbors notice that her eyes have closed and that she is breathing heavily, as if in a deep sleep. They all clamor for the Professor, who, laughing at their fears, goes over to Nell and breathes softly on her—but with not the slightest bit of effect. Nell still sleeps on. The country people then get alarmed and each in turn comes and blows in Nell's face. But it is of no use—they have to carry her home, where she remains in a trance for months. Her husband, at his wits' end, finally has a bright idea; why not turn his misfortune to some account, and let the countryside come to look at Nell at fifty cents a head. What a thought! In a month's time they have moved into a magnificent house, richly furnished with the money they made on Nell, who still sleeps on, notwithstanding the change in her fortunes. But one day, as the weighty sleeper rests on her rich, beautiful bed, and her husband sits at the table counting his money, Nell awakens and, for a moment, is stunned at the change in everything. But her hunger soon overcomes her curiosity, and they have to give her dinner enough for ten before she is satisfied. The old husband, though, sees that this awakening of his spouse Nell is not quite such a matter for rejoicing as his friends would have him think. He has become interested in this "Sleeping Beauty" business, and, realizing that there is much more money to be



made out of it, decides to impersonate "Nell, the Sleeping Beauty," himself. He carries out his plan satisfactorily, although one of his friends almost breaks the whole thing up by going into convulsions on seeing his old friend in dainty nightcap stretched out on the bed as the curious crowd take a look, and, with awe written on their faces, slowly pass out.

"A CONVENIENT LAMP-POST."—Soppington is unfortunate in not knowing when to stop when he takes a social glass with a friend, and this is why we see him a little bit the worse for wear, being hastily, and not very ceremoniously, shown to the door of a well-known cafe. Two thugs who are witnesses to Soppington's ignominious treatment at the hands of the proprietor of the cafe, follow him as he picks himself up on the sidewalk, and assist him to a nearby lamp-post, where they safely anchor him by removing his coat and then putting it on again, not forgetting to envelop the lamp-post, as well as Soppington's poor bruised body in its comfortable folds. After having so solicitously seen to his welfare, and having thoughtfully removed all his valuables, in case any unscrupulous person should come along and rob the helpless man, the thugs start off and leave poor Soppington squirming and wriggling in a vain effort to get away. Finally, completely worn out and exhausted, he drops on the pavement, and there becomes the prey of the most terrible hallucinations. The innocent looking lamp-post becomes an active volcano—long tongues of flame begin to leap out of it, and the spectator is treated to a splendid pyrotechnic exhibition, the creation of Soppington's brain. The poor fellow sits helpless on the ground while a golden shower of rain pours over him. When this is over the flag pavement, with its white and black stones, turns into the keyboard of a piano, and Soppington's fingers, growing to a convenient size to suit conditions, deftly perform, with most wonderful technique, notwithstanding the strained and uncomfortable position of their owner. When this is over, the lamp-post begins to sway, and our friend goes right through a window of the restaurant at the corner, but, strange to say, comes out again intact. His arms then lengthen out, like huge loaves of French bread, and profiting by the advantage this gives him, he stretches over and opens the wine store and helps himself to a bottle of good old vintage. Finally, the top of the lamp-post breaks off, and the gas immediately ignites, and it looks as if our poor friend would be burnt alive; but the fire engines are on hand; and the last we see of Soppington he is being carried away by two officers of the law, still fastened tightly to the lamp-post.

"THE BIGAMIST."—Horace Dufrane, a young medical student, meets, in his student days, a sweet and pretty girl, with whom he falls desperately in love, and whom he marries secretly. They are as happy as the days are long in their modest little home, and, as time goes on are blessed by the sweetest of little baby giris. At this time Dufrane's parents (who know nothing of their son's marriage), believing it time for him to take a wife, do all they can to bring about a marriage between him and the daughter of one of their wealthy friends. Now, Horace, though truly devoted to his wife, is selfish, and, seeing the difficulties in his path should he proclaim his marriage to the humble girl, decides to desert his wife and child and marry the heiress. Four years after their marriage he gets an appeal from his first wife, who has battled during this time against all sorts of hardships in an effort to support her little daughter and herself. Not having the money for her rent, she becames desperate and, gathering her husband's photograph and other valued souvenirs of their happy life together, she writes him a note and tells him she can no longer keep up the battle. She carries it herself, with other treasures, to the residence of the rising young physician. She leaves them at the door with the maid, and then hastens to the water front to make away with herself. Fortunately she is seen as she plunges from the bridge, and her rescuers, bringing her to the shore, take her to the hospital, where, as luck would have it, her former husband is one of the attending physicians. When the latter goes in to examine the patient, accompanied by some of the younger doctors and nurses, he starts as if struck and motions them to leave him alone, on recognizing the sweet, worn face of his first love, whom he deserted. Clasping her in his arms he tries to revive her, but his repentance has come too late. With one look of reproach, she passes away in his arms.



In the meantime in the physician's palatial home, another drama is being enacted.

When the maid hands the doctor's wife the bundle left at the door by the poor, desperate creature, the former opens it, and, with a nobility of character not often seen, decides almost immediately after reading the mother's last message, to adopt the child as her own. The scene at the deserted wife's grave, where the true, noble woman who supplanted her, holds the little motherless one by the hand while the father, now repentant, strains it to his breast, is more than touching.

"THE MIXED LETTERS."—Arthur has been caught by the little winged fellow again, and, as is always the case with this susceptible youth,

PATHÉ FRÈRES FILMS

BUNCH OF LILACS

A pathetic incident, showing how the grave of a dead mother stands between two little children and arrest for theft.

Released Nov. 29th **About 423 Feet**

SPANISH MARRIAGE

A Farce

Released Nov. 29th About 551 Feet

LEGEND OF ORPHEUS

Beautifully Colored.

Released Dec. 1st About 705 Feet

THE WOLF HUNT

A Western Scene

Released Dec. 1st About 269 Feet

FORCED INTO MARRIAGE

A tale of the Western Plains. Full of life. Cowboys, Ponies and True Western Atmosphere.

Released Dec. 3rd **About 561 Feet**

THREE NEIGHBORS

How an unwelcome suitor won Papa's consent.

Released Dec. 3rd **About 413 Feet**

CASK OF GOOD OLD WINE

Showing how the wine turned to water en route.

Released Dec. 4th **About 535 Feet**

FROM THE EGG TO THE SPIT

The history of a chicken. Instructive, amusing. Beautifully colored.

Released Dec. 4th **About 398 Feet**

Get your Posters from A. B. C. Co., of Cleveland, Ohio

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

PACIFIC COAST AGENCY—TURNER & DAHNKEN, 136 EDDY STREET, SAN FRANCISCO, CAL.

EXCLUSIVE RIGHTS FOR PENNSYLVANIA

Of the Original

Johnson-Ketchel Fight Pictures

TAKEN AT COLMA, CAL., OCTOBER 16, 1909

The Greatest and Best Fight Film ever made of a World's Heavy Weight Championship Contest. Greatest Attraction and Money Getter ever placed before the public

Shown at Hammerstein's Theatre, New York, to Packed Houses for Two Consecutive Weeks

NOTICE—All Licensed Theatre Managers Are Permitted to Obtain This Film from Me, Regardless of Their Contracts for Regular Service with Other Exchanges

For Rights of Exhibition, Prices, Etc., Address all Communications to

CHAS. A. CALEHUFF,

N. E. COR., FOURTH AND GREENE STREETS
PHILADELPHIA, PA.

Leading Dealer in Motion Picture Films and Supplies. Buyer of every licensed film manufactured. Powers, Edison, Pathe, Motiograph and Lubin Machines always in Stock. If you have not tried Calehuff's Service, do not delay. It means money to you.

his last enchantment seems to be the "only one." After writing a passionate love letter to his new love he dashes off a few cruel lines to his old sweetheart to let her know that his love has grown cold. In his anxiety to arrange matters between the old and the new as soon as possible, Arthur gets the letters mixed, and the old love's goes to the new love and vice versa. The mistake brings joy to the old love who, on receiving the passionate outpourings of her adorer, quickly dresses and decides to pay him a visit. When she bounces in on him as he is comfortably reading at home, he is transfixed with amazement. When she explains and shows him the letter, he immediately realizes what has happened, and, rushing for the door, thinks only of stopping the other letter before his angel one gets it. Now, Arthur, though weak where the fair sex is concerned, shows a mulish determination when set upon accomplishing anything. At the post-office he is treated with very little consideration. They tell him the letter cannot now be stopped, as such a thing would be tampering with the mails, which is unlawful. Setting his teeth, Arthur goes to the station, and, through dogged determination, gets into the mail train, but when it arrives at its destination he is discovered and thrown out in a most unceremonious way, all his pleadings being in vain. Tattered and torn, he follows the postman on his rounds, and at the very door of his loved one's home he falls on his knees and, with tears streaming down his face, begs for the letter, but the letter-carrier is adamant. The maid takes in the missive as the girl with her family are sitting in the library. Just after it has been read and indignation and rage is depicted on everybody's countenance, Arthur appears in the doorway, a cringing, ragged, pitiful picture. Needless to say the girl's father hustles him right off the premises, never giving him the faintest ghost of a chance to explain.

"CHINESE AMUSEMENTS."—The cunning, fat Chinese boys stand smiling, waiting for the signal to start their stunts. The juggling done by the little fellows to the sound of the kettle-drum, is most clever. The little woman equilibrist does the most astounding things in the way of balancing barrels, tables, etc., on the soles of her tiny feet. The cutest fellow of all is the chubby little urchin who plays diabolo for us, followed by another wee chap, wearing the most serious of expressions as he stands on a table and slowly raises one foot and presses that member to the side of his head as if it was the easiest thing in the world to do. The Chinese band is most interesting also. In fact, the entire picture is well worth seeing.

SELIG POLYSCOPE CO.

"ON THE LITTLE BIG HORN," OR CUSTER'S LAST STAND.—No event in American history ever created the universal sorrow or cast deeper shadows of gloom on our country than did the Custer Massacre on the Little Big Horn. General George Armstrong Custer was a soldier of proven dash, courage and bravery, and our people had come to believe him almost invincible. The news of his defeat and the annihilation of his command reached the public as a shock. The gallant Seventh, a cavalry regiment with an untarnished reputation, had marched away from Fort Lincoln to put down the rebellious Sioux, who were led by Chiefs "Gall," "American Horse," "Sitting Bull" and "Rain in the Face." No one realized the conditions our troops were to face, or knew to what enormous proportions the outbreak had grown. Two years before the massacre at Standing Rock Agency, young Tom Custer had arrested "Rain in the Face," accused of murdering two peaceable citizens. This act aroused the Sioux Nation against the Custer family, and when "Rain in the Face," a few months later escaped from the military prison he returned to his people an outcast and renegade with a price on his head and his heart filled with undying hatred for the name of Custer. He worked night and day among the warlike Sioux to arouse them against the whites, finally with the aid of "Sitting Bull," a Medicine Man of great renown, his efforts were crowned with success. The entire Sioux Nation broke away from the agencies and took to the war-path. Death, desolation and horror was again the portion of our Western settlers. The war office was besieged with demands to bring the Sioux to terms, Eastern Indian sympathizers were equally busy in Congress and the two factions held up operations for months. At last the orders came, the army was to act.

Our aim in reproducing a picture of such historical value has been to lead up to events logically. The order of Disarment, issued in the winter 1874, and the arrest of "Rain in the Face" by young Tom Custer, is shown in our first three scenes, "Then Two Years Later" we witness the arrival of General Custer at Post Fort Lincoln. An order superseding him in command of the expedition is received. Then follows a scene where the officers beg him not to trust "Reno" with an important command, as it was known in the army that bad blood existed between these two officers. A bit of unwritten history is here introduced. The Commander of the Post, Col. Godfrey had a pretty daughter, Dollie, who was in love with Lieut. Glenn, one of Custer's Subalterns, and she not relishing being separated from her sweetheart, inadvertently learned that there was to be an officer sent back to bring forward a supply train as soon as the General located the Indians. She makes a written requests asking the General to send back Lieut. Glenn. The love interest bearing upon the lives of these two young people is, we hope, not intrusively blended into and made a part of the present historical subject. We then see General Custer and his officers watching the hostiles through their field glasses, Custer decides to attack, Reno is given command of the supporting column in spite of the protests of the assembled officers. The General thinks of little Dollie Godfrey's letter, reads it, grants the requests it contains by ordering young Lieut. Glenn back to the fort. Next we see the wily "Rain in the Face" and his band of naked painted devils leading Custer's Cavalry into a trap; riding up just out of gun shot, they tantilize Custer into making a charge. The "Gallant Command" answer the order with a yell and are off after the fleeing band of savages. A sudden dip in the prairie and the Indians disappear, then up a rise of ground perhaps thirty feet in height, then come the soldiers, every man urging his horse to his utmost in order to gain on the red yelling fiends in front—over the bluff they go, and the sight that meets their gaze freezes the blood, for stretched away as far as the eye can reach, upright and naked on their ponies they sit, three thousand Sioux warriors, waiting for the handful of white soldiers to be brought to the slaughter. Too late, Custer sees his error, nothing daunted he gives the order column half left, about face, retreat, steady, men, ride for your lives to higher ground, then two miles away Reno's officers hear the volley that greets Custer from that bronze line, and beg him, "Reno," to go to Custer's assistance. In spite of these pleas Reno orders a retreat, then come the two volleys in rapid succession. It is Custer's plea for help, it goes unanswered, Reno halts on the banks of the Big Horn, and the chance to charge the foe from the rear is gone, Wily "Chief Gall" leaves "American Horse" and a handful of braves circling about on the opposite bank and Custer is left to his fate.

Then we see "The Last Stand," horses sent to the rear to be later stampeded, thus leaving no escape for the brave little band now reduced to forty-one men, the red circle of death closes in about them "Rain in the Face" is avenged.

Two days later the news reaches Fort Lincoln. On the same day a young officer, dust covered, his uniform in shreds, rides into the Fort and de-

Johnson-Ketchel Fight Pictures

EXCLUSIVE RIGHTS FOR EXHIBITION PURPOSES OF THE MOTION PICTURES OF THE JOHNSON-KETCHEL CONTEST, taken at Colma, Cal., October 16th, 1909, have been secured by us for the following States:

KANSAS MISSOURI TEXAS NEBRASKA ARKANSAS and OKLAHOMA

By Special Arrangement with J. W. Coffroth and George Kleine, who control the films.

THE MOST SENSATIONAL CONTEST OF THE AGE FOR THE WORLD'S HEAVY WEIGHT CHAMPIONSHIP

Wonderful reproduction of every incident and blow in the most exciting contest of modern times. Life sized and as clear as crystal. The best Moving Pictures ever taken at a great public event. Every face in the tremendous throng in the big open air arena recognizable. Showing the champion **JOHNSON** knocked down, followed by the dramatic and sensational climax, **KNOCKOUT OF KETCHEL.** The most intensely nerve tingling Moving Photographs ever flashed on a canvas.

WRITE OR WIRE QUICK FOR DATES AND TERMS TO THE

YALE FILM EXCHANGE COMPANY 622 Main Street Kansas City, Mo.

livers Custer's last message, sent a few hours before the massacre.

Glenn had fallen into the hands of a moving band of Sioux, but makes his escape and reaches the Fort, to learn for the first time the fate of his comrades on the Little Big Horn. A truly valuable and instinctive picture, and one that we feel satisfied will add to the laurels of the Diamond "S," a Selig picture that your audiences will want to see again and again produced on the historic ground and the reproduction participated in by Sioux Warriors, many of whom were members of "Rain in the Face's" band, now peaceable land owners in the vast west that was once the hunting ground of the war-like race, they sprang from.

VITAGRAPH COMPANY OF AMERICA.

"WHY THEY MARRIED."—Another delightful Vitagraph comedy in which originality of thought and sprightliness of action combine to produce the best effect. The first of our heroines married for money. Her suitor was elderly but affluent. She liked to ride in automobiles and dine at expensive restaurants. She despised her humble but happy home and she gladly permitted him to place upon her finger the ring that bound her life to his. A year later stock reverses wiped out his fortune in a day and a heart made weak by dissipation and the excitement of the stock market could not stand the strain of the terrible day. His fortune gone, he sank back into his desk chair as the ticker made its last fateful announcement and, widowed and impoverished in a day, the weeping wife realized that she had not chosen wisely. The second girl was tired of the monotony of her work in a milliner's and she threw up her place to marry a fascinating young fellow with a fondness for good horseflesh and good living. But a year later she is taking in washing and the money she earns goes to the keeper of the pool room, where the husband, now a dissolute loafer, almost invariably loses his dollar bets. The third matrimonial venture was the result of the femine belief that marriage will reform a drunkard. The tipsy youth at a fashionable function is shunned by all save the woman who loves him and who lends willing ear to his promises of reformation, but within the year he has become a hopeless sot and their home the abode of misery none the less acute because of the evidences of wealth. The old maid married because she wanted a man; but the puny specimen she acquired was scarcely to be classed as such, and yet, in a way, perhaps she was happy. The last girl couldn't tell just how it happened, but she had an idea that she was in love. When Jim found an extra five in his pay envelope with the assurance that he would continue to find one every week, he sprinted to the factory where Polly worked and caught her just as she was leaving for the Saturday half holiday. The result was a ring and a kiss and a year later there was a tiny Jim to make their



happiness complete. Hers was the better choice and the lesson is none the less a story with a moral because it is so well disguised with strong, tense tragedy, dainty comedy and just a touch of farce.

"JEAN VALJEAN."—The fourth, and last, of the famous series de luxe derived from incidents from Victor Hugo's Les Miserable. In this the story is followed from the love of Marius and Cosette to the death of Jean, which ends the volume. M. Marius, grandson of M. Gillenormand, sees Cosette, Jean Valjean's foster-daughter, now grown into a beautiful girl, in the Luxembourg, and falls madly in love with her. Valjean, apprised of the love affair, refuses to give his consent and Marius induces Cosette to marry him without parential sanction. Meanwhile Thenardier, once the keeper of the Inn of the Soldier of Waterloo at Montfermeil, but now reduced to dire straits in Paris, recognizes in a benevolent old man the visitor to to the Inn who removed the child Cosette and who must be the escaped convict, Jean Valjean. Playing upon his sympathy Thenardier induces Jean to visit his apartment, and Marius, who occupies the next room because a quarrel with his grandfather has reduced him to want, overhears a part of the plot and rescues Jean by warning the police. Jean makes his escape and next encounters Marius at the barricade, where he releases Javert, the human bloodhound, who, through the score of years, has remorselessly hunted Jean. Gavriche, the gamin, is there, enjoying the battle until his brave sortie to rifle the cartouche boxes of the dead soldiers brings to an end his gay life and finds for him a place beside his dead sister, Eponine, whose love for Marius has led her to assume a boy's dress and follow him to the barricade. Jean learns of Marius's relations with Cosette and when the regulars carry the barricade he makes his escape into the sewer with the unconscious man upon his back. In the sewer he encounters Thenardier, who permits him to escape from the locked gate by means of a false key, at the sametime cutting from Marius's trousers a portion of one leg as a means of identification. Later Thenardier's attempt to blackmail Marius clears away the cloud of suspic-



ion that has hovered over Jean in Marius's mind, and he and Cosette hurry to Jean, whom they find dying of starvation and heart break, but happy at the sight of Cosette once more. The story has been slightly altered to give greater dramatic value to the scenes and clarity to the narrative, and the result is a release in keeping with the earlier sections of the same story, though like the others, this story is in itself an interesting tale apart from the earlier releases.

"SELIG"

The Pacemaker of the Motion Picture World, Will Release

A Double Reel of the Funniest Comedies in Years

RELEASED NOVEMBER 29th, 1909

BROUGHT TO TERMS

LENGTH 615 FEET

MAKING IT PLEASANT FOR HIM

LENGTH 380 FEET

Two More—A Melodrama and a Comedy—On One Reel

RELEASED DECEMBER 2d, 1909

AN INDIAN WIFE'S DEVOTION

LENGTH 470 FEET

A MILLION DOLLAR MIX-UP

LENGTH 520 FEET

SELIG POLYSCOPE COMPANY, Chicago, U. S. A.

THE BUGABOO MAN

Or the Story of a Bunch of Frightened Foreigners

When little children are not good their nurses scare them with the bugaboo man coming for them.

In October, several foreign manufacturers decided to send some representatives to the United States, to study the cinematographic situation. Those representatives were: Mr. Marcel Vandal, of the Eclair; Mr. A. Ambrosio, of the Ambrosio; Mr. R. de Beaulaincourt, of the Le Lion; Mr. C. Sciamengo, of the Italia; Mr. R. Prieur, of the Lux.

Being all middle-aged men, of sound health and of good appearance—one of them being a six-footer—their papas and mamas felt that they could travel alone, without sending nurses to constantly remind them of the bugaboo man.

Those wise parents made a mistake. They did not anticipate that the fighting factions of the independents, who are ruining the prospects of the indepedent movement to the joy of the licensed folks, were still ready to bring more confusion, in appointing a number of nurses to take good care of the representatives of the foreign manufacturers, and jingle in front of them the bugaboo man, in the shape of the trust.

From the moment those children of France and Italy left the steamer, they have been stopped at each move with the terrible warning of their new American nurses: "Boys, don't go there; boys, don't do this," etc., "or the bugaboo man will go for you."

Those children are on the eve of sailing back for Europe, and the nurses will not abandon them until they are well covered in their berths on the big steamship, and all that they will have to tell their papas and mammas on their return, will be that the American bugaboo man is worse than the one in Paris.

I have visited many countries, but I do not remember of having ever witnessed such a lot of badly frightened men. So frightened that they have lost their senses of duty and of social good manners—they have even tramped at their feet—the old, well-known French politeness. They were no "Gaston and Alphonse" in this affair.

On October 27, Messrs. Vandal, de Beaulaincourt. Prieur, and myself visited Philadelphia. Before leaving New York, those gentlemen were warned by their nurses that it was dangrous to go with me, and to be very careful to not visit any licensed place. When I offered to introduce them to the Electric Theatre Supply Co., a licensed exchange, they refused, and were as scared as if I had asked them to jump into the Delaware River. At Mr. Lubin's door they again refused, and I had to give them my word that Mr. Lubin would not eat them alive, before I could get them to walk in the place. I had real pity for them, when I saw the big six-footer, a good match for Jeffries, shake in his boots as if he was going to be arrested.

Mr. Lubin was not in, but his manager, Dr. Baer, threw aside all business care, to devote his entire time and attention to the Frenchmen, to give them some good words of encouragement, and to place himself at their entire disposal for any information they were seeking.

When Mr. Lubin arrived, he was delighted at the presence of the foreigners, and tendered them a great welcome. Mr. Lubin wanted to order his automobile to take us to Atlantic City and give us a good time, and was rather disappointed when those frightened Frenchmen refused his kind invitation on the foolish ground that they had to return to New York to dine with some countrymen. The little French boys had remembered the warning of their nurses, and, fearing a good spanking for visiting a licensed manufacturer, found this foolish excuse to refuse Mr. Lubin's invitation.

When they left Philadelphia on the 6 o'clock train, it was agreed that I would remain in the Quaker City to finish my work, and that I would meet them on Friday morning, October 29th, at their hotel in New York. As I had been invited to meet them at 9 o'clock, I was on time, but it seems that the good little boys had confessed to their nurses that they had disobeyed the orders, by visiting some licensed places, and the nurses,realizing what influence I would have over those unruly children, quickly shipped them to Chicago on Thursday, October 28th. When I reached the Lafayette Hotel on Friday morning, the birds were gone, and in their fright they had forgotten the old French politeness by not leaving me a single word of excuse. They certainly paid me in bad money for my time, my trouble, and kindness of showing them about Philadelphia. Poor little boys! I am not angry with them, and no one can be angry with poor little children under the strict orders of bad nurses constantly scaring them with the bugaboo man.

It seems to me that when the little boys left New York, the nurses scolded them, and warned them not to commit in Chicago the same blunder they had committed in Philadelphia, of visiting licensed places. The dear little boys for once obeyed their nurses, and, although Mr. Selig had been courteous enough to pay them a visit on his last European trip, they ignored Mr. Selig, and had not the decency to return the visit, or at least to leave a card.

These poor foreign manufacturers lost all common sense. After refusing all the advances made them by members of the Motion Picture Patents Company, they had the assurance to call at the offices to put in their application. It seems to me that before putting in their applications for membership they should have tried to gain the sympathy and good will of the licensed manufacturers, who had so cordially offered to entertain them. The greatest fun is that while five male foreigners, strong and healthy enough to fight in the ranks of a regular army, got frightened by the bugaboo man, a miss of twenty, short and frail in appearance, is the only member of the foreign delegation who managed her affairs without the help of a nurse, and who slapped the bugaboo man at each turn. Mr. Lubin had no need to send a second invitation to Miss Frida Klug, as at the first invitation she accepted, and spent two agreeable days at Mr. Lubin's house, Mrs. Lubin showing her the sights and making her as comfortable as possible. I never was on the side of the suffragettes, but I would certainly like to see Miss Klug vote, as in her little head there is more common sense than in the five heads of the male

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

. chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

Gaumont

Advance Film Descriptions

November 21st to 27th, 1909

Nov. 23rd.

"BELLE OF THE HARVEST." Urban-Eclipse. Drama. 511 ft. Beautiful rural scenes and cleverly enacted story of a peasant couple, who, through their individual failings, almost wreck their peaceful and hitherto happy home. Love and marital duty are exquisitely interwoven in this splendid film.

NOV. 23rd "MARRIAGE OF LOVE." Urban-Eclipse. Drama. 452 Feet. The title of this beautiful film is the story in three words, and every audience enjoys seeing such subjects. It is a strong and touching pathetic story superbly photographed.

NOV. 24th "TULIPS." Gaumont. Educational. 105 Feet. A perfect Floral Art Study in exquisite natural colors, showing the budding, blooming and eventual shattering of a beautiful bunch of tulips. This will delight the ladies and the children.

NOV. 24th "A HEART'S DEVOTION." Gaumont. Tragedy. 842 Feet. A strong modern story of unrequited love. Two sisters love the same man. One develops consumption and the other makes arrangements to get married secretly without her dying sister's knowledge. The consumptive accidentally meets the wedding party and dies tragically upbraiding her sister. This is a subject of intense interest and pathos.

NOV. 27th "THE VILLAGE SCARE." Gaumont. Comedy. 381 Feet. An awful animal alarms an entire town and afterwards causes them great amusement. Here is a motion picture which will convulse your patrons. Be sure you get it.

NOV. 27th "MIX-UP AT COURT." Gaumont. Farce-Drama. Length, 590 Feet. A beautiful colored film depicting a most amusing series of events in the court of a merry monarch. A wandering musician who exactly resembles a powerful nobleman poses as the courtier and succeeds in convincing the King that he and not the real baron is entitled to royal recognition. A film full of fun and entertainment.



Imported by

George Kleine

ECLIPSE

52 State St., Chicago 19 E. 21st St., New York

members of the European delegation. There is no bugaboo man for Miss Klug, and if she ever makes an application to the Motion Picture Patents Company, I feel confident that if she is not accepted, at least she will not be turned down so quickly as were the Eclair, Ambrosia, and Italia, as many of the licensed manufacturers will admire the pluck of the young lady.

Pluck is not all with Miss Klug; she is a business woman, she reasons, and she can read figures, while the male members seem to have no time to reason, but wish speculators to rock them in fantastic dreams of wealth. (?)

If the licensed manufacturers control eighty per cent of the theatres, the independents have only twenty per cent to supply.

If the licensed manufacturers, with eighty per cent of the theatres, have enough with 20 reels per week, to give a first-class service, the independents, with their twenty per cent of the theatres, cannot expect to use more than 20 reels per week.

As the representatives of the Eclair, Ambrosio, Le Lion, Italia, etc., have been in New York for the last few weeks, the Film Import & Trading Company is releasing the above programmes to encourage the said manufacturers to stand by them. When other manufacturers will appear, the Film Import & Trading Company will naturally shelve the productions of Eclair, Ambrosio, etc., to release the productions of the new comers.

The Film Import & Trading Company, with thirty-two advertised foreigners and a few American manufacturers, control some thirty-six marks, and if they want to be just and fair in giving an even chance to every one, it would be one-sixth of a reel per manufacturer per week. Miss Klug had enough common sense to see that one reel every six weeks would not satisfy her employers, so she quickly dropped the Film Import & Trading Company to open her own office, and she will make a success. She is bound to be successful, as she possesses the ambition, energy, courage, and common sense to overcome any difficulties. The other members of the foreign delegation could not see as clearly, but rocked themselves in the sweet illusion that the Film Import & Trading Company would push their goods, to the detriment of the other manufacturers, and for this they refused to listen to sound and disinterested advice from pioneers in the moving picture industry.

If the Film Import & Trading Company is just and impartial and to do justice to all its manufacturers and releases only one-sixth of a reel per manufacturer per week, such good makes as Ambrosio and Eclair would have found a better market in opening their own offices.

The above figures are plain enough, and, as they speak for themselves, it is easy to understand that men unable to solve such an easy question should be placed under the care of nurses and frightened with the great bugaboo man.

If the Film Import & Trading Company had not mentioned Mr. Raleigh, of Raleigh & Robert, of Paris, as their European agent, the independents at large would have more faith, but they remember Mr. Raleigh. When the Biograph, Gaumont, and Urban-Eclipse joined the Motion Picture Patents Company, Mr. Murdock with his International Projecting and Producing Company, came to the top, showing us the wonderful importations of Mr. Raleigh, and some of them are still fresh in our memory: The Italian Cavalry, the Last Days of Pompeii, etc., etc. At the time the independents had a right to believe that they were in a position to fight the licensed folks. All this was a beautiful dream on the part of the exchanges and exhibitors, and a clever game on the part of Mr. Raleigh to secure an easy market for all the European junk. The poor independents had been handed the worst lemon. They soon found out that instead of receiving good Eclair and Ambrosio films, they had to pay good money for bad films of very inferior makers. With such facts, the independents are very shy, and ask themselves if the wonderful releases offered by the Film Import & Trading Company are not another bait on the part of Mr. Raleigh to get their business.

The licensed folks are united; they work together, and, consequently they are bound to make a success, and if we see so many independents going to the Motion Picture Patents Company it is because they are tired of the dissensions in their own ranks. They do not know to which saint to go. If they go to Murdock, they lose the chance of obtaining the Eclair, the Ambrosio, and other such productions. If they go to the Film Import & Trading Company, they lose other chances, and if they go outside of the two above-named firms, they risk having nothing decent to show. To this great muddle, the foreigners had to come to New York to add to the confusion. Truly, those foreigners have done more harm than good to the cause, and it is high time that the American nurses should send back those unruly children to their papas and mammas for a good spanking.

JOHN M. BRADLET.

P. S.—I can truly say that the visit of those foreigners has done more harm than good to the cinematographic industry in the United States. Before their arrival, licensed and independent manufacturers kept on the same price, and there was no need for a cut. These foreigners were advised to open their own offices, and if they had done so, they would have been assured of a good patronage, as they have good productions. No, they discarded all good advices, but fooled their time away between the two most important factions of the independents and indisposed them to the point that Murdock comes out with an offer to sell his best foreign films at 8c. This is the beginning of anarchy. The Film Import & Trading Company, not willing to die such a sudden death, will surely meet the cut, and, with both the International Projection & Producing Company and the Film Import & Trading Company slashing the prices, the other independent manufacturers will have to come down, if they want to sell their films to the independent exchanges.—J. M. B.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Rochester, N. Y. Wilkes-Barre, Pa.
Cincinnati, Ohio Des Moines, Iowa Omaha, Neb.

THE FILM INDEX, $2.00 Per Year

Opera Chairs



of *standard dimensions* and most modern construction — in plainest to most elaborate designs.

Several styles of inexpensive stock chairs, suitable for Vaudeville and Moving Picture Theatres.

Walk into any theatre in your city and you'll probably see them.

Write for Booklet T-13. Samples and prices submitted on application.

AMERICAN SEATING COMPANY

CHICAGO NEW YORK BOSTON PHILADELPHIA BRANCHES

215 Wabash St. 19 W. 18th Av. 70 Franklin St. 1235 Arch St. Everywhere

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

BLANK LEADER

$15.00 per 1000 feet, guaranteed Perforations to the trade, $3.00 per 1000 feet.

H. ROSENBAUM, 116 Nassau St., New York.

WANTED.

Information from past or present users of Gaumont Chronophones throughout the United States. Communicate with us and learn something to your advantage regarding Gaumont Chronophones. Address A. S. ALOE-CO., St. Louis, Mo.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

WISCONSIN EXCLUSIVE RIGHTS

Johnson-Ketchel Fight Pictures

"MONEY MAKERS FOR THE MANAGERS"

Address NICHOLS BROS., Superba Theatre, GRAND RAPIDS, MICH.

THE BEST MOVING PICTURE MACHINE TRUNK

is the "BAL" Fibre Trunk, not only because it is the LIGHTEST and STRONGEST manufactured for the purpose, but also because the convenience of the operator and the serviceability of the trunk were the two principal points taken into consideration.

Send for Catalog I.

WM. BAL, Inc., 210 West 42d Street, New York City

IRONS GETS PALACE.

The Palace picture theatre at Steubenville, Ohio, has changed ownership and management, Mr. A. C. Irons having purchased the popular vaudeville picture house from Jonas Miller, who established the theater several years ago. The sale was consummated on Monday, Nov. 8, and the theater was closed for one week in order to allow the new owner and manager to have several important changes in the interior made and the auditorium thoroughly renovated and refurnished. The stage has been enlarged and rearranged to make more room for the vaudeville performances and new carpets, curtains, etc., will be added to further beautify this already pretty theatre. The house was reopened Monday, Nov. 15, with a splendid bill. Manager Irons proposes to give his patrons two changes of bill each week, Mondays and Thursdays, and is arranging to give the best there is in the vaudeville and picture line.

Mr. Irons is an experienced theaterical man and is thoroughly equipped for the work here. He was formerly manager of the Park theater at Youngstown and the Majestic at Lorain. For years he has been associated in a managerical capacity with the theatrical combination of Nixon, Cohan & Harris and Nixon & Zimmerman, and the Palace is to be congratulated on his advent here. He proposes to make the Palace a first-class popular priced house and with his ripe experience in the show business there is no doubt that he will succeed. The changes to the Palace are being made under his personal supervision and the house will be ready for the reopening next Monday.

CHILDREN'S LAW IN NEW HAMPSHIRE.

Picture theatre managers of New Hampshire have been notified that the law regulating the attendance of children at picture shows is in force. It was adopted at the last session of the legislator and reads as follows:

Section 1. It shall be unlawful for any person to admit a child under the ago of fourteen years to any place of amusement revuired by law to be licensed, after sunset, or before sunset during the hours that the public schools are in session, unless he is accompanied by a person of the age of twenty-one years or over; or to permit any such child to remain in the show or place of amusement after the person in charge is informed or has reason to believe that the child is under said age and is unaccompanied by a person as above required.

Section 2. Whoever violates either of the provisions of Section 1 shall be punished by a fine of not more than ten dollars or by imprisonment of not more than thirty days, or both.

The SIGN OF SUCCESS

Moved Into Larger Quarters

NOW LOCATED IN THE

FILM EXCHANGE BUILDING

PENNSYLVANIA FILM CO., Pittsburg, Pa.

Buying Weekly Output Supreme Quality Service

FILM INDEX, $2.00 A YEAR

★ **GEO. MÉLIÈS** ★

OF PARIS

"STAR" FILMS

Licensed by the Motion Picture Patents Co.

To be released Wednesday, Dec. 1, 1909

FORTUNE FAVORS THE BRAVE

A beautiful fairy story told in an interesting manner. Toned and tinted.

Length, about 600 feet.

SEEING THINGS

A comedy which will make you smile, laugh and then roar. Beautifully toned and tinted.

Length, about 400 feet.

WATCH FOR THE

LIVING DOLL

A Christmas Story of unusual interest. It is bound to create favorable comment.

To be released December 22, 1909.

GASTON MÉLIÈS

204 East 38th Street, NEW YORK

ENTERPRISE OPTICAL CO.

★ **564-572 West Randolph Street** ★

CHICAGO, ILL.

LICENSED EXCHANGE DIRECTORY

Complete List of Film Rental Bureaus Working Under License from the Motion Picture Patents Company. Tells You Where to Get the "Good" Pictures

Birmingham Film Supply Co.,
2008½ Third Ave., Birmingham, Ala.

Mitchell Film Exchange,
120½ Main Street, Little Rock, Ark.

Clune Film Exchange,
727 South Main Street, Los Angeles, Cal.

Kay-Tee Film Exchange,
224 Pacific Electric Bldg., Los Angeles, Cal.

Tally's Film Exchange,
554 South Broadway, Los Angeles, Cal.

Miles Bros., Inc.
790 Turk Street, San Francisco, Cal.

Novelty Moving Picture Co.,
420 Turk Street, San Francisco, Cal.

Theatre Film Service Co.,
76 Second Street, San Francisco, Cal.

Turner & Dahnken,
136 Eddy Street, San Francisco, Cal.

Colorado Film Exchange Co.,
320 Charles Building, Denver, Colo.

Denver Film Exchange Co.,
713 Lincoln Ave., Denver, Colo.

Kleine Optical Co.,
Nassau Building, Denver, Colo.

American Film Service,
180 Madison Street, Chicago, Ill.

Calumet Film Exchange
Masonic Temple, Chicago, Ill.

H. & H. Film Service,
Monadnock Block, Chicago, Ill.

Kleine Optical Co.,
52 State Street, Chicago, Ill.

George K. Spoor & Co.,
62 North Clark Street, Chicago, Ill.

Standard Film Exchange,
79 Dearborn Street, Chicago, Ill.

Theatre Film Service Co.,
85 Dearborn Street, Chicago, Ill.

H. Lieber Co.,
24 West Washington Street, Indianapolis, Ind.

Iowa Film Service,
229 Commercial Building, Des Moines, Iowa

Pittsburg Calcium Light & Film Co.,
421 Walnut Street, Des Moines, Iowa

O. T. Crawford Film Exchange Co.,
Hopkins Theater, Louisville, Ky.

Imported Film & Supply Co.,
840 Union Street, New Orleans, La.

S. Nye Bass,
New Orleans, La.

Miles Brothers,
412 East Baltimore Street, Baltimore, Md.

Pearce & Scheck,
415 East Baltimore Street, Baltimore, Md.

Howard Moving Picture Co.,
564 Washington Street, Boston, Mass.

Kleine Optical Co.,
657 Washington Street, Boston, Mass.

Miles Bros., Inc.
Washington and Dover Streets, Boston, Mass.

National Film Company,
71 Griswold Street, Detroit, Mich.

Vaudette Film Exchange Co.,
103 Monroe Street, Grand Rapids, Mich.

Twin City Calcium & Stereopticon Co.,
709 Hennepin Avenue, Minneapolis, Minn.

Western Film Exchange,
201 Miner's Bank Bldg., Joplin, Mo.

Yale Film Exchange Co.,
622 Main Street, Kansas City, Mo.

O. T. Crawford Film Exchange Co.,
Gayety Theatre Bldg., St. Louis, Mo.

Western Film Exchange,
725 Century Bldg., St. Louis, Mo.

Montana Film Exchange,
41 North Main Street, Butte, Mont.

Pittsburg Calcium Light & Film Co.,
1318 Farnam Street, Omaha, Neb.

Actograph Co.,
69 No. Pearl Street, Albany, N. Y.

Buffalo Film Exchange,
272 Washington Street, Buffalo, N. Y.

Actograph Company,
50 Union Square, New York City

American Vitagraph Co.,
116 Nassau Street, New York City

Greater N. Y. Film Rental Co.,
116 Nassau Street, New York City

Imperial Film Exchange,
44 West 28th Street, New York City

Kleine Optical Company,
19 East 21st Street, New York City

Miles Bros., Inc.,
259 Sixth Avenue, New York City

Peoples Film Exchange,
126 University Place, New York City

P. L. Water,
41 East 21st Street, New York City

Alfred Weiss Film Exchange,
219 Sixth Avenue, New York City

Pittsburg Calcium Light & Film Co.,
501-503 Central Building, Rochester, N. Y.

Motion Picture Supply Co.,
Cox Building, Rochester, N. Y.

Moving Picture Service, of Syracuse,
427 South Salina Street, Syracuse, N. Y.

Imperial Film Exchange,
229 River Street, Troy, N. Y.

Theater Film Supply Co.,
212 South Tryon Street, Charlotte, N. C.

Lubin Film Service,
140 West 5th Street, Cincinnati, Ohio

Pittsburg Calcium Light & Film Co.,
132 East 4th Street, Cincinnati, Ohio

Lake Shore Film & Supply Co.,
314 Superior Avenue, N. E., Cleveland, Ohio

United Film Exchange,
414 Superior Avenue, N. W., Cleveland, Ohio

Ohio Film Service,
20 East Broad Street, Columbus, Ohio

Kent Film Service,
218 Nicholas Building, Toledo, Ohio

Monarch Film Exchange,
11 No. Robinson Street, Oklahoma City, Okla.

Amalgamated Film Exchange,
142½ Fourth Street, Portland, Ore.

C. A. Calehuff,
Fourth and Green Streets, Philadelphia, Pa.

Electric Theatre Supply Co.,
47 No. 10th Street, Philadelphia, Pa.

Lubin Film Service,
21 So. 8th Street, Philadelphia, Pa.

Licensed Exchange Directory—Continued

Swaab Film Service Co.,
338 Spruce Street, Philadelphia, Pa.

Columbia Film Exchange,
416 Ferry Street, Pittsburg, Pa.

Duquesne Amusement Supply Co.,
104-5 Bakewell Building, Pittsburg, Pa.

Pennsylvania Film Exchange,
403 Lewis Building, Pittsburg, Pa.

Pittsburg Calcium Light & Film Co.,
121 Fourth Avenue, Pittsburg, Pa.

Pittsburg Calcium Light & Film Co.,
108 South Main Street, Wilkes-Barre, Pa.

Mitchell Film Exchange,
Memphis, Tenn.

J. D. Wheelan Film Co.,
339 Main Street, Dallas, Tex.

J. D. Wheelan Film Co.,
519 Travis Street, Houston, Tex.

Progressive Motion Picture Co.,
408 Eccles Building, Ogden, Utah

Trent & Wilson,
330 Brooks Arcade, Salt Lake City, Utah

Lubin Film Service,
510 Paul-Gale Greenwood Bldg., Norfolk, Va.

Spokane Film Exchange,
Pantages Theatre Building, Spokane, Wash.

Amalgamated Film Exchange,
3d and Madison Streets, Seattle, Wash.

Imperial Film Exchange,
434 Ninth Street, N. W., Washington, D. C.

Western Film Exchange,
307 Grand Avenue, Milwaukee, Wis.

AMONG THE EXHIBITORS.

C. W. Keipp of Long Beach, Cal., has opened a new and handsome moving picture theatre in that city.

Morris Lasky and C. E. Barry are building a new theatre in West Baltimore, Md.

The Gem Moving Picture Theatre, Stafford Springs, Conn., Smith & Lassord proprietors, will be moved from the Sena block to Eaton's hall.

A moving picture theatre will be opened in Dearing, Kan., in the Odd Fellow's building.

R. W. Criswell has bought the Lyric Theatorium in Batavia, N. Y.

The Lyric Theatre, St. Joseph, Mo., has been reopened as a moving picture theatre under the management of H. P. Spencer, of Des Moines.

Plans have been filed for the remodelling of the Standard Theatre, Amsterdam avenue, north of 165th street, New York City.

The Ardel Theatre, a new moving picture theatre, was opened in New Britain, Conn., last week.

Plans have been filed for converting the old two-story German Mission Church, at 141 and 143 East Houston street, New York, into a moving picture hall.

The moving picture theatre at Chardon, Ohio, has been purchased by Joseph Denne.

The Olympic Theatre in Bellaire, W. Va., has changed from independent to licensed film service.

The Church of the Open Door, usually called The Auditorium, is out of commission, and the building which it occupied at Saratoga avenue and Halsey street, Brooklyn, N. Y., has been rented to a moving picture concern.

The Mark & Harris Amusement Company will erect a one-story frame moving picture theatre at No. 282 West Ferry street, Buffalo, N. Y., at a cost of about $15,000.

Morris Sandler, a well-known citizen of Revere, Mass., has taken over the management of Hurley's Revere Theatre for the winter season.

R. M. Davidson, manager of the Lyric Theatre in Binghampton, N. Y, has purchased the Delphi Theatre lease of W. M. Hinman, and will continue the performance with Jack Hallock in charge. Motion pictures and vaudeville will form the program.

Plans are being prepared for the erection of two nickelettes in South Scranton, Pa., which is the only section of that city that up to the present time has not had one of more of these amusement places. One is being erected by Mrs. M. Hessinger at 705 Pittston avenue, and another by Martin Muchitz at Main avenue and Depot street in Forrest City. Each will seat about 500 persons and cost in the neighborhood of $7,000.

The Star Theatre at Louisville, Ky., has been sold by Lou Ferrell to Joe Desberger, a local clothing merchant, who was formerly in the thatrical business.

Richard Ray, of West Palm Beach, Fla., who was engaged in the moving picture business last winter, is now fitting up the M. Potter flatiron building in that city for the purpose of opening a first class motion picture theatre.

The Klein Amusement Company, located since last spring at Dundee, N. Y., showing moving pictures in the Casino, have moved to Watkins, N. Y. They will also conduct a show in the Art Theatre and in Langley Hall at Montour Falls, N. Y.

Charles Hartley and B. C. Potter will open a motion picture theatre at Bellevue, Ia.

A new theatre, built by Richard Jones and John Marion on Washington avenue, Harrisburg, Pa., was opened last week.

Frank Ogolski has purchased the Star Moving Picture Theatre on Main street, Easthampton, Mass., from John T. Shaw.

Plans have been filed for a new one-story fireproof theatre for moving picture exhibitions to be built for Eugene Higgins, as owner, at a cost of $3,000, at Nos. 182 and 184 West 102d street, New York City.

A moving picture theatre is being erected for D. E. Gallagher at 420 Point Breeze avenue, Philadelphia, Pa.

Thomas McNamara has purchased the moving picture show of Orville Chadbourne on North Union street, Lambertville, N. J.

Philip Rosenberg, proprietor of Dreamland Theatre, Rockland, Me., has purchased some property in that city at a cost of between $8,000 and $9,000 upon which it is understood he will erect a new theatre.

Goldstein Bros. will not open a theatre in Lawrence Hall, New London, Conn., as was intended. A satisfactory lease of that place could not be obtained.

Collins & Merrill, proprietors of the Star Theatre, Dover, Me., have leased the Picker House of Mayo & Son, in that city, and are remodeling it for a picture theatre.

W. E. Greene, of Boston, Mass., has leased a new theatre in Portland, Me., where he will conduct a moving picture show about Jan. 1, 1910.

The Proctor Theatre Company has leased the Park Avenue Theatre, Mechanicsville, N. Y., in which they will give a moving picture show.

A new building is being erected in Rockville Centre, N. Y., for Everett W. Smith in which to operate a moving picture theatre.

C. J. Sharrock of Pana, Ill., has sold his theatorium to his father, James Sharrock. The former and his wife have gone south to open a vaudeville house.

Michael Avianno. of Patchaug, N. Y., has with a partner gone into the motion picture show business at Sag Harbor, N. Y.

O. N. Fryman, formerly of the Lyric and Palace moving picture shows of Burlington, Iowa, will open up a Lyric moving picture show in Mt. Pleasant, Iowa.

The Cameraphone, a new theatre in Shreveport, La., opened up last week.

Quill Looks About New York.

Thomas H. Quill, who has been the publicity man of the Selig Polyscope Company of Chicago for some time past, dropped into New York last week to look over the situation. Mr. Quill announces that he has resigned his position with Mr. Selig and made a connection with the U. S. Lithograph Company and is looking into the poster prospects.

East Stroudsburg House Improved.

George Fabel, the new proprietor of the Grand Opera House at East Stroudsburg, Pa., which has been turned into a picture theatre, has installed a new Powers machine; the latest design of asbestos operating booth, and gets the latest licensed motion pictures from the Electric Theatre Supply Co. of Philadelphia, Pa. This combination ought to bring success.

Gane Gets New Job.

W. J. Gane, manager of the Manhattan and Circle picture theatres, in New York, has been appointed general manager of the Motion Picture Company of America, with offices in the Broadway Theatre Building.

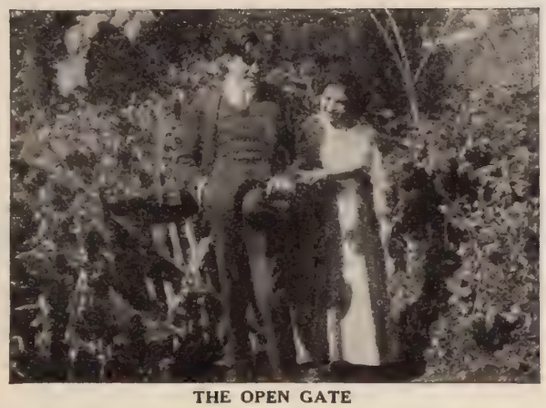
The company has taken over the control of eight theatres in Philadelphia, two in Baltimore, and one each in Cincinnati, Norfolk and Reading, in addition to the Circle and Manhattan in New York.

Other houses will be added to this circuit of fifteen, and already sites have been selected for new theatres in Manhattan, one in 125th street and the other in 147th. Plans already prepared will be filed with the Building Department this week.

The same style of entertainment will prevail in the other houses under the direction of Mr. Gane that is now making the Manhattan and Circle profitable. Good vaudeville acts and entertaining motion pictures will be presented at each house in the circuit at minimum prices.

BIOGRAPH FILMS

Trade Mark. Trade Mark.



THE OPEN GATE

Released November 22d, 1909

THE OPEN GATE

A Beautiful Motion Picture Pastoral

The story told in this Biograph subject is one that is bound to touch the hearts of all. It beautifully depicts the extreme adherence to duty by the true woman. Though the sacrifice blighted her life, she bore up under its chafing burden for years, when her reward comes. On the day that George and Hetty plight their troth, Hetty's oldest sister dies, and as she had cared for Hetty in her childhood, she requests that Hetty care for her child, Mary. Her duty to her sister's child causes her to break the engagement, and George, in a huff, dashes through the gate never to return. The gate ever remains open. Mary grows to young womanhood and is betrothed to Jack, the nephew of George. They quarrel, and the ring is returned. Hetty begs Mary to be reasonable and go after him, which she does. Meanwhile, George, tired of wandering, returns and meets Jack. He hears his story, and consents to be the peacemaker, not knowing who the girl is, taking the boy's ring to settle it. Imagine his surprise when he arrives at the still open gate and meets Hetty. He now forgets his mission for his own affairs, and when the young people come up they find that George has used the ring to bind his own bargain. Two weddings take place instead of one, and the gate is closed. Length, 988 feet.



THE MOUNTAINEER'S HONOR

Released November 25th, 1909

THE MOUNTAINEER'S HONOR.

A Story of the Kentucky Hills.

In the hills of old Kentucky death was always preferable to dishonor, and once there occurred a blot on the family's good name, it was never effaced. This Biograph story has to do with a family consisting of mother father, a son and a harum-scarum daughter. The daughter is loved by a young idealist of the mountains, but she loses her frivolous heart on a dashing young chap from the Valley, only to be cruelly deserted by him when he grows tired of her. The brother follows him and demands he right the wrong. He refuses and pays with his life. The Vigilance party pursue the boy back to his own home where his old mother is given to understand that he will hang. Hanged! What a smirch on the family honor. Cunningly she contrives to cheat the gibbet with a gun concealed beneath her apron. Their work anticipated, the party leave. The idealist takes the poor girl, charitably blaming the Valley man for her indiscretions. The scenic beauty of the subject places it among the best dramatic films ever produced. Length, 977 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Nov. 25	The Mountaineer's Honor	Dramatic	977
Nov. 22	The Open Gate	Dramatic	988
Nov. 18	A Midnight Adventure	Comedy	519
Nov. 18	Sweet Revenge	Dramatic	417
Nov. 15	Two Women and a Man	Dramatic	988
Nov. 11	The Light That Came	Dramatic	998
Nov. 8	The Restoration	Dramatic	964
Nov. 4	Nursing a Viper	Dramatic	920
Nov. 1	The Gibson Goddess	Comedy	576
Nov. 1	What's Your Hurry	Comedy	403
Oct. 28	Lines of White on a Sullen Sea	Dramatic	975

EDISON CO.

Nov. 26	Then and Now	Comedy	250
Nov. 26	Annual Celebration of School Children at Newark, N. J.	Topical	300
Nov. 26	Bluebeard	Dramatic	400
Nov. 23	A Rose of the Tenderloin	Dramatic	940
Nov. 19	Three Thanksgivings	Dramatic	950
Nov. 16	The Imp of the Bottle	Dramatic	750
Nov. 16	A Winter's Tale	Comedy	250
Nov. 12	His Masterpiece	Dramatic	545
Nov. 12	A Man With Three Wives	Comedy	440
Nov. 9	A Bride and Groom's Visit to New York Zoological Gardens.		950
Nov. 5	A Duel in Mid-air	Dramatic	750
Nov. 5	Bill, the Billposter	Comedy	200
Nov. 2	Comedy and Tragedy	Dramatic	975

ESSANAY CO.

Nov. 27	Judgment	Dramatic	988
Nov. 24	A Lady's Purse	Comedy	508
Nov. 24	On the Wrong Scent	Comedy	408
Nov. 20	The Best Man Wins	Comedy	875
Nov. 17	The Mislaid Baby	Comedy	275
Nov. 17	The Personal Conduct of Henry	Comedy	714
Nov. 10	The Game	Dramatic	985

GAUMONT

Nov. 27	The Village Scare	Comedy	381
Nov. 27	The Mix-up at Court	Farce Comedy	590
Nov. 24	Tulips	Educational	105
Nov. 24	A Heart's Devotion	Tragic	842
Nov. 20	Visions of a Nag	An Equine Tragedy	517
Nov. 20	Moon for Your Love	Magic	424
Nov. 16	A Convict's Heroism	Dramatic	638
Nov. 16	A Set of Teeth	Comedy	354
Nov. 13	The Rhymester's Ruse	Comedy	637
Nov. 13	Harlequin's Nightmare	Farce	340
Nov. 9	Telltale Reflections	Mystery	284
Nov. 9	The Pigmy World	Comedy	272
Nov. 9	A Peace Agitator	Comedy	430
Nov. 6	The Warrior's Sacrifice	Dramatic	933

KALEM CO.

Nov. 26	The Governor's Daughter	Dramatic	955
Nov. 19	Pale Face's Wooing	Melodrama	930
Nov. 12	Dora	Dramatic	965
Nov. 5	The Cattle Thieves	Dramatic	860
Oct. 29	The Girl Scout	War Drama	945
Oct. 22	A Brother's Wrong	Dramatic	955

LUBIN MFG. CO.

Nov. 25	Martyr or Crank	Dramatic	580
Nov. 25	Finnegan's Initiation	Comedy	420
Nov. 22	When Women Win	Dramatic	650
Nov. 22	The Rubber Man	Comedy	270
Nov. 18	Servant's Revenge	Comedy	610
Nov. 18	Foiled	Dramatic	375
Nov. 15	Children of the Sea	Dramatic	900
Nov. 11	The Blue Garter	Comedy	610
Nov. 11	Found in a Taxi	Comedy	385
Nov. 8	For Love's Sweet Sake	Comedy	775
Nov. 4	Let Bygones Be Bygones	Dramatic	845
Nov. 1	Brave Women of '76	Dramatic	530
Nov. 1	A Lesson in Palmistry	Comedy	405

GEORGE MELIES.

Nov. 24	The Red Star Inn	Dramatic	1,000
Nov. 17	Mrs. and Mr. Duff	Comedy	488
Nov. 17	The Count's Wooing	Comedy	477
Nov. 10	A Tumultuous Elopement	Farce	950
Nov. 3	For Sale, a Baby	Dramatic	620
Nov. 3	Hypnotist's Revenge	Comedy	380
Oct. 27	Cinderella Up to Date	Comedy	950

PATHE FRERES.

Nov. 27	The Mixed Letters	Farce	584
Nov. 27	Chinese Amusements	Novelty	397
Nov. 26	The Bigamist	Dramatic	951
Nov. 24	The Sleeper	Comedy	604
Nov. 24	A Convenient Lamp Post	Farce	390
Nov. 22	The Crocodile Hunt	Scenic	266
Nov. 22	Late for the Recital	Comedy	656
Nov. 20	The Patient from Punkville	Comedy	551
Nov. 20	Adonis Is Robbed of His Clothes	Comedy	417
Nov. 19	The Nobleman's Dog	Dramatic	754
Nov. 19	How French Perfumes Are Made	Industrial	230
Nov. 17	Her Dramatic Career	Dramatic	1,030
Nov. 15	Two Chums Looking for Wives	Comedy	561
Nov. 15	Marriage of the Nephew of the Maharajah of Tagore	Scenic	344
Nov. 14	Rigoletto, Film d'Art	Dramatic	1,000
Nov. 13	Good Lesson in Charity	Dramatic	508
Nov. 13	Sam's Artistic Beard	Comedy	410
Nov. 12	Man With the Dolls	Novelty	525
Nov. 12	Running in Hard Luck	Comedy	443
Nov. 10	The Flight of Monsieur Valette	Dramatic	878
Nov. 8	Culture of Tea in Japan	Industrial	492
Nov. 8	Misadventure of a Pair of Trousers	Comedy	469
Nov. 6	Malicious Rival	Dramatic	607
Nov. 6	Cops on Strike	Comedy	351
Nov. 5	The Prodigal Son	Dramatic	1,017

SELIG POLYSCOPE CO.

Nov. 25	Custer's Last Stand	War Drama	1,000
Nov. 22	On the Border	Dramatic	630
Nov. 22	In Wrong Simms	Comedy	345
Nov. 18	Up San Juan Hill	War Drama	1,000
Nov. 15	The Fisherman's Bride	Melodrama	1,000
Nov. 11	Across the Isthmus	Scenic	1,000
Nov. 8	The Stage Driver	Melodrama	1,000
Nov. 4	Sealed Instructions	Dramatic	760
Nov. 4	Villainess Still Pursued Him	Comedy	235
Nov. 1	The Witches' Cavern	Melodrama	1,000
Oct. 28	The Senorita	Dramatic	1,000

URBAN ECLIPSE.

Nov. 23	Belle of the Harvest	Dramatic	511
Nov. 23	Marriage of Love	Dramatic	452
Nov. 17	Workhouse to Mansion	Dramatic	610
Nov. 17	Fighting Suffragettes	Comedy	380
Nov. 10	The Robber Duke	Drama	668
Nov. 10	A Heavy Gale at Bairritz	Scenic	256

VITAGRAPH CO.

Nov. 27	Jean Valjean	Dramatic	990
Nov. 23	Why They Married	Comedy	905
Nov. 20	The Sins of the Fathers	Dramatic	985
Nov. 16	Benedict Arnold	Historical	685
Nov. 16	Indian Basket Making	Industrial	245
Nov. 13	Launcelot and Elaine	Dramatic	1,000
Nov. 9	Into the Shadow	Dramatic	642
Nov. 9	A Sticky Proposition	Comedy	323
Nov. 6	From Cabin Boy to King	Dramatic	958
Nov. 2	Miss Annette Kellerman	Novelty	539
Nov. 2	Adele's Washday	Comedy	432

KALEM FILMS

ISSUE OF DEC. 3, 1909

THE GEISHA

WHO SAVED JAPAN



LENGTH 955 FEET

Following the assassination of Marquis of Ito of Japan, one of the greatest statesmen of history, the whole world began to read the story of this marvellous man's life, and all agree that nothing more romantic or sensational is to be found in fiction.

When the Royalists of Japan were struggling to overthrow the tyrannical Shoguns, and to restore the Emperor to his rightful position as the ruler of a united nation, the Marquis Ito, then a young man, was one of the leaders of the reform movement.

He was so aggressive a fighter and so wonderful a leader that the Shoguns placed a great price on his head, and he was saved to his country and to history, in one instance at least, only by the bravery and strategy of a little Geisha girl. And in after years, after he had become titled and famous, the Maquis Ito took the Geisha and made her his wife.

"The Geisha Who Saved Japan"

is a true story of the life of Marquis Ito. The Japanese houses, gardens, properties, costumes—and many of the actors—shown in this production are **THE REAL THING**, and we confidently predict that it will be considered one of the most novel and praiseworthy pictures of the year.

COMING DEC. 10

A Magnificent Civil War Production

THE RALLY ROUND THE FLAG

Kalem posters can be obtained from your exchange or by mail from the A. B. C. Co., of Cleveland, O.

Free Descriptive Lectures Sent to all Applicants

TRADE KALEM MARK

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

S. R. O.

When you start in the motion picture business with an Edison Kinetoscope, you want to get a "Standing Room Only" sign right on the start—because you'll need it.

The crowd flocks to the show where the pictures are steady and clear—no jerks, blurs or long waits—and they build up patronage and pile up profits for the exhibitor who uses

The Edison Kinetoscope

The Edison costs less to run, requires fewer repairs and will outlast any other motion picture machine made. Our Booklet and the Edison Kinetogram will give you all the particulars. Write for it today.

EDISON FILMS

Releases of November 30 and December 3

Releases of November 30

THE HEART OF A CLOWN

A skillful blending of comedy and pathos, depicting the cruelty of fate that compels a man to don the grinning mask of a clown while his heart is torn with anxiety over his sick child. A clever circus performance it introduced.

No. 6552. **Code, VERVANGEN.** **App. Length, 600 ft.**

THE WONDERFUL ELECTROMAGNET

Comedy. What a magnet did in the way of drawing people willy-nilly into a moving picture show and also into a church. A hilarious farce.

No. 6553. **Code, VERWOGEN.** **App. Length, 400 ft.**

Release of December 3.

THE KEEPER OF THE LIGHT

Dramatic. An absorbing story of the love of a lighthouse-keeper's daughter and a fisher lad, in which the gamut of human emotions is run. Photography cannot be surpassed. Beautiful scenic effects. An unusually splendid film.

No. 6554. **Code, VERWOND.** **App. Length, 965 ft.**

Releases of December 7 and 10

Release of December 7

MY LORD IN LIVERY

Comedy

No. 6555. **Code, VERWONDING** **App. Length, 525 ft.**

WHAT THE CARDS FORETOLD

Comedy

No. 6556. **Code, VERWORGD** **App. Length, 420 ft.**

Release of December 10

THE HOUSE OF CARDS

Dramatic

No. 6557. **Code, VERWORFEN.** **App, Length, 990 ft.**

Special Christmas Release, December 17

"A GIFT FROM SANTA CLAUS"

No. 6560. **Code, VERWUNDET.** **App. Length, 920 ft.**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**

DEALERS IN ALL PRINCIPAL CITIES

$2.00 PER YEAR

SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No 49 NEW YORK, DECEMBER 4, 1909 WHOLE No. 189

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

UNEQUALLED ACTIVITY

Licensed Producers Exceptionally Busy With Plans of Unusual Magnitude — Splendid Outlook for High-Class Subjects for the Coming Year.

At no time in the history of the business of making motion pictures in America have the producing companies exhibited such great activity as now. From nearly all of the licensed manufacturers comes word of some new undertaking; some stroke of enterprise, or material increase of facilities, all looking toward more and better pictures.

At Philadelphia the Lubin Manufacturing Company has broken ground for a great manufacturing plant which will probably cause everybody in the picture business to sit up and take notice.

The Essanay Film Manufacturing Company of Chicago, announce the permanent establishment of a studio at El Paso, Texas.

The Kalem Company of New York, now has a large stock company established for the winter months in Florida, and a newly equipped studio in commission in New York, not to mention other ambitious plans to develop at an early day.

The Edison Manufacturing Company, with its four studios in full operation, has, during the past few months succeeded in enlisting the services of a number of noted writers and actors in the work of production. Recent improvements in film and projecting machines also stand to the credit of this company.

The Vitagraph Company seems never to cease operations looking toward the betterment of its plant in Brooklyn, which is rapidly becoming a city in itself, and from whence is coming the elaborate production. "The Life of Moses," the beginning of a Biblical series which will be quite monumental.

The big Selig Polyscope Company's plant in Chicago, still a wonder in its way, is by no means at a standstill as the remarkable productions bearing the mark of the "Diamond S" testify. Notable additions are being constantly made to its already great collection of picture accessories.

As the selling agent of European and American pictures George Kleine is just now engaged in one of the biggest undertakings in his line—the successful exploiting of the pictures of the Johnson-Ketchel Contest. Never before has a special subject of this character obtained the distribution and the popularity that is being gained for this subject. Also, you will soon hear about the "Edengraph," a new projecting machine, about ready for the market.

Of the plans of Pathe Freres for the immediate future we are not yet at liberty to speak. Mr. J. A. Berst, vice-president of that company, and its American representative, has just returned from Paris with full authority to act, and it is expected that many of the betterments which have been rumored will soon take definite form.

The Biograph Company is just making pictures—the Biograph kind—which is saying enough; but there are hints dropped now and then about a new studio soon to be erected that will give increased facilities.

George Melies has just got his new American studio in working order and his American product is rapidly gaining favor.

This unusual activity on the part of the licensed producers of motion pictures should provide the greatest possible incentive to the exhibitor and the exchange man. It insures them of a great variety and number of subjects and is the basis of the permanency of the motion picture as a popular amusement.

Quality and variety are the considerations that will maintain the interest of the public in motion pctures and broaden the field of patronage. It is to maintain these that the licensed producers are striving. The causes which led to the pronounced failure of the "spoken" drama during the past three years are well known and every effort to avoid a similar fate for motion pictures is being made.

With the high quality of pictures now being produced, and the certainty of the supply, it only remains for the exhibitors to fall in line by providing the best possible setting for those pictures. The public demands, not only the best pictures, but the best houses, and it is willing to pay for that which is good. The spirit of improvement which animates the producers should extend all along the line.

Make your plans for the New Year, for pictures have come to stay.

NEW MANCHESTER THEATRE.

Plans and specifications are out for a new picture theatre to be built at Manchester, N. H., by James Reid, and leased by him to Couture Brothers for five years.

The base of the material to be used in the front will be mottled brick, and much of the decorative work will be of finely moulded brick, also galvanized iron scroll design. From the sidewalk to the tip of the coping the front will be thirty feet, giving a two-story effect, the windows in the second story to be of stained glass. The doors will be of the swing sort, both ways, and there will be two pillars to support the roof of the arcade.

The width of the structure will be forty-two feet, and the depth ninety-seven feet. The height of the interior will be twenty-five feet from the floor to the auditorium ceiling. At each side of the stage will be rear exits for fire purposes, the runway on the seat side to be beneath the dressing rooms. It is intended to have sufficient stage room to provide for vaudeville sketches, in case moving pictures ever fall from grace with the public. Beneath the auditorium will be a commodious basement, which can be used for storage purposes.

The entire cost of the playhouse will be $10,000.

Thought Patents Company Was Only Bluffing

Decision Granted Against Viascope Company Right Off the Reel—A Festal Occasion—Kleine Makes Johnson-Ketchel Picture Go Strong.

James S. McQuade.

ON June 15, 1909, a bill of complaint was filed in the Circuit Court of the United States for the Northern District of Illinois, Eastern Division, by the Motion Picture Patents Company against the Viascope Manufacturing Company, praying for a preliminary, as well as a permanent injunction, against the latter company for infringements on the rights of complainant for the improvement on projecting machines, as secured by letters patent.

The motion for preliminary injunction was filed Sept. 28, 1909, and the defendant company was given until Oct. 10 to file papers in reply. The complainant was then allowed till Oct. 20 to file reply papers, the hearing being placed by the court for Nov. 1. Defendant was then allowed an extension until Oct. 25, and a still further extension until Nov. 1, for the filing of papers, the hearing being postponed until Nov. 16. Further request was made by defendant for a postponement of the hearing; but complainant insisted on having the hearing remain as previously fixed, for Nov. 16 and the court concurred.

Rector, Hibben & Davis, of Chicago, were of counsel for complainant, Melville Church, of Washington, D. C., sustaining the argument in court; Wilkerson & Kassel, of Chicago, general practitioners, being of counsel for defendant, with Charles O. Shervey, patent attorney, for argument.

The cause occupied Tuesday, Nov. 16, and was continued Wednesday, Nov. 17, when the court, without retiring from the bench, granted the order for preliminary injunction.

"It was a strong case for complainant, as it is unusual for such a motion to be granted from the bench, it being customary for the Court to take the case under advisement and render a decision at a later date," said Mr. Davis, of counsel for complainant, to the writer. The greatest courtesy was shown counsel for defendant in granting further time for preparation of their case and the filing of papers, five months having elapsed since the filing of the bill of complaint and the hearing of argument.

The importance of the issuance of the order for preliminary injunction in this cause is fully recognized by licensed and "independent" interests. But the "independent" faction have a feeling that the Viascope people were unprepared, in a financial way, to prepare properly for the hearing by retaining, earlier, eminent coun-

(Continued on page 3.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.
FOREIGN SUBSCRIPTIONS—$2.50 per annum.
All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS
ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

DECEMBER 4, 1909

THAT PITTSBURG "EXPERIMENT"

Newspapers generally are reproducing and commenting upon a so-called "experiment" conducted by a government expert at Pittsburg, Pa., recently, to determine the combustible qualities of motion picture film. According to the newspaper story the "expert" placed a quantity of film in a bottle and subjected the bottle and its contents to an intense heat, whereupon the bottle was blown into fine particles. A second "experiment" consisted in placing a quantity of film in an iron pipe, transforming it into gas by intense heat, allowing the gas to pass into a wooden box where it was exploded by electricity and blew the cover off the box.

The latter experiment is supposed to prove the cause of the explosion that happened in the vault of the Columbia Film Exchange. The newspaper reports, however, are singularly contradictory upon almost every point of the experiment.

The story of the event first sent broadcast over the country was to the effect that from fifty to seventy-five persons were killed and injured. It transpired that one man suffered a broken arm through getting it jammed in a window, which was the extent of the casualties attending the "disaster."

Now, regarding the experiments, the papers intimate that it has been demonstrated that films in storage generate heat and gas, and that it was this gas which exploded, by escaping from the vault to be ignited by a lamp outside, as one says, or by the filament from the bursting electric bulb, as another explains.

How this can be true in the face of the story that the burning reel of film, ignited from the spark from the bursting bulb, was carried out of the vault and thrown on the office floor by an employee, who had time to close the vault door and then escape before the explosion occurred? If there had been an accumulation of gas in the vault, such as the Pittsburg Chronicle claims is always produced by stored films, why was there not an explosion in the vault in the first instance when the reel of film was ignited by the electric light filament. If such gases had been generated by film in storage it is impossible that they should have failed to ignite when they were exposed to the blazing reel of film in the vault.

There have been made several "experiments" by experts which have undoubtedly proved something, but the Pittsburg papers have signally failed to state in an intelligent manner what was proved. Instead, they have flung broadcast several distorted stories, not only of the original affair, but of the investigation as to the causes calculated to inflame the public mind and lead it to an erroneous conclusion as to the element of danger to be associated with motion picture films.

The tests reported prove nothing concerning film that cannot be duplicated by similar tests against a hundred different substances. Even an empty glass bottle, tightly corked, will burst when heated. Instead of giving an intelligent report of the experiments the Pittsburg papers have done little more than to publish a libel against a legitimate industry.

NOT FULLY INFORMED

Under the title of "Motion Picture Dangers," the Insurance Press of New York, holds the Motion Picture Patents Company responsible for such dangers in the following language:

Motion Moving Patents Co.—Under this title there was consummated somewhat less than a year ago a combination of the principal manufacturers of moving pictures and apparatus, the avowed objects being mutual benefit mainly through protection of patents and raising the moral tone of the business through the suppression of suggestive or indecent film and the withdrawal of support to those who habitually evade or disobey reasonable laws and regulations. The latter features were at the time of organization quite prominently advertised, public opinion having been outraged to the point of revolt and oppressive legislation having been demanded. The censorship of the character of the film plays has been vigorous, but so far as we have been able to learn nothing that is noteworthy has been done by the association to protect its patrons against physical injury from this dangerous material. Ordinary business prudence would seem to suggest that, eliminating all sentiment and moral responsibility, some effort could and should be made by the Motion Picture Patents Co. to so regulate the handling and storage of films that drastic action by the civil authorities might be deferred.

It is apparent that the Insurance Press has not taken the trouble to inform itself as to what the Motion Picture Patents Company is doing to prevent accidents from inflammable film. While it is next to impossible for the Patents Company to control every careless operator or exchange clerk who handles film, it has undertaken a preventive measure which is far more effective—the retirement of the old style inflammable film and the introduction of the new non-inflammable kind. While the undertaking is necessarily slow, it is certain to take all of the old style off the market within the next six months. The Insurance Press might have discovered this fact by making inquiry.

N-I FILM TOO THICK

Some weeks ago the Eastman Company, in response to numerous complaints regarding the tendency of N-I film to break, began to turn out a thicker and stronger product. In making this change it now appears that the film is being made so very much thicker than before that the standard reel will not hold 1,000 feet. As a consequence the trade and the exhibitors have been put to considerable inconvenience by having to use two reels for one subject. The effect of having to change reels in the middle of a picture is not at all pleasant for either audience or operator. It is hoped that the Eastman Company will be able to strike the happy medium, or that the producer will reduce his subject to the capacity of a single reel.

Preliminary Injunction Denied

It is reported that the application for a preliminary injunction sought by the Patents Company against the New York Motion Picture Company has been denied. The fact of the denial will not deter the Patents Company from pressing the action against the defendant, and the suit will be prosecuted just as vigorously.

Berst Back Sunday

Mr. J. A. Berst, American representative and vice-president of Pathe Freres, returned Sunday, Nov. 28, from Paris.

INDUSTRIAL PICTURES

The American Stationer comments at length upon the adaptability of motion pictures of industrial processes for advertising purposes and believes that the idea could be adopted with profit by manufacturers. This may be so, but there is a great opportunity for some motion picture producer to make a specialty of pictures of manufacturing processes for regular release. There have been a few of these pictures made already—just enough to prove that they lend interest and variety to the program, but the field is still wide open and waiting for a determined effort by some one to develop it.

There are a hundred processes of manufacture that lend themselves especially well to the requirements of the picture man, and in which the public would derive the rarest entertainment and instruction. It is singular how little knowledge the general public possesses of the most common industries. It is upon this general ignorance that the success of an industrial series would depend. Those pictures of this character which have been shown have elicited the closest attention. The line ought to be a big winner.

High Class Pictures Win

Charles R. Letts, who manages the picture theatre in the Loth Building, 151st Street and Amsterdam Avenue, New York, has a reputation of using more judgment in the selection of pictures than is usually exercised by the average motion picture theatre manager. Mr. Letts' theatre is in the centre of the high-class residence district of Washington Heights, and the people who patronize his house are of the discriminating kind which makes it necessary to exercise care in the selection of pictures to be presented. A representative of The Film Index happened in one evening recently and this is what appeared on the screen: Lancelot and Elaine, the Indian Runner, The Man With the Dolls, Running Into Hard Luck, Adventures of a Drummer Boy, and The Empty Sleeve—four reels.

While it would be possible to make up a stronger program from the releases of the past month, it will be found much easier to maintain the standard of excellence set by the subjects named. There is less comedy in it than is usually shown; but here was an audience which demanded something more substantial.

When the title "Lancelot and Elaine" was flashed on the screen on this particular occasion we got the impression at once that this was the picture the audience came to see; there was a general straightening up—a case of everybody sitting up and taking notice. The picture was followed with close attention, punctuated with whispered comment of approval. The Indian Runner also came in for much whispering of approval, and generous applause greeted the adventures of a Drummer Boy and The Empty Sleeve. The mild comedy as illustrated by The Man With the Dolls and Running Into Hard Luck got a few laughs, but was not enthusiastically received. At other times Mr. Letts makes a special feature of dramatic subjects, and again of comedy subjects, as opportunity offers. That he has succeeded in pleasing a discriminating class of patrons is best proved by the steadily growing popularity of his theatre. As formerly operated, the house was not a success. Upon taking control about a year ago Mr. Letts started off with high-class pictures. The wisdom of his method is seen in the big audiences that may be found in his theatre on any night.

A New Booking Agency

Chris Praetorius, the well known arranger of music, and Homer W. Sibley, formerly manager of the booking department of Len Spencer's Lyceum, have formed a partnership under the name of Praetorius & Sibley, located at 729 Sixth avenue, where they will book vaudeville acts for clubs, etc. They will also have a department where they will furnish singers, pianists, drummers, lecturers, etc., for moving picture theatres. This new firm moves to the Spalding building, 29-33 West 42d street, on Dec. 1st.

Who is the "biggest and best film renter in the world?"

"THE HOUSE OF SPECIALS"

"Taft at the Ball Game" "Pittsburg-Detroit Championship Series"
"The Hudson-Fulton Celebration" "Pathe's 'Drink'"
"Peary Arriving in America" "Johnson-Ketchel Fight Pictures"

AMERICAN FILM SERVICE

"BEST SERVICE IN AMERICA"

Temporary Quarters 120 East Randolph Street, CHICAGO

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa.
Rochester, N. Y.
Wilkes-Barre, Pa.
Cincinnati, Ohio
Des Moines, Iowa
Omaha, Neb.

CHICAGO LETTER

(Continued from page 1.)

sel. Is there not another side to the question? Were not the Viascope people laboring under the hallucination that the Motion Picture Patents Company was running a bluff, and so they slept peacefully through the precious time that elapsed between June 15, the date of filing the complaint, and Sept. 28, when the motion for preliminary injunction was filed? Now the bolt has fallen and they know they are in a fight to the finish, the first round of which has resulted in a knockdown, if not a knockout blow.

Following is the exact transcript of the Court's order for preliminary injunction, from the filed copy in the office of the Clerk of the Circuit Court, in the Federal Building, Chicago:

IN THE CIRCUIT COURT OF THE UNITED STATES
FOR THE NORTHERN DISTRICT OF ILLINOIS
EASTERN DIVISION.

Motion Picture Patents Company
vs.
Viascope Manufacturing Company
ORDER FOR PRELIMINARY INJUNCTION.

This cause having come on to be heard on motion of complaint for preliminary injunction against the defendant and on reading and filing notice of motion for an injunction herein and proof of service thereof and the affidavits of George Kleine, Thomas Armat and George F. Scull on behalf of the complainant and on reading and filing the affidavits of John J. Pink and Oscar W. Bond on behalf of defendant and having been argued by Melville Church, Esq., on behalf of the complainant and by Charles O. Shervey, Esq., on behalf of the defendant, and the same having been duly considered by the court, and it appearing that Letters Patent of the United States, No. 586,953 were issued in due form of law on the 20th day of July, 1897, on an application filed August 28, 1895, for an improvement in plantoscopes or projecting machines to Charles Francis Jenkins and Thomas Armat, that the complainant is the owner of said Letters Patent and that the said defendant, Viascope Manufacturing Company, has infringed on the rights of complainant as secured by the aforesaid Letters Patent and particularly as secured by claims 1, 2, 3, 4, 5, 7, 8 of said Letters Patent by making and selling to others motion picture projecting machines embodying the invention set forth in said Letters Patent as covered by the said claims thereof, contrary to the form of the statute in said case made and provided.

Now, Therefore, it is by the court this 17th day of November, 1909, ordered, adjudged and decreed that a preliminary injunction be issued against the defendant herein pursuant to the prayer of the bill of complaint herein, strictly commanding and enjoining the said defendant, Viascope Manufacturing Company, its clerks, agents, servants, workmen and attorneys under the pains and penalties which may fall upon them or each of them in case of disobedience, that they forthwith, and until the further order, judgment or decree of this court, desist from making, using, selling or causing to be made, used or sold any motion picture projecting machine such as described in said Letters Patent and covered by the said claims, 1, 2, 3, 4, 5, 7 and 8 thereof, or either of them; provided that within ten days hereof the complainant furnishes a bond to the defendant in the sum of Five Thousand Dollars to save it harmless from all cases and damages which it may suffer from the granting of said injunction in event the same shall hereafter be held to have been improvidently granted.

Entered Nov. 17, 1909. KOHLSAAT, J.
Approved as to form.
CHARLES O. SHERVEY,
Solicitor for Defendant.

States' Control of Johnson-Ketchel Film.

The Johnson-Ketchel fight films have been placed by George Kleine as follows:

Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut will be supplied by the Kleine Optical Co., office at Boston.

New York and New Jersey, by the Kleine Optical Company office at New York.

Pennsylvania, by Chas. A. Calehuff of Philadelphia.

Ohio, by the Lake Shore Film Supply Co. of Cleveland.

Maryland, West Virginia, Virginia, Delaware and the District of Columbia by a temporary office of the Kleine Optical Company at Baltimore.

Illinois (except Chicago), Indiana, Kentucky and Tennessee, by the Kleine Optical Company office at Chicago.

Michigan, by the National Vaudette Film Exchange of Detroit.

Wisconsin, by the Nichols Brothers of Grand Rapids, who control a number of licensed theatres.

Minnesota, North and South Dakota, by the Gilligham Amusement Company of Grand Rapids.

Missouri, Arkansas, Kansas, Texas, Nebraska and Oklahoma by the Yale Film Exchange of Kansas City.

Colorado, Arizona, and New Mexico, by the Kleine Optical Company at Denver.

Utah, Nevada, Idaho and Wyoming, by the Progresive Lilm Exchange of Ogden, Utah.

Montana, by Mr. Fisher, of Denver.

Oregon and Washington, by the Amalgamated Film Exchange, Portland and Seattle.

The City of Chicago will be supplied by the American Film Service.

The following states were not finally placed at the time of going to press: California, Alabama, Georgia, Florida, North and South Carolina.

The film is being handled by those who control it in the various states partly on a fixed rental charge and partly by a percentage of the gross receipts. The thorough organization offered by the various exchanges that are handling it promises a most efficient service throughout the United States.

Most encouraging reports of the drawing powers of this great fight film have been received by Mr. Kleine. In several theatres in nearby smaller cities, where the film has been presented, it is stated that the houses have showed to packed business. One theatre with a seating capacity of 140 and standing room for 160—300 people in all—played to over $400 at 10 cents admission. The house, of course, ran a continuous performance all day, but at that, the figure is phenomenal and indicates the harvest in store for exhibitors and exchanges who handle it.

Theatre Film Service First Annual Dance.

The high tension to which the men and women of Chicago, who are engaged in the film business, are subjected, is wisely relieved by timely indulgence in social and other diverting events. When the large force of employees of the Theatre Film Service undertook to give their first annual dance, about three weeks ago, the President of the company, F. C. Aiken, got wind of it, and, calling the organizers into his office, he surprised and gratified them by offering to stand all the contingent expenses. Invitations were sent out to city customers and nearby country patrons, and also to other friends in the moving picture business, with the result that Orsini Hall, on the North side, was the scene of gaiety and unalloyed mirth, Saturday evening, Nov. 20.

The gowns worn by the ladies bore testimony to their good taste and to the social distinction of the event, which was thoroughly enjoyed by every one present. Mr. Aiken never missed a number on the program, proving that he is as ardently devoted to Terpsichore as he is to the busines that forms his lifework; while Wm. N. Selig fairly beamed the happiness of the occasion, as he chased "the glowing hours with merry feet."

Near midnight, refreshments were served and washed down by champagne punch, and meanwhile the guests were entertained with songs by Louis Wagner and Miss Harriet Hengler of the Dreamland theatre, and Mr. Mylott of the Rossiter theatre. Then A. G. Hull, correspondent of the Theatre Film Service, arose and in a neat and humorous speech moved a vote of thanks on behalf of the employes to President Aiken and the other members of the firm. Mr. Aiken responded in a happy vein, after which Tom Norman, the program clerk of the company, in a few well-chosen words, referred to the spirit of harmony and co-operation that prevailed throughout the Theatre Film Service ranks.

The dancing program was so unique and appropriate for the occasion that it is given herewith:

ORDER OF DANCING.

1 Pathe, He Started Something
2 Essanay, Some Comedy
3 Gaumont, Who Said So?
4 Edison, The Wizard's Delight
5 Vitagraph, How Do You Like That?
6 W. R. S., The MGR.
7 Meiles, Better Late Than Never
8 Kalem, Suits Me
9 Urban-Eclipse, Fine—Photo
10 F. C. Aiken, His Own Special
11 Biograph, Nuf Ced
12 Our Sunday Show . It's Great
13 Lubin, Chase Yourself
14 Selig's Western, Our Favorite
15 T. F. S. Co., That's Us
16 "Pup," Always
1st Extra Ladies' Choice, How Nice
2nd Extra No. 1596a, A Repeater but Fine
3rd Extra, Gee! But That Was Great
4th Extra, Service A No. 1
5th Extra, Our Treat, How's That?
6th Extra, We're Still Here.

Among the guests present were: Mr. and Mrs. W. N. Selig, Mr. and Mrs. F. C. Aiken, Mr. and Mrs. W. R. Scates, Mr. and Mrs. George H. Hines; Mr. and Mrs. Thos. Norman, Mr. and Mrs. J. Kelly, Mr. and Mrs. S. Johnson, Mr. and Mrs. A. Meyers, Mr. and Mrs. C. Alberts, Mr. and Mrs. L. Cook, Mr. and Mrs. W. R. Reynolds, Mr. and Mrs. C. Leonard, Mr. and Mrs. J. Perry, Mr. and Mrs. P. Hogan, Mr. and Mrs. Wm. Liberty, Mr. and Mrs. Reitzell, Mr. and Mrs. W. Louis, Mr. and Mrs. Sweeney, Mr. and Mrs. L. Schuster, Mrs. M. Butler.

Misses Ethel M. Groener, Maud Peterson, Amanda Nelson, Myrtle Bunce, Hazel Bruselius, Mignon Douglas, Agnes Settler, Lucia Kettell, Leona Bryse. ——— Allen, Claudia Roedelsheim, Maybelle Kline, Lillian White, Jennie Hunt, Marie Brady, Margurite Conners, Marian Summers, May Brown, Elizabeth Glenn, Nell Swan, Mez Fitzpatrick, Alice Johnson, Florence Cooper, Julia West, Harriet Hengel, Maud Boyce, Genevieve Mylotte, Irene Matre, Irene O'Malley, Gene Seaborn, Elizabeth Parker, Grace Parker, Gene Wilson, Grace Wilson, Louise Peterson, Lucy Martin, Grace Miller, E. Swanson, A. Hill, Elizabeth Hill, Theresa Morgan, Gertrude Morgan, Anitta Morin, T. Fox, Letta Shriber, Una Horlic, Agnes Johnston, May McGowan, Elizabeth Fitz, Leonor Fitz, Margarite Matison, Kate Matison, L. Watson.

Messrs. Will Schriddell, Glenn Bryse, John MacKinnon, Fred E. Nolte, Frank P. Schuster, A. C. Forch, A. G. Hull, C. P. Phillips, W. R. Ingalls, C. A. Hoff-Vman, C. W. Taylor, Robt. E. Boland, H. E. Rice, Jr., G. A. Stickney, N. Frederick Gay, Ed. Quinlain, Chas.

JOHNSON-KETCHEL CONTEST

Motion Pictures Taken at Coffroth's Arena, Colma, California, Oct. 16th, 1909

THIS FILM WILL BE LEASED TO THEATRES in Various States by the Offices of THE KLEINE OPTICAL COMPANY as follows:

New Jersey, New York. Kleine Optical Co., No. 19 E. 21st Street, New York City.

Mass., Conn., N. H., R. I., Maine, Vt. Kleine Optical Co., No. 654 Washington Street, Boston, Mass.

Ill., Ind., Ky., Tenn. Kleine Optical Co., No. 52 State Street, Chicago, Ill.

Colo., New Mex., Arizona. Kleine Optical Co., Nassau Building, Denver, Colo.

Maryland, W. Va., Va., Del., D. C. Kleine Optical Co., Chicago, Ill.

STATE RIGHTS HAVE BEEN SOLD TO THE FOLLOWING, Who Will Supply Theatres in Their Special Territory:

Pennsylvania. Chas. A. Calehuff, 4th and Green Sts., Philadelphia, Pa.
Mo., Kan., Ark., Neb., Okla., Tex. Yale Film Exchange, Kansas City, Mo.
Utah, Wyo., Nev., Idaho. Progressive Motion Picture Co., Ogden, Utah.
Michigan. National-Vaudette Film Exchange, Detroit, Mich.
N. D., S. D., Minn. Gilligham Amusement Co., Grand Rapids, Mich.
Ohio. Lake Shore Film and Supply Co., Cleveland, Ohio.
Ore., Wash. Amalgamated Film Exchange, Portland, Ore.
Wisconsin. Nichols Bros., Grand Rapids, Mich.
Montana. Mr. Fisher (care of Kleine Optical Co.), Denver, Colo.

GEORGE KLEINE 52 State Street CHICAGO, ILL.

Chusten, A. M. Eisner, W. Liberty, Phil Grady, A. H. Morrison, H. DuBoise, M. C. Chopline, Joseph O'Conner, W. E. Dutton, Ed Nelson, Ben E. Drum, C. P. Lautenslager, R. Siebert, G. A. Stickney, Art Steingard, M. Schreiber, L. Thiehmann, Jr., V. L. Brooking, Frank B. Spamer, A. W. Ames, H. C. Siebert, P. R. Martin, H. Hogan, Geo. Reichhold, Emil Meyers, Patrick McSweeney, Wm. Sweeney, H. Brown, Art. Steingard, H. Ingalls, C. Wallace, A. P. Mylotte, L. Lansdon, Chas. Lansdon, E. Kastner, B. Kastner, Louis E. Wagner, Julius Bensabolt, M. Bruce, O. L. Rosa, A. Boyce, Irwin Mandel, Christ Chriestensen, O. R. Martin, W. Chandler, Geo. Dwyer, Ray Mantz, Geo. O'Malley, Lester Sturm, and John Theodus.

"Cold Copy" or "Frozen Film."

Under date of November 18, the Film Import & Trading Co., of New York, wrote to the H. & H. Film Service Co., of this city, as follows:

"We wrote you under date of Nov. 8 relative to the possibility of your being able to use some of our cold copy films, and whether there are any prospects of our doing business with you on our foreign film."

Mr. Hutchinson, in my presence, dug up this letter out of the waste basket and asked me what a "cold copy" film meant. I had to confess ignorance, but volunteered that it might be a newly coined English word for "duped" film. Then I corrected the answer by hinting that it might mean "frozen" film. Which, if either, is correct? [It's "sleeper Film".—Ed.]

Chicago Film Brevities.

The Theatre Film Service has added six new theatres in Montana to its list of patrons within the past two weeks.

F. C. Aiken, president of the Theatre Film Service, left the city Thanksgiving eve, to spend the national holiday with his parents at La Crosse, Wis. He will return Monday, Nov. 29.

Fred Wilson, proprietor of the Wilson theatre, Waukegan, Ill., was a visitor last week. He reports that business is good in his town. The only independent theatre there is "not doing much," according to Mr. Wilson.

LUBIN MANUFACTURING COMPANY

(Received too late for classification.)

"A Life for a Life."—Saved from the sea by the brave Henri, Hector falls in love with Valerie, the dainty daughter of his host. Until Hector came upon the scene Valerie and Henri were sweethearts and it was the fond hope of her parents to see them united in marriage but Henri oversees Valerie in Hector's arms and taxes her with the action. She admits her love for Hector and poor, simple Henri retires heart brokenly, leaving the field to Hector, though the match pleases none but the lovers themselves. But the days pass. Henri goes to sea in a storm and his overturned boat is discovered with the unconscious form beside it. Valerie's father is lowered down the face of the cliff and slips the rope under the arms of Henri who is drawn up. It is plain to be seen that there is no hope and at last, when it is too late, Valerie realizes after all it was Henri she loved and puts Hector aside. The shock turns her mind and the recurrence of the storm draws her from the house and later the still, limp form is brought in. The lovers are re-united in death.

"The Cub Reporter."—The beginner in newspaper work is always "the cub" and our hero is very new to the newspaper game but terribly in earnest. He devils the life out of the City Editor for an assignment until the latter, in desperation, tells him to get himself locked up in an Asylum for the Insane. The cub gets his friend Reggie to help him. They dine at a fashionable restaurant where the cub speedily qualifies for the asylum and is removed to Dr. Bedlam's Sanitarium. He is unfortnate in his selection for the inmates have overpowered their keepers and are running the place. The ringleader manages to impersonate the Superintendent without exciting suspicion while the policeman is there but when Reggie turns to go he finds himself detained as well as the cub. The lunatics swarm upon the scene and until the city editor sends the police to their rescue, the cub and his chum have a most exciting time—but it made a "bully story." Lubin comedy films are famous the country over but there are some unusually good laughs in this release.

First of Kalem's New Series

The first subject of the Kalem Company's new series of children's pictures will make its appearance about Dec. 24. It is entitled "The Pasteboard Baby," and is said to be exceptionally interesting.

INCORPORATIONS

Seashore Amusement Company, Brooklyn, N. Y., to own and manage theatre moving picture shows, etc., and to deal in plays, moving picture machines, films, etc.; capital, $3,000; directors, Isadore Goldsmith, 1808 Bath avenue; Louis Lavine, 1822 Bath avenue; Louise H. Moll, 1732 Bath avenue, Brooklyn, N. Y.

Travergraph Company, Brooklyn, N. Y.; to manufacture cameras and films for the taking of motion pictures; capital, $25,000; directors, William T. Travis, 452 14th street; May L. Brewer, 477 14th street; James J. Cassidy, 16 Court street, Brooklyn.

Variety Amusement Company, New York; to furinsh amusements, including burlesque, vaudeville and moving pictures; capital, $1,000; directors, Jacob Valensi, 167 Bay 26th, Brooklyn, N. Y.; Nathan Hirsch, 32 Union Square, Max Rothbart, 2224 2nd avenue, New York.

Empire Theatre Company of Ozone Park, Borough of Queens, N. Y.; to provide moving pictures, vaudeville, etc.; capital, $10,000; directors, Nathan Goldberg, Samuel I. Goldberg, Abraham Goldberg, Rockaway Beach, N. Y.

S. Morton Cohen in Town

Mr. S. Morton Cohen, of the Amalgamated Film Exchange, Portland and Seattle, has been in New York for the past week, visiting the various manufacturers and supply houses here. Mr. Cohen reports the exhibition business in good condition in his territory. His firm has secured the rights of the Johnson-Ketchel contest for Oregon and Washington and looks forward to big profits from the venture.

Crater Withdrawn

George B. Crater has withdrawn from participation in the affairs of the Elite Theatre at Atlanta, Ga., Mr. W. H. Scoll assuming full charge. This is the pioneer picture house in Atlanta.

Situation Wanted.

Young man desires position as operator or manager; have had five years' experience on all makes machines; also understand handling of vaudeville; have best of reference. Address J. P. Bear, care Palm Theatre, Omaha, Neb.

A DAY WITH A SONG SLIDE MAN

How DeWitt C. Wheeler Puts Life and Action Into His Productions—Getting the Scenes for "Rosenbaum" in Jersey's Classic Fields.

HAVING heard from many sources of the excellence of the song slides made by De Witt C. Wheeler of 120-122 West 31st street, New York City, a Film Index Representative determined to discover the cause. When asked for a story Mr. Wheeler, who is a pioneer in the song slide business, replied that he was not a writer, nor could he even tell of his business in a way to interest the outside world because he knew too much about the details of it. "But," said he, "come along with me tomorrow and see how it's done, then write your own yarn."

As per agreement I arrived at his office about 9.30 A. M., bent for a day with the song slide man. I had expected to find Mr. Wheeler at a big roll-top desk dictating letters or something like that, but not so. Instead he was found examining soldiers' costumes, which he said were to be used that day. The congenial head of the concern, after greeting me, busied himself again with the details of the outing, and told me to make myself perfectly at home and ask questions about anything I did not understand.

I wandered into the studio and there discovered a huge canvas upon which was painted in black and white the scene of a battle raging upon the mountain tops. Bullets were portrayed flying thick and plenty. In the sky soared aeroplanes and balloons—a modern battle, if you please. Before the canvas lay a fallen tree, an ammunition wagon and plenty of green grass and rocks.

Mr. John Nicholas, the vice-president of the Wheeler Co., stepped into the studio at that moment and explained to me that the above scene was to be used in the song to be illustrated that day, namely "Rosenbaum," the first line of the chorus which reads:

"Rosenbaum he was a soldier,
But a sword he never drew."

On the walls and about the floor of the Studio were properties of every description. Everything from a table to a folding-bed was to be found, and were all put to many uses. For instance the handsome upright piano, when turned around, proved to be a neat bookcase, filled with books. Finally Mr. Wheeler announced that he was ready for the start, when it was discovered that the man who was engaged to play the part of "Rosenbaum" had not yet put in an appearance. Then there was some tall hustling. Mr. Wheeler called up the theatrical agency, and, to use plain words, "ripped them up the back" for failure to fulfill their agreement. It was learned to the amusement of all that the "actor-man" had not yet arisen, but would be on his way in due course of time.

Meanwhile Mr. Wheeler informed some of his



MR. WHEELER AND ACTORS.

employees that he was in need of soldiers and instructed them to don the uniforms at hand and have a little outing with him. Every one of the members of the firm arrayed himself in a gorgeous uniform and fixed on a mustache and wig. He was destined to be the brave captain at the head of a charge and a fine looking soldier he did make.

It was noon before the actor arrived in the person of Maurice Bernstein. Then came the funniest make-up of the day, for with a very tight-fitting blue army coat with no padding in the shoulders and trousers at least 65 inches in belt measurement and a hat similar to that worn by a car conductor, Mr. Bernstein's impersonation of the Jew Soldier was a scream.

Here is a page of manuscript with the lyrics of the song and the song slide producer's notes:

"ROSENBAUM."
(Published by the Fred Fischer Music Co.)

Hark, hark! The bugle is calling; see the soldiers are marching away.
(Stock slide.)
Rosenbaum, ain't you going to fight for the U. S. A.?
(Front of store; no uniform.)
Give up your business for your duty; fight for your country, not for gold;
(In uniform before store.)
Meet the en'my face to face; don't you run, it's a disgrace; be a hero brave and bold.
(Rose. hiding in hole; company make charge.)



DE WITT C. WHEELER.

CHORUS.

Rosenbaum, he was a soldier, but a sword he never drew;
(Looking in gun; leaning on guns.)
He said to me, "The deuce with fighting; 'taint no business for a Jew."
(1. War news. 2. Stump speech.)
Butcher, baker, real estator, those are men of great renown;
(Three men beside.)
When the bugle call would sound, he was never to be found; Oi, what a fighter was Rosenbaum, Rosenbaum!
(Peeking head out of tent; bugle blowing.)

For the first line of the lyrics:

Hark, hark, the bugle is calling,
See the soldiers are marching away,

the "stock slide" used was the photograph of a regiment of soldiers marching. Mr. Wheeler has fifteen or twenty thousand such slides, taken upon special occasions such as the Hudson-Fulton celebration, etc. He said they often come in handy.

The first picture taken was a studio scene for the lyric:

"Right where the bullets were thickest they found Rosenbaum, so they tell,
"Under the ammunition wagon, far from the shot and shell.

in which Rosenbaum carried out the exact action of the words, with the scenic background before described. The posing was directed by Mr. Nicholas, while Mr. Wheeler was the official photographer. After a few poses Mr. Bernstein warmed up to the occasion and said he was really beginning to feel the part.

The next scene was to be taken before a Jewish clothing store, Rosenbaum's friends endeavoring to persuade him to go to war.

"Rosenbaum ain't you going to fight for the U. S. A.

"Give up your business for your duty, fight for your country, not for gold.



THE STUDIO BATTLE SCENE.

Accordingly we all filed down stairs where Mr. Wheeler's White Steamer awaited us. On the top was a tent and in the limousine body were swords, guns, hatchets, cameras and uniforms, for we were bound eventually for the Jersey shore; but first the clothing store.

On Seventh avenue between 33rd and 34th streets there were any number of such places to be found. There was "M. Lesser, New and Misfit Store" and "Schneiderman's misfit parlor." Mr. Wheeler decided on the latter, but found difficulty in getting Schneiderman's consent.

"All right," said Mr. Wheeler, "if you object, we'll go to Lesser's store and give him the advertisement."

The name "Lesser" was enough for Schneiderman. He had no further objections. There were however other difficulties in obtaining this picture. The camera had been out not twenty seconds when a large crowd gathered to see what was doing. Not losing a second Mr. Nicholas formed the group before the door while Mr. Wheeler focused the camera in the street. When everything was ready a "cop" came and volunteered this information to Mr. Wheeler:

"You can't draw a crowd like this, young man."



MR. WHEELER TAKING SCENE.

Mr. Wheeler putting a plate in the camera and motioning to the group to stand still, replied:

"Don't call me 'young man;' I'm old enough to be your father."

The policeman laughed, Mr. Wheeler pressed the bulb and all was over.

We piled into the automobile again and made for the Fort Lee ferry, West 130th street. A wait for the boat afforded ample opportunity for a little lunch and for Mr. Wheeler to "set 'em

up." On the Jersey side things took the aspect of a picnic rather than a business party. As the auto sped up the hills to the woods of Fort Lee all joined in singing, telling stories and eating sandwiches.

At a lonely spot along a country road Mr. Wheeler stopped the machine and prepared for business. Close by was a gradually sloping hill, at the foot of which trickled a brook with a picturesque bridge across it. It was down this hill and over this bridge that "Edison's Cavalry" charged not long ago. The scene was destined to be the scene of still another charge,—that of the soldiers against "Rosenbaum" for deserting, as is shown in one of the accompanying engravings.

On the top of this hill is a plateau with many trees and rocks. Mr. Wheeler's shipping clerk is an all around woodsman and was in his glory chopping down trees with which to stake down the tent. Many scenes were taken here of "Rosenbaum"; now hiding in his tent when the bugle called, now evading a charge, by hiding himself in a ditch, and finally standing up with his friends grouped around him as he explains:

"The deuce with fighting
'Taint no business for a Jew."

The grouping and taking of these pictures took many hours. Two or three plates were made of each pose to insure against any defects. But what struck me most forcibly in Mr. Wheeler's illustrations is that he invariably follows the lyrics and at the same time gives a variety obtained by few other manufacturers. To these qualities Mr. Wheeler attributes his success.

We have told in another edition of the paper how the slides proper are made. Briefly, the negatives of the poses are developed and the best poses selected. From these "positives" are made by means of another camera, which in turn are developed.

The making of the slides is a mechanical process which has been defore described at length in these columns. Briefly, the negatives of the various poses photographed are developed and the best effects selected. From these positives are made in the required number and then colored by hand to get the "near to nature" effects. For this purpose the Wheeler firm employs fifty girls whose skillful hands apply the colors, after which the finishing touches are put on and the slides packed for shipment all over the world.

WRESTLING MATCH PICTURE.

Selig Takes Views of Exciting Exhibition at Dexter Pavilion, Chicago.

William N. Selig, who controls the destiny of the Selig Polyscope Co., will soon have a rattling, live wrestling bout in readiness for moving picture lovers. Friday evening, November 19, he had his camera men and a special field force out at the Dexter Pavilion, in the Stockyards district, taking a negative of the handicap wrestling match, in which the big Polish giant, Zbyszko, undertook to down three opponents within an hour.

The great building, which is customarily used for the annual cattle show held in Chicago, and which has seating accommodations for 15,000 people, had a great crowd in attendance, as the wrestling fans in nearby states and cities joined Chicago's forces to get a line on Zbyszko's work, seeing that he is pitted for a go with champion Gotch in the near future. One could not help wishing, while the exciting bouts were in progress, that the camera could catch the sounds as well as the sights, as many of the remarks shouted out by wags in the audience were a farce comedy in themselves.

Viewing the bouts from the standpoint of a moving picture producer, the completed picture should be a big success. There are so many wrestling matches where "stalling" and "bulling" weary the onlooker; but this contest could well be called a whirlwind of action.

Many of the finest scientific points of the game will be revealed in this new Selig picture, and more than once the referee will be seen lying flat on the mat, on his stomach, carefully scrutinizing the exact position of the under man.

The sporting critic of the Chicago Inter-Ocean gave a clever description of the match in that paper's issue of Nov. 20, and it is reprinted in full here for the benefit of numerous readers who will be interested in the new film.

Zbyszko, the giant Polish wrestler, was the star performer at a six card wrestling show staged by the National Sporting Club of America last night at the Dexter Park amphitheater. He succeeded in throwing three men in a handicap match.

Tom Winklhoefer, Carl Saft Eberly and Leon Dumont were the men who matched their skill and brawn against the Pole, who agreed to throw them all within an hour. Winklhoefer managed to stay 19 minutes and 35 seconds with the Polish Hercules. Saft stuck 10 minutes and 34 seconds and Dumont 1 minute and 20 seconds.

Zbyszko met a Tartar in Winklhoefer, a man not rated in his class, and had to extend himself to the utmost to secure a fall within twenty minutes. The pavilion was crowded and the police arrangements were excellent. A number of eleventh hour changes in the advertised program caused some discontent in the crowd, but the performance of the men who competed were such that satisfaction was expressed on all sides.

Leo Pardello, who was scheduled to go against Zbyszko in the handicap, injured his knee in a bout in Milwaukee Thursday and could not go on. Winklhoefer was substituted and his bout with Henry Ordeman was called off.

Pole is Big and Fat.

Zbyszko still carried his paunch, denoting surplus weight, when he confronted Winklhoefer in the opening bout of the handicap. The Pole started after his man from the handshake. He took Winklhoefer to the mat in two minutes and immediately started his work for a fall. He tried first for a crotch and leg hold, which he shifted to an arm lock and body hold, but Winklhoefer was wary and succeeded in keeping free from a fatal hold.

At six minutes Winklhoefer came to his feet and Zbyszko had the same old route to travel. Winklhoefer ducked and went for the Pole's legs, but lost, and in the mix-up the men rolled to the mat with Zbyszko on top.

Having failed to down Winklhoefer with body holds, Zbyszko shifted and went after his opponent's neck. A three-quarters nelson put Winklhoefer in a critical position, but a grip on Zbyszko's thumb caused the foreigner to relax for a moment and in a twinkling Winklhoefer came to his feet.

Twelve minutes of fast and furious work found the men on their feet with honors even, although Winklhoefer was entirely on the defensive.

Referee Cautions Pole.

At sixteen minutes Referee Krone cautioned Zbyszko against the use of the strangle hold. A good toe hold by the Pole at nineteen minutes put Winklhoefer in jeopardy and a moment later Zbyszko won the fall with a scissors body and bar arm lock in 19 minutes and 35 seconds.

Carl Saft Eberly of Saxony appeared as the second man in the handicap with Zbyszko. It was a battle of hefty bulls. For five minutes they bulled it around the mat before Zbyszko took Saft down with a leg hold. Zbyszko at once went for a toe hold, which he secured, but could not make effective. Zbyszko worked some time with the Saxon's legs, but the German was too strong at this quarter.

At nine minutes the men came to their feet. Almost instantly they went to the mat again with the Polish Hercules behind. Zbyszko saw his chance and, securing a crotch and arm lock, changed an instant later and won the fall with a crotch and body hold in 10 minutes and 34 seconds.

Leon Dumont, styled champion of France, but looking like a weather-beaten mut, was the next lamb to be led to the slaughter. He was not a very nifty looking proposition and the result was like a flash in a pan.

Zbyszko sized his man up as an easy mark, and, getting a crotch and body hold, he tied the Frenchman in a knot and forced his shoulders to the mat in 1 minute and 20 seconds.

PICTURE ACTORS ASTRAY.

Amusing Incident Told in Connection With the Taking of Pathe's "La Grande Breteche."

An amusing incident is being told of the party of actors and photographers who recently journeyed from Paris to Vendome to the scene of Balzac's famous story "La Grande Breteche" for the purpose of enacting the tragedy for one of the now celebrated Pathe Freres Films d'Art.

Altogether the company numbered about 35 people of whom possibly 20 were from the regular Pathe force of actors, 10 were photographers, stage carpenters and workmen of various trades which are essential to the art of cinematography, and the rest were principals engaged for the leading roles from the Comedie Francaise, Gymnase and L'Odeon.

The twenty from the well drilled staff from the Pathe studios had been trained as all well drilled forces are, whether military or theatrical, to obey orders implicitly and in their ability to do this lies the story.

Upon reaching Vendome, which is about 106 miles from Paris, the party breakfasted at the Lion d'Or, and, it being but a little after noon, Monsieur Garnier, of the Comedie Francaise, suggested to Mlle. Sergine and Monsieur Calamettes that they go for a stroll about the sleepy old village on the banks of the Loire. The rest of the company, except the Pathe man and his assistants were instructed to proceed at once to "La Grande Breteche," the old house which takes its name from an ancient feudal estate and which is now almost a complete ruin, and were told to stay there until the rest of the party arrived.

Obeying orders as best they knew, the twenty young people trooped down the Rue St. Bie, across the old bridge over the Loire and seeing an ancient ruin with ten well preserved towers still remaining and presenting every appearance of what they imagined La Grande Breteche should look like, they turned into an approach on the right and climbed the heights to the best tower of the ten.

After exploring the ruins and getting a magnificent view of the picturesque valley of the Loire they proceeded to wait. Time dragged heavily, dusk usurped the light, and still they waited. Stars began to appear and being without any means of other light they had to content themselves with these. The young ladies began to see strange shapes and awesome ghosts in every corner of the old ruin and the light breeze springing up added its sighing whisper as it rustled through the deserted galleries increasing the eerieness.

At 9 o'clock one young man was sent to the hotel in search of the balance of the company and possible further instructions. He found the elder party almost frantic with anxiety over the whereabouts of the young folks. They had been to La Grande Breteche and had returned at dusk when they found no one awaiting them.

Rescuers soon brought back the rest of the party to the cheery little inn and a warm dinner. Some of the girls bore traces of tears on their cheeks while the men looked a trifle pale and somewhat angry, but when they were told that they had spent six hours, not in La Grande Breteche, but in the ruined castle of the Duc de Vendome, which was destroyed by his father, Henry IV, in 1598, they joined heartily in the laugh which, they all conceded, was decidedly on them.

The next three days were without incident other than the work in hand, which resulted in the exquisite Film d'Art "La Grande Breteche" which Pathe Freres will make a special release of on December 12.

PICTURES VS. BOOZE.

R. D. McKay, manager of the Star Theatre, St. John, N. B., sends in the following story from the Evening Times of that city:

A Times man had an interesting chat this morning with Mrs. E. G. Waycott of Montreal, Dominion "Y" secretary of the W. C. T. U., who, with her husband, is in the city to spend a few days. She is visiting Mrs. Dearborn, King street East.

Mrs. Waycott said that in connection with the spirit of temperance, in order to keep men from entering saloons and spending their time there, it was necessary to provide counter attractions. She had been one of a committee of two, appointed to investigate the moving pictures of Montreal some time ago, and as the result of her inspection she was in a position to endorse the attendance at clean shows of this nature, as they were a means of keeping men and children from temptation on the streets, and were effective in educational advancement.

As a further evidence of the endorsement of the picture theatre by the W. C. T. U., Manager McKay writes that the W. C. T. U. Corporation of St. John leased their hall to the Star Theatre management without hesitation, after refusing it for such purposes as vaudeville. The corporation also heartily endorsed the entertainment given by the Star Management.

WICHITA TO CENSOR PICTURES.

The City Commissioners of Wichita, Kas., have passed an ordinance to provide for the censorship of plays and motion pictures. On the request of the police of that city, the exhibition given by Emmett Dalton with the film of the Coffeyville Bank Raid has been suppressed. The ordinance was the result of the showing of that film.



INTERIOR VIEWS OF THE THEATRE FILM SERVICE OFFICES, 85 DEARBORN ST., CHICAGO.

PICTURE THEATRE ADVERTISING

Some Strong Publicity Employed by Captain Ament of Jackson, Tenn. ---Fine Line of Advertising of The Bijou, Fitchburg, Mass.

The "Picture Theatre Advertising" department of The Film Index is attracting considerable interest if the quantity of samples which have been received by the editor is an indication. Sorry that there is not space to produce all of them as they show a wide variety of methods of attracting the nimble nickel and the elusive dime. This week's contribution includes some material of merit from Will W. Cox, who has charge of the advertising for Capt. W. D. Ament's Elite Theatre at Jackson, Tenn. Along with his exhibits Mr. Cox sends the following letter:

> I have read your talks on "Picture Theatre Advertising" in The Index and like you, believe that advertising for a picture show pays and pays well if handled right. I attend to the advertising of the Elite theatre and though we have no opposition except the opera house which runs pictures on "dark" nights, still we do a great deal of advertising and are satisfied with the results for the money spent. We have a population of about 20,000 and run a first-class performance, consisting of two reels changed daily of third run pictures, and two illustrated songs by male singers, baritone and tenor, who we claim are the best in this part of the country.
>
> The regular advertising we use is space in one morning and one afternoon paper, which also allows us one or two readers each issue. These we find are worth as much, if not more, than the regular display space, as we are allowed "scare" lines or any head lines wanted. I am sending you a few clippings of the readers and of one display ad showing the way we use the space on Sundays when we have no programme to print.
>
> But another of our advertising devices is a wagon, a photo of which I enclose with this letter. As you see it is well worded all over, the back section calling attention to our singers. To attract attention to this we have a $200 street piano in the wagon, which is driven around about town for two hours every day that the weather will permit. Then in addition to the regular signs there are black letter signs at the bottom which are re-lettered every day telling the feature to be shown that night. We also have boards in front of the theatre re-lettered every day.
>
> Some think we are wasting money by doing this amount of advertising when we have no opposition, but we do not think that way, do you?



We reproduce the photo of the wagon and reprint two of the readers; the display ad was sufficiently sharp and clear to permit obtaining a good cut. It is three newspaper columns wide and three inches deep, made very striking by a heavy black cut of the theatre name.

It is difficult to answer Mr. Cox's question as to the advisability of strong advertising in a small town with no opposition. The real test will come when some other fellow tries to butt in and we venture to say that the real value of advertising—the advertising which has been done—will be made plain. While there is unquestionably considerable immediate results gained for the Elite by its daily campaign of publicity, that work is also entrenching the Elite against possible opposition. The picture man who attempts to break into Jackson will have the time of his life.

Here is how the Elite "readers" are framed up. We think they are exceptionally strong.

The Greatest Program of All

OFFERED AT THE ELITE TO-NIGHT; WORDS CANNOT DESCRIBE THESE FEATURES.

The Biograph Company has excelled even their own fondest hopes in the picture, "His Lost Love," which is being shown at the Elite this afternoon and tonight. This subject is a production among a thousand—as an interest-compelling picture it has no equal. The Pretty Lady is seen at her best tonight, her acting is perfect and she receives splendid support by all the others.

And besides this great feature there is another picture, "Briton and Boer," a war picture. It is really like a page from South African history. All other so-called war pictures are merely child's play compared with this one; it is a gigantic production handled without thought of expense as long as realism was to be gained. Company after company pass by in review. Battery after battery go into action, till the spectators will say "Well, at last I know what war is like."

ENTOMBED ALIVE; GREAT FEATURE AT THE ELITE

The story, "Entombed Alive," which is the head-liner at the Elite this afternoon and tonight, is an intensely dramatic subject, and is told in pantomime by a number of finished players who are well known by the Italian theatre goers of Rome and other large places.

The Vitagraph Co. have engaged this capable troupe of players to mix the brains of American stage craft with the wonderful acting of the Latin races who, it is conceded by all, are the best in the art of pantomime.

This is the first picture that the new company of players have appeared in, but everything points them out to be a great addition to the ranks of performers in the United States.

The above picture being such a strong dramatic subject it was thought best to make up the rest of the programme of a lighter vein, therefore the balance of the pictures are both comedies, being "The Burglar in the Trunk," a comedy of exceptional merit which is acted by a clever French comedian who infuses a great amount of humor into the picture. The other subject will be "The Mountebank's Watchcase." Both Mr. Ryan and Mr. Gates have selected new songs for tonight, Mr. Gates singing "Monkey Doodle Dandy" and Mr. Ryan singing "Where the Red Carnations Grow."

FROM THE BIJOU

H. F. Jackson, resident manager of the Bijou Theatre, Fitchburg, Mass., submits a fine line of printed matter used by him from time to time. October 4 to 9 was "Dickens Week" at the Bijou. The event was announced by the distribution of a handsome programme, 6 inches by 9 1-2 inches, printed on fine paper. On the first page of the four was a cut of the famous author surrounded by an artistic type design. Descriptions of the three Dickens pictures shown, "The Cricket on the Hearth," "The Old Curiosity Shop," and the "Christmas Carol," occupied the other three pages.

"Pathe Week" at the Bijou was similarly announced and the three strong pictures, "Incriminating Evidence," "The Grandfather" and "The Hunter's Grief" were shown. A few local ads on the back of the latter programme must have paid for it. For other feature pictures the Bijou management send out postals three days in advance. These carry descriptions of the pictures to be featured and are specimen's of the printer's skill.

Another little curve of the Bijou man is to enclose in a plain small pay envelope a card bearing this legend in black type:

PLEASE
REMOVE
YOUR HAT.

These are distributed where they are most needed and have the desired effect. Small cards announcing coming events are also distributed. We are reprinting one of the Bijou readers for the purpose of comparison with those written for the Elite, of Jackson, given before. We will reserve comment and let Index readers draw their own conclusions as to which is the stronger.

THE BIJOU.

> The first programme of the week at the Bijou Theatre is an excellent one in every respect, embracing exceptional moving picture numbers in "Stolen Wireless," "A Wonderful Remedy," "The Lucky Husband," "Billiken," and "Who Discovered the North Pole,"' accompanied by illustrated songs by Prim H. Nadeau and Miss Nathalie Drew.
>
> Illustrated songs by these singers should not be confounded with the average illustrated songs offered in moving picture theaters, as both are accomplished vocalists, who have enjoyed much experience in catering to amusement loving public, and are naturally and intellectually qualified to present the latest song hits in a manner that will give pleasure to the most critical of audiences.
>
> The moving pictures represent the most desirable of the available films and every picture has been selected because it is representative of the best productions in its respective class. Funny comedy, interesting drama, spectacular and magic numbers, etc., are all included in the new bill, which may be seen at all the regular performances today and Tuesday, and should prove pleasing to every patron.
>
> The feature picture of the assortment is "Stolen Wireless," a recent production of the Melies studio of Paris, which is said to be one of the biggest productions as yet exploited in motion photography.

In the way of display ads the Bijou uses from 2-inch to 4-inch space, single column space in the dailies, including the French paper. The week's programme is advertised in advance. Altogether the plans show care and knowledge of amusement advertising. But we are sure that Mr. Jackson can write better readers.

To Examine Washington Operators.

Fire Chief Frank J. Wagner and Electrical Engineer Walter C. Allen, of the District of Columbia, have recommended radical changes in the regulations and methods of examination of motion picture operators. As a result Commissioner MacFarland will ask Congress to pass a law for the licensing of operators in the District of Columbia. It is proposed that a projecting machine be purchased for use in examining applicants so that a practical demonstration of their ability may be had. The present written examinations are not considered sufficient.

BIBLE TEACHING BY PICTURES.

Dr. Peters Declares that the Motion Picture Will Have Important Place in Church and Sunday School.

In view of the release of the Vitagraph Company's production, "The Life of Moses," the first part of which appears Dec. 4, The Film Index asked Rev. Dr. Madison C. Peters, author of the series, to give to the exhibitors a few words on the subject. Dr. Peters, in transmitting his message published here, expressed a regret that he had not the time to give the matter more attention. He makes it clear, however, that he considers the Bible a most faithful source of picture subjects and promises more of the same character.

Dr. Peters expresses a conviction that motion pictures will become the most popular method of Bible teaching in churches and Sunday schools. Dr. Peters' communication follows:

"The Bible is unequaled for its dramatic situation. Shakespeare, the master dramatist, has drawn more largely upon the Bible than any other source. Many of his most thrilling scenes are veritable transcripts from the Divine Word, and I belive that the most successful way to-day of bringing to the popular mind the neglected stories of the Bible is by presenting them in the form of motion pictures.

"For many years the ordinary slide has helped to popularize Bible truth, but I am convinced that the way of teaching the Bible in the future will be in pictures that will set in motion these ancient truths. Many of us remember distinctly how, in the old homestead, we were taught the Bible by means of the crudest wood cuts. If scientific truth and every other line of human activity is to avail itself of the attractiveness of the motion picture, why not use the most modern methods of presenting the Word of God?

"The objection down-to-date to the religious motion pictures, when they touched Biblical truth, was the crudeness with which the matter was presented and the inaccuracy of the story. Only a layman who has carefully studied the Bible and is conversant with the historical setting of its truth, should even be allowed to present the Sacred Story. What more appropriate sphere for the minister than to avail himself of the millions who attend moving picture entertainments; if the splendid opportunity to preach to the millions, where the living voice can only reach hundreds or thousands at the most?

"I consented to make "The Life of Moses" only on the condition that the work be thoroughly done; that those taking part in the picture reverently approach the subject and that no expense be spared in the artistic production. The Vitagraph Company has splendidly met my conditions. Those taking part in the making of the picture could be seen through the weeks in the study of the Bible in order that they might, in spirit, enter into what I had outlined in my manuscript story, and it is safe to say that few, if any, pictures which have been put on the market, have been more carefully wrought out and more reverently presented, an old yet ever new and thrilling story.

"The picture, while particularly interesting to the Jew, has an equal attractiveness for the Christian; while the people who are eager to know the old story, but have not the time to carefully study it, can see in this series of pictures a story which would take them a long time to study out. This "Life of Moses" will be followed by other Biblical pictures that, while especially appropriate to the Sabbath day, will be equally interesting on a week day.

"It is safe to say that churches looking for an unique entertainment will be looking this way; while I venture the prophecy that the Sunday schools of the future will be using the motion picture to set forth the story of the Bible. The present method of teaching is a failure, and the children do not want to go because they are not interested. The Sunday schools are crowded about Christmas time to get the annual Christmas gift, but the motion picture setting forth religious truth, will keep the Sunday schools crowded all year around.

"MADISON C. PETERS."



DR. PETERS DIRECTING THE PRODUCTION, "LIFE OF MOSES."

"GREAT CRY AND LITTLE WOOL."

After Five Days' Wrangle "Alliance" Men Go Home With Affairs About As They Were.

After a strenuous session of five days—and nights—the "alliance" men, who met in secret session at the Imperial Hotel, New York, Thursday, Nov. 18th, have faded away, leaving affairs in very much the same condition that they were when the meeting was first begun. Secretary Swanson gave out a framed report of the proceedings on Monday, of which the following is a condensation:

Meeting called to order Nov. 18, at 2 P. M. Full Executive Committee in attendance and the following members: C. O. Bauman, New York Motion Picture Company; Thomas Cochran, Imp. Company; J. E. Bralatour, Lumiere Company; F. W. Tracy, Exclusive Film Company; J. A. Whitman, Actophone Company; E. Tannhouser, Tannhouser Company; D. E. Hoarsley, A. G. Whyte, Hoarsley Mfg. Company; P. W. Panzer, C. W. McChesney, John Fenniman, J. C. Hutchison, E. W. Evans, Pantograph Corporation; H. Kolle, M. C Travis, E. M. Manhalter, Travegraph Company; Theodore Brinkmeier, Brinkmeier Company; J. E. Moseheim, C. W. Freeman, A. Davis, I. Finkler, Film Import and Trading Company; George F. Carson, Carson Company; I. W. Ullman, G. H. Abbott, Columbia Mfg. Company; W. H. Swanson, proxy for Chicago Film Exchange (Importing) and Phoenix Mfg. Company; Pat Powers, Powers Company.

The main purpose of the opening meeting was the discussion of pending and expectant lawsuits, the engaging of more attorneys, and the increasing of assessments of manufacturers and importers.

It was agreed that in future manufacturers and importers would make no effort whatever to organize a separate organization, whether within the lines of the Alliance or otherwise.

The former committee of three on ways and means of manufacturers and importers was increased from three to five. Mr. Rubel, of the Phoenix Film Company, a secretary of the Ways and Means Committee, having various personal matters to take care of, his resignation was accepted and Mr. Swanson substituted. The Committee on Ways and Means now consists of J. J. Murdock, chairman; J. E. Bralatour, treasurer; W. H. Swanson, secretary, and Mr. Moomaw, of the World Film Mfg. Company, and Charles Bauman, of the New York Motion Picture Company.

It was found that an assessment of one dollar per reel sold by importers and two dollars per reel sold by American manufacturers was not entitled to be incorporated in the by-laws, same having been passed at a subsequent Executive Committee meeting at the Belmont Hotel, New York city. Hence they were withdrawn from the by-laws and another basis adopted.

Mr. Meline on his way from Portland, Ore., to attend the meeting, according to a telegram received by Secretary Swanson, was taken dangerously ill at Omaha, Neb., with ptomaine poisoning. A telegram of regrets was returned to home office expressing sorrow of the association.

All manufacturers who have entered as such under charter membership are required to put their first reels on the market not more than ninety days after the first day of November and are given a period of sixty days after expiration of this ninety days to explain why they should not be dropped from membership for failure to meet this requirement.

Manufacturers and importers who delay paying their dues do so under penalty of 25 per cent increase. Exchanges failing to pay their weekly assessments have a like penalty assessed. Release days are regulated, so that each day's release will be equal.

Any exchange member of the alliance releasing a film before 7.30 A. M. of the authorized released day will be fined $100, and a member stands suspended until this fine is paid. The manufacturers and importers are to label each can with the proper release day of the contents.

The Alliance secretary is authorized to edit and distribute bulletins furnished by each manufacturer, thereby doing away with the individual distribution.

Any Alliance exchange submitting the use of film by another exchange not a member is to pay a fine of $50 for each reel so furnished non-members.

New members were accepted as follows: Golden Gate Film Exchange; Pacific Life Motion Picture Company, accepted as a manufacturer; New Jersey Film Rental Company, New York city, 214 Sixth ave.; Eureka Film Exchange Company, P. D. Stratton, president, Everitt Building, Akron, O. Rejected applications: R. Prieur, representing Lux European film, rejected on account of constitutional and by-laws prohibiting accepting members of European manufacturers who have previously held contracts with members; application of Frieda Klug, rejected for the same reason; Carraguen, Independent Film Exchange, St. Louis, rejected on account of initiation fees not accompanying application.

The secretary was instructed to make a missionary trip throughout the United States with a view to presenting the advantages of the Alliance to exchanges not already enrolled as members.

The meeting adjourned Monday in the best of spirits, all those participating declaring that the conference had been productive of much good.

As announced in last week's Index, the attempt of the manufacturers and importers to organize their own little "alliance" was stopped, and that faction promised to be good in future.

The rejection of the applications of foreign manufacturers who proposed to have their own representatives in America and not deal through regular "ailiance" agents, indicates that no foreigner need apply, but must deal through "alliance" men.

As the "alliance" stands to-day, it is in the hands of the exchange man who does not propose to buy any more film than he can get along with; rather, not to buy any he can get along without. On this basis the manufacturer will starve to death and the importer be compelled to offer accumulated stock at 5 cents per foot, as in the case of the Film Import Co.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, NOV. 29, 1909.

BIOGRAPH—The Trick that Failed, comedy, 645 feet.
In the Window Recess, dramatic, 337 feet.
LUBIN—A Life for a Life, dramatic, 850 feet.
PATHE—Spanish Marriage, comedy, 551 feet.
A Bunch of Lilacs, dramatic, 423 feet.
SELIG—Brought to Terms, comedy, 615 feet.
Making It Pleasant for Him, comedy, 380 feet.

TUESDAY, NOV. 30, 1909.

EDISON—The Heart of a Clown, dramatic, 600 feet.
The Wonderful Electro-magnet, comedy, 400 feet.
GAUMONT (Kleine)—In the Consumme, comedy, 496 feet.
The Broken Vase, comedy, 472 feet.
VITAGRAPH—The Bridegroom's Joke, comedy, 690 feet.
Dirigible Balloons at St. Louis, scenic, 275 feet.

WEDNESDAY, DEC. 1, 1909.

ESSANAY—Two Sides to a Story, comedy, 593 feet.
Baby Swallows a Nickel, comedy, 388 feet.
MELIES—Fortune Favors the Brave, fairy story, 600 feet.
Seeing Things, comedy, 400.
PATHE—The Wolf Hunt, sport, 269 feet.
Legend of Orpheus, mythological, 705 feet.
URBAN-ECLIPSE (Kleine)—Consul Crosses the Atlantic, comedy, 810 feet.

THURSDAY, DEC. 2, 1909.

BIOGRAPH—The Death Disc, dramatic, 995 feet.
LUBIN—The Cub Reporter, comedy, 945 feet.
SELIG—An Indian Wife's Devotion, melodrama, 470 feet.
A Million Dollar Mix-up, comedy, 520 feet.

FRIDAY, DEC. 3, 1909.

EDISON—The Keeper of the Light, dramatic, 965 feet.
KALEM—The Geisha Who Saved Japan, dramatic, 955 feet.
PATHE—The Three Neighbors, comedy, 413 feet.
Forced Into Marriage, dramatic, 561 feet.

SATURDAY, DEC. 4, 1909.

ESSANAY—His Reformation, dramatic, 1000 feet.
GAUMONT (Kleine)—X-Ray Glasses, mystery, 410 feet.
How to Get a City Job, comedy, 501 feet.
PATHE—A Cask of Good Old Wine, comedy, 535 feet.
From the Egg to the Spit, educational, 398 feet.
VITAGRAPH—The Life of Moses, Part I., Historical, 981 feet.

BIOGRAPH CO.

"THE TRICK THAT FAILED."—"Some are born great, some achieve greatness, and some have greatness thrust upon them." In the case of little Nellie Burt greatness was thrust upon her, but it was indeed transitory. Nellie was an artist struggling for fame, at the expense of a vacancy in the digestive region. It cannot be said that she was not possessed of a sensitive pneumogastric nerve, but she had a will power that proved an anaesthetic to the pangs of hunger. Painting after painting does she finish and carry to the art dealer, but he gently tries to dissuade her by showing a stack of her work, with still no purchasers. Still she persists. Now, Billy Hart, a successful artist, sees her plight, and being desperately in love with her proposes marriage, as does also Hans Kessler, another artist. Nellie, however, is wedded to art, and declines Billy's offer, stating that she will not consider his very flattering offer until she has sold pictures enough to establish her fame. An idea strikes Billy. He will make her famous by the following scheme: He enlists the services of several friends, his housekeeper and valet, giving them money to buy up the stock of Nellie's paintings at the art dealer, and when the dealer turns over to Nell her share she feels that she is at last great, so goes to Billy's studio to tell him of her good fortune, and inclination to accept his proposal. All would have gone well for Billy had not the awkwardness of his valet exposed to view the pile of paintings. Nell realizes the deception perpetrated, and flies into a rage. Leaving the place, with the exclamation, "You'll not make a fool of me!" she goes to her own atelier, where she accepts Kessler, who calls shortly after.

"IN THE WINDOW RECESS."—Never was mortal placed in a more terrible and perplexing position than the woman in this story. Practically between two fires, she is forced to submissively receive the taunts of a suspicious husband, backed up by convincing evidence in order to save her child's life. Police Officer Wallace leaves his house for his post, to learn that a desperate convict had broken prison and was lurking in the neighborhood. This convict, dashing into the Wallace home, seizes the little child and, with pistol in hand, hides in the recess of the window, with the injunction to Mrs. Wallace that if she reveals his hiding place her child will sufer. The officer, returning home, finds the convict's hat on the floor and, noticing his wife's agitation, of course, suspects she has entertained someone in his absence. He proceeds to make a search, and pounces upon the convict so suddenly that he fails to carry out his threat. Hence, taken unawares, he is overpowered, handcuffed, and handed over to the prison guards to be reincarcerated.

"THE DEATH DISC."—A Story of the Cromwelian Period.—In the early part of the seventeenth century England was in a state of turbid excitement. Oliver Cromwell, Lord Protector of the English Commonwealth, was assiduous in his persecution of those who defiantly adhered to Catholicism. Few there were who had the temerity to openly profess their religious views, for such profession invariably meted execution. The Catholics, therefore, were forced to worship in secret. Many historians claim that, while Cromwell was persistent in this persecution, he did it rather to satisfy his constituents than through the dictates of his own conscience. Spies on every hand industriously reported every exhibition of Catholic fervor and the Lord Protector was forced to accede to their tacit demands. Three soldiers are discovered as adherents to the faith and are imprisoned, awaiting Cromwell's sentence. A respite, however, is offered them that they should cast lots and one would be excuted, allowing the other two to return to the ranks of their own following to spread the warning among those true to the Church of Rome. This they refuse to do, so Cromwell sends for a child—the first the guards may meet—to be the messenger of life or death to the condemned, and, by a strange fatality, he obtained the child of one of the soldiers. The child is brought before Cromwell, and its presence prevents him striking down his best friend in a fit of anger. He is so impressed with the little one, particularly as it revives memories of his own dead child, that he presents it with his signet ring, promising to obey any command of hers invoked by its aid. Three discs are to determine which should live or die, and, childlike, she decides to give her father the prettiest—"The Death Disc"—thus condemning her own father to death. The soldiers who return the child to her mother are moved to compassion and tell the poor woman the value of the signet ring. Through this she saves her husband on the eve of execution and Cromwell redeemed his promise.

EDISON MANUFACTURING CO.

"THE HEART OF A CLOWN."—This picture portrays a day in the life of a clown, who is proprietor of a small traveling circus in Europe. His favorite daughter is critically ill and, combined with his duties as the funmaker at the show, is that of nursing the sick child. His elder daughter is also a member of the troupe. With his two children and his devoted wife, he lives in a large dressing tent pitched at the edge of the arena. Here is indicated the story of the picture. We see the circus arrive, to the great joy of the villagers. Then we see the little girl carried on her couch out of the wagon. As the film is unreeled we witness a varied and interesting circus performance, the clown, as usual, being the cause of hilarity. There are acrobatic turns by clever performers and some wonderful tricks done by extremely well-trained animals. The effect upon the assembled villagers is interesting to note, the clown's work eliciting the greatest applause.

We, who are by means of the camera, permitted to witness the other side of the clown's life in the interior of his "home," see the suffering and parental anxiety of the man. This is the whole theme of the picture. The poor fellow, faithful to his work, goes through his act with well-simulated gayety and enthusiasm, though his heart is breaking from fear and anxiety over his little girl.

In addition to worrying over the illness of one child, a little incident which occurs in the circus ring shows that the father has a watchful eye where his pretty elder daughter is concerned. The ending





of the picture is a happy one and we see the departure of the circus. The man who has interested us leaves for new fields, with a happy smile that is not altogether assumed.

The picture should not fail to amuse the children, and the blending of comedy and pathos is sure to carry weight with the older people.

"THE WONDERFUL ELECTRO-MAGNET."—An inventive genius discovers a magnet that will attract human beings. It is operated by means of a lever. He demonstrates his invention to a moving picture man who, impressed with its possibilities for boosting his waning business, places it near the box office of his theatre, with amazing results.

A young minister, whose bishop has requested him to do something to increase his congregation, passes the moving picture house about that time and is caught by the magnet. Apologies and explanations follow. He has a brilliant idea and induces the inventor to accompany him to his church, where they try the scheme at the door. The result is highly satisfactory, as every passerby is attracted to the interior of the church, willing or otherwise.

The comedy of the picture is farcical and hilarious without in any way offending. It will prove immensely entertaining to both young and old.

"THE KEEPER OF THE LIGHT."—There have been many silent dramas produced whose themes are laid about the wave-swept shores that shield some lonely lighthouse and whose stories deal with the simple uneventful lives of the rugged folk, the daily routine of whose duty begins and ends with the custody of the light. Unromantic though their existence may be in itself, there are occasional rifts in the routine that stand out all the more prominently because of their infrequency, and that afford material for the most powerful dramas because of the consequent impression, and often radical changes, they make in the lives of these plain, susceptible people. That this theme has not been worn threadbare is proven by the unusual strength of our new drama, "The Keeper of the Light," which breathes of life and love, hope and despair, hatred and forgiveness, reunion and happiness—all centered in three principal characters, whose field of action is the lighthouse shore and the deep, mysterious ocean that encompasses it. The picture abounds in dramatic scenes, each filled with that irresistible charm of unfathomable mystery that the awe and majesty of the ocean holds for us all. In the very simplicity of the story lies its chief charm.

An old lighthouse keeper's daughter falls in love with a fisher lad to whom her father objects. In the midst of a stolen interview, the unhappy lovers are discovered by the father. Hot with anger at this daughter's disobedience and filled with unreasoning rage, he turns the vials of his wrath upon the lad, and with bitter words drives him from the scene. Overcome by the excess of his emotion, the old keeper falls helpless with a paralytic stroke. The young fisher lad, discouraged and disheartened, ships on a long voyage. The lovers part, and on the lonely rocks

PATHÉ FRÈRES



FILM D'ART

—FROM BALZAC'S—

LA GRANDE BRETÈCHE

THE GREAT BREACH

A MASTERPIECE in every detail. Though the story is short, it is surpassed by none in its tragic intensity. The pantomime is a most finished bit of acting by Philippe Garnier, of the Comedie Française, Andre Calamettes, of the Gymnase, and Mlle. Sergine, of L'Odeon.

The episode occurred in Vendome, France, in 1816, and the film is absolutely authentic as to scenery, costumes, furnishings and the like. Such a film appears only at rare intervals, and then it comes from Pathé Frères.

Owing to the brilliant success of the recent Sunday release and the insistent request from exhibitors

LA GRANDE BRETÈCHE will be a special release on

SUNDAY, DEC. 12th

Get your Posters from the A. B. C. Co., of Cleveland, Ohio

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

PACIFIC COAST AGENCY—TURNER & DAHNKEN, 136 EDDY STREET, SAN FRANCISCO, CAL.

we see the sweetheart waving her lover a sad good-bye as the ship sails away. Then follow weeks of silent waiting, while the fisher lad plies his trade on the mighty deep and the maid performs the duties of the lighthouse, with a wistful eye ever turned toward the path of her lover's departure. In the silent watches of the night, as the pale moon sends its silvery rays across the troubled waters of the deep, we see the fisher lad tearfully kiss his sweetheart's farewell letter, his lips breathing a silent prayer for her welfare. A storm breaks upon the coast, and, while the old lighthouse keeper sits helpless in his chair, the daughter flies the danger signal. A vessel is seen in distress. It goes down, and, lantern in hand, the girl searches the shore for any unfortunates that might be washed upon its rocks. Stumbling over the rocks, she finds her lover lashed to a spar, wave-swept and drowning. She assists him to the lighthouse, where the father, his end drawing near, gives them his blessing before the light of day is forever closed to his eyes.





A silent drama, as simple and powerful in scene as it is absorbing in action, depicted by a capable company of artists and its effectiveness increased by a wealth of photographic quality such as is seldom found—such a film is "The Keeper of the Light," which we are confident will be received by trade and public with the appreciation it merits.

ESSANAY FILM MANUFACTURING CO.

"A PAIR OF SLIPPERS."—Cupid loves a good joke occasionally, and in this picture Ralph Lubber is the chosen goat.

Lubber buys a pair of dainty slippers for his lady love, and on his way to deliver them stops to see an old friend, Mr. Rex. Rex is alone, Mrs. Rex having left to visit a friend, leaving implicit instructions that Hubby is not to stir from the house until she returns.

Rex is delighted to see his old friend, Lubber, but their chat is interrupted by the ringing of the telephone. Rex answers it; someone wants Lubber at his office immediately.



Lubber, explaining that he will be back in an hour, hurries out, leaving the box containing the slippers on Rex's writing table. A short time after Lubber leaves, Rex becomes lonely, jumps resolutely into his hat and coat and leaves the house, despite Mrs. Rex's injunction.

Mrs. Rex comes in immediately after, finds the slippers and the impersonal but highly colored note accompanying them:

> "Dearest Anna—Accept this little gift as a token of my love. Hope they are the right size.
>
> "Your Sweetheart."

Mrs. Rex's indignation knows no bounds. So Rex has been deceiving her? The brute! A happy thought comes to her, and she sets about to have revenge on her supposed rival. She removes the dainty slippers, and puts in their place a pair of old, worn-out shoes belonging to Rex.

An hour later, Lubber returns and, unobserved, enters the Rex library, gets his parcel and is again on his way to the home of his affinity.

The parcel is delivered by the maid, the box opened, and "Dearest Anna," stung by the insult in the rude joke, hurries down to personally demand an explanation.

Lubber is thunderstruck. His sweetheart throws the shoes at him and runs out of the room.

Let us return to Rex. He has returned, and his wife is berating him for his unfaithfulness. Rex tries to explain, but the irate little woman will suffer no explanation.

In the meantime, like a man, Lubber has taken things into his own hands and forced his beloved to give him a moment's hearing. He is sure that Rex has played the joke on him, and if Anna will but accompany him to the Rex home a satisfactory explanation no doubt will be obtained.

They arrive at the Rex home in the midst of the melee, and poor Rex is rescued. Explanations follow. "All's well that ends well," and the affair ends in a hearty laugh.

"THE BACHELOR AND THE MAID."—A brisk little comedy and a fitting real mate to the more elaborate "Pair of Slippers."

Robert Caldwell, a traveling salesman and a bachelor, arriving at his home station, flirts with a charming young lady at the baggage window. He has the pleasure of assisting her into a cab and looking after her larger baggage; then goes to his rooms, having previously ordered his own trunk sent to his house.

In this transaction he gets the baggage checks mixed, and the lady's trunk, almost identical to his, is sent to his rooms while the young lady receives his.

He does not find the mistake until, after some difficulty, the trunk is opened and a beautiful array of feminine lingerie comes to view. With a proper amount of shocked modesty, he covers them up again and searches other compartments in an effort to find some clue to the owner. A photograph of the girl whom he had met at the railway station clears up the mystery, and, calling some expressmen, tells them to take the trunk to the young lady's house.

He accompanies the expressman and explains about the mix-up. Finally he tells her that he loves her, and asks her to marry him. She agrees.

The expressmen wait patiently for the other trunk until tired of waiting, one of them ventures up to the young lady's parlor. The young lady, blushing a little, explains that the other trunk will not be moved and consequently his services will not be required. With a knowing wink, the expressman withdraws, leaving the happy couple together.

"THE RANCHMAN'S RIVAL."—Jim Watson, cowpuncher, big, brusque man of the plains, falls in love with Annie Morgan, the daughter of a fairly prosperous Western ranchman. After a short courtship, Annie is won and plans for the marriage are made.

Annie and Jim quarrel, and at this most opportune time, Walter Milton, a wealthy young Easterner, honks into town in his big four-cylinder touring car, becomes enamored of the pretty Annie and lays plans for the frustration of the happy romance.

Milton contrives to obtain an introduction and invites Annie for an auto ride. He laughs at her efforts to resist the temptation and she finally yields.

It is the old story of the lure of the gold that glittered. Annie is persuaded by Milton to return Jim's ring and to wed him. Jim is sent away broken-hearted, but resigned in the belief that Milton can make her happier.

Milton's intentions are the lowest and most despicable. He arranges with a Mexican "greaser" to pose as a "preacher" and perform the fake ceremony. A clergyman's suit and hat is furnished the Mexican to lend dignity to his lank form, and Milton then drives back to fetch Annie.

In the meantime Jim has decided to leave the ranch, and, bidding good-bye to his old-time pals, bundles up his few belongings, throws his saddle over his shoulder and starts on the long hike to the railway station.

A smartly-dressed young woman, a rarity in Jonesville, is pacing up and down the railway station when Jim arrives. As he passes her she looks up and a little embarrassed questions him.

"I beg pardon, sir, but do you know Walter Milton, my husband?"

The big Westerner looks at her kindly.

"Walter Milton——," then as the truth dawns on him, "your husband!"

Explanations follow. Milton left El Paso in the auto for an extensive tour and was to meet her at Jonesville, two weeks later. She has arrived somewhat ahead of the time set.

Jim tells her to wait, then borrowing a horse, rides at break-neck speed back to the ranch. He traces the auto to the Mexican's shanty, arriving just in time to prevent the wedding.

Without any explanation, Watson forces Milton and Annie into the auto and orders the chauffeur to drive back to Jonesville.

When they arrive at the station, Milton is forced to confess to Annie and the rightful Mrs. Milton, his nefarious scheme.

Jim leaves the trio and saunters over the post-office and general store.

A short time later, repentant and ashamed, Annie comes to him and begs forgiveness.

Jim's big heart melts and he takes her in his arms and restores the ring to her finger.

GAUMONT.
(George Kleine.)

"IN THE CONSUMME."—Mr. Sokeup is a short-sighted, apoplectic old gentleman, with a ravenous appetite.

Getting impatient because his dinner is delayed, he bounces into the kitchen and orders the servant to serve the soup at once. Bridget accidentally drops a sponge into the soup tureen.

Mr. Sokeup hastily proceeds to scoop the contents of the soup bowl into his plate, gulping down huge mouthfuls of the steaming broth. He swallows the sponge which Bridget had inadvertently dropped in. It commences to swell, expand and dilate. Physicians are called in and a rapid consultation is held. Various operations are attempted, but none afford any relief. The patient's life is despaired of. He is put to bed and left alone.

At this moment two burglars happen to break in at the window of the sick room, and, perceiving that the patient has noticed their presence and is likely to call for help, they rush at him and one of them plunges a knife into poor Mr. Sokeup's anatomy, right in the very spot where the spong is located.

The effect is miraculous. The distended sponge gives up the oceans of liquid which it has absorbed and a tremendous fountain shoots up and continues to play with unabated energy. The burglars are completely overcome. The doctors and friends rush in. Umbrellas are hoisted. Waterproof cloth is spread, and everybody is drenched to the skin.

Mr. Sokeup is the first member of the party to recover. He now enjoys better health than ever.

"THE BROKEN VASE."—Mr. Charles Robertson, a young man of social prominence, who is invited to dinner at the home of his future father-in-law, decides to present the old gentleman with a costly piece of china, knowing him to be a collector of bric-a-brac. Going to the leading crockery store in the city, he purchases a valuable vase, but as he is about to pay for it, the salesman lets it drop, breaking it into fragments.

Charlie conceives the bright idea of buying the broken pieces cheap and does so, giving careful instructions for them to be wrapped up in such a manner as to look as if the vase had been broken by the delivery man on the way. Unfortunately, however, through accident or design, the china packer wraps up each fragment in a separate piece of paper. This, of course, told its own story plainer than words to the astonished old gentleman, who, instead of expressing his gratitude to Mr. Robertson for his kind present, explodes with wrathful indignation and has the generous donor forcibly ejected from the house.

"HOW TO GET A CITY JOB."—Mr. Tom Jones, a poor laboring man, is out of employment and aspires to a city job, in order to secure good pay and not too hard work for the rest of his life.

He notices announcements posted on the walls of the town hall, stating that there are some vacant positions for street cleaners. He makes a personal application.

There he is given a printed statement of the requisite qualifications for the job in question, which he takes home and studies. He immediately commences a course of physical exercises in order to meet the requirements. He must have a chest measurement of four yards. Weight and height must also be in proportion. Tom eats lustily and trains strenuously until he feels satisfied with his development along these lines.

Then he finds that he must have a wife and four children. With all possible speed he marries and raises a family of the required number.

Next he must be able to show a school certificate of proficiency in his studies. This necessitates his attending school with his own children as fellow pupils. He shows great aptitude and graduates with honors.

Then he must have been a non-commissioned officer in the army. This entails enlistment and long service, but he gets there all right.

Finally, he must prove that he is a good Republican, which he does by parading the streets with his wife and children on Independence Day, waving flags and shouting lustily. After all this course of preparation he succeeds in passing the examination successfully and we then see him seated at a table "celebrating" his appointment with some other successful candidates.

"X-RAY GLASSES."—Grandfather gets a pair of magic spectacles, which he claims to possess the miraculous power of showing the tastes and inclinations of the person who puts them on. There are present at the time a large family gathering—father, mother, sons and daughters and grandchildren—and each member of the party in turn puts on the spectacles. Then we see on the curtain all that is passing in the mind of the wearer clearly portrayed in each eye, just as if we were looking through opera glasses. This is a trick film, which is most skillfully rendered and will excite great admiration and surprise.

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, November 30, 1909



THE BRIDEGROOM'S JOKE

The friends of a bridegroom-to-be start their teasing before the wedding and give the groom a taste of what is to come. He is quick of wit and with his pretty bride he plans to turn the tables on the jokers with such good effect that they are sent on a false trail and wind up in the hands of the police, while the happy pair start upon their honeymoon unmolested.
Length, 670 feet.



Dirigible Balloons at St. Louis

An interesting series of views photographed at the recent meet of the Aero Club of St. Louis, showing Ivy Baldwin, Roy Knabenshue, Robinson and Leo Stevens in their dirigibles. A most important contribution to the picture history of aviation.
Length, 275 feet.

Saturday, December 4, 1909

A GRAND BIBLICAL REPRESENTATION OF

THE LIFE OF MOSES



Arranged Specially for the Vitagraph Company of America by the

Rev. MADISON C. PETERS, D. D.

With due appreciation of the demand for more subjects of an uplifting and educational character, the Vitagraph Company present the first of a series of Biblical pictures of the life of Moses. This great work has been carried on for months under the able supervision of the Rev. Madison C. Peters, who is well known for his writings and travels. No expense has been spared to make this series not only Biblical in character but interesting and instructive to the onlooker. Staged under the direction of one who has traveled in the Holy Land and Egypt, and who has been given free hand to make the series perfect in detail this series of pictures of the life of Moses should be of lasting value.

Handsome Colored Posters for All Subjects Made by the A. B. C. Co., Cleveland, Ohio

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

URBAN-ECLIPSE.

(George Kleine.)

"CONSUL CROSSES THE ATLANTIC."—"Consul the Great," the human ape, of marvelously manlike tastes and actions, came to the country on the huge steamship George Washington very recently. Since his arrival here he has been continually busy building his already world-wide reputation as an entertainer.

His daily life and experiences are admirably and humorously depicted in scenes which command not only the approval, but the enthusiasm of every audience.

By reason of the undoubted originality and genuine mirth-provoking incidents, as well as the rare perfection of the photography this becomes unquestionably the feature reel of months.

Consul's apeing of the manners and customs of civilized human life is vastly entertaining and most instructive.

His repertoire is entirely covered in the film and all the famous acts are clearly shown.

Read of the many things he does now. Next, get to the exchange with your order:

He takes an airing—Investigates the ship—Uses a pocket handkerchief—Swabs the deck—Climbs the rigging—Hems a handkerchief—Exercises on a bicycle—Makes free with the Stars and Stripes—Enjoys afternoon tea—Comes to grief—Plays baseball—Quarrels with youngsters—Rides roller skates—Has an elaborate lunch—Eats with fork—Picks teeth—Pours wine—Uses a table napkin—Has an after-dinner smoke—Prepares to retire—Bids us adieux—Kisses the keeper good-night.

KALEM CO.

"THE GEISHA WHO SAVED JAPAN."—A little more than a month ago the entire civilized world was startled by the assassination in Korea of the foremost statesman of Japan, Prince Ito. Few men have had a more romantic life than Prince Ito. Escaping from feudal Japan as a mere youth when departure was punishable by death, after a few years spent abroad, he returned to Japan, quickered by his contact with western civilization and became leader of that younger set of Japanese statesmen who lifted Japan from its half savagery under the Shogun to its present place amongst the advanced nations of the world. In the next picture to be shown, another of those strikingly novel films for which the Kalem Company is noted, anyone acquainted with Prince Ito's early life cannot fail to recognize him in Matsuda, the young royalist. Forty years have elapsed since this romantic incident occurred, in which his life was saved by the little geisha whom he afterwards married.

Scene I.—The first scene opens at a time when the activities of the modern royalists or reformists were first beginning to harass the Shogun. It gives us a view looking out from the outer gate of the royal gardens. Here, seated on the ground beside the path, awaiting the return of the Shogun from the temple, is Nitchi, a young Japanese boy. In the distance we see the Shogun approaching, borne by two sturdy Japanese and guarded by his trusty spies. Following are his two favorite councilors. As the party nears him Nitchie crawls forward and, prostrating himself before the Shogun, presents a petition. The Shogun calls forward one of his spies to read it. It prays for the release of Nitchi's father, who has been thrown into prison because he failed to bow one day as the Shogun was passing. The Shogun scarcely waits for the spy to finish reading ere he orders Nitche seized. The spy rushes forward and, with uplifted sword, holds Nitchi until the Shogun has passed. He is then seized and dragged away.

Scene II.—On through the royal garden pass the Shogun and his retinue, the two spies guarding Nitchi. Here is one of the many red-hot swords the cruel Shogun keeps ever ready in different parts of his palace so he may wreak instant vengeance on all who oppose him. Arriving near it, the Shogun orders his carriers to sit him down. Nitchi is brought forward. The Shogun orders his eyes burned out. While one of the spies holds poor Nitchi the other forces the red-hot sword against his eyes. Nitchi falls to the ground, writhing in agony. The Shogun glances at Nitchi coolly, and, after remarking that so all who dare to oppose his royal will must suffer, orders his carriers to bear him away. Poor Nitchi is left alone in his agony. Across the garden comes Matsuda, a young leader amongst the ever-growing band of royalists, who are becoming more and more desperate at the heartlessness and cruelty of the Shogun. He lifts Nitchi from the ground. Indignant beyond control at such barbaric savagery, he draws his word and vows henceforth to consecrate his life to the cause of the revolution. To the little band of royalists Matsuda brings the blinded Nitchi. He shows them Nitchi, tells them how he lost his sight. The time for active resistance to the Shogun has arrived. After an earnest discussion assassination is decided upon as the best way to rid Japan of the tyrant. One royalist prepares the drawing of lots, but Matsuda steps forward. He alone will do the act. His hand must be the one to strike down the Shogun.

Scene III.—It is a royal feast day and the gardens have been gaily decorated. Mimosa San, the most graceful little dancer in the kingdom, has been summoned to give her new dance before the Shogun. Here he comes, followed by a crowd of the feudal lords and ladies of Japan. All bow low as the Shogun seats himself. Now he signals he is ready for the geisha dancer. At the rear of the crowd as it parts is seen a large parasol. It is rolled aside and forward comes Mimosa San, the geisha dancer, and begins her dance. Meanwhile we see slowly pushing his way through the crowd, the young royalist, Matsuda. At the sight of Mimosa San he starts back. She, too, is not indifferent to the handsome, young man watching her with fascinated eyes. Matsuda has forgotten the mission that brings him here until a word of reminder is hissed into his ear by a fellow royalist. Stealthily drawing his sword, he makes a quick rush for the Shogun. But the spy is on guard, and the blow is parried. Matsuda, realizing his attempt has failed, makes his escape through the excited crowd. Little Mimosa San aids him by getting in the way of the spy. At the Shogun's quick word of command the spy halts and bows. The Shogun charges him with the task of finding and killing the would-be assassin, the spy's own life to be the penalty of failure. As the spy stands with bared sword, a cold smile flits over his face, as if he sees before him the dead body of his intended victim.

Scene IV.—This is dainty, little Mimosa San, the geisha dancer's, home. Seated out in front, she and her companion are talking of the last feast day. Mimosa San tells how she has fallen in love with the handsome young Matsuda. The companion warns her of the danger of such a love. Now they have their tea, holding their cup in the quaint Japanese manner, then they enter the house together. No sooner have they disappeared than Matsuda arrives to serenade his love. The companion comes to the door. He tells of his desire to see Mimosa San. The companion is telling him he must go, when Mimosa San comes from the house. She leaves them together. After listening to Matsuda's ardent story of his love, Mimosa San gently admits her own love for him. They are in each other's arms when the companion comes out and warns them they had better come inside, where Matsuda would be safely hid from prying eyes.

Scene V.—A few moments later the Shogun's spy sneaks up. From behind a tree he examines the house. He has been on the search for Matsuda since the feast day. Up to the door he comes. Not a sound does he make. He listens. What is that? A man's voice! Shading his eyes with his hand, he peers in. Silhouetted against the paper by the light within the house are the faces of two people, a man and a girl. Stealthily the spy draws his sharp sword and slits the paper down. Pulling it apart noiseless, he peeps in. His face lights up with fiendish glee. Good! He has his man at last. Away he goes to summon aid. He finds his companion waiting for him. In a few words he tells him what he has seen, and together they hasten back towards Mimosa San's home.

Scene VI.—Arriving at the house, the spy knocks with his fan. The companion comes out. The spy asks to see the little dancing girl. "But she is dressing." No matter; it is the Shogun's command. The companion summons Mimosa San. The spies bow low, for she is a favorite of the Shogun. They demand Matsuda. She declares he is not there. The spy tells how he saw him. She offers to allow them to search her home if they will permit her to keep her companion with her for protection. After a suspicious glance they consent. Mimosa San enters the house and returns in a second with her companion. The two spies go in. No sooner have they disappeared than the supposed companion throws off the head cloth. It is Matsuda. He and Mimosa San flee hurriedly. Out from the house come the two spies, dragging the companion. Throwing her to her knees, they demand the direction the fugitives intended to flee. At sight of the uplifted sword terror loosens her tongue and she tells them. Away they hasten, leaving her with bowed head, weeping.

Scene VII.—Through the pine forest come Matsuda and Mimosa San in their desperate effort to reach the interior provinces, where they will be safe. Matsuda hears a sound and turns. It is one of the spies. They have overtaken the fugitives. At sight of Matsuda's drawn sword one of the spies flees in cowardly fear, but the other advances. In a moment the heavy, two-handled swords are flashing in terrific cambat. As Mimosa San stands watching in terror she sees a blow descending that Matsuda cannot ward off. Intent only on saving Matsuda, she rushes in and receives a glancing blow across her face. As the spy hesitates, bewildered for a second by her fall, Matsuda kills him with a sweeping blow. Dropping his sword, he lifts up the wounded Mimosa San. She begs him to go on and save his life. An old woodchopper now comes up and Matsuda, recognizing that his life belongs to Japan and must not be uselessly sacrificed, gives him a bag of coins and extracts a solemn promise from him to care for the wounded girl. He goes leaving the old woodchopper tenderly staunching the wound across Mimosa San's face.

Scene VIII.—Ten years have passed, years that have done great things for Japan, but have been years of toil and hardship for poor Mimosa San. Unable to continue as a geisha dancer, it is only by the hardest labor she has been able to make an humble living for her blind brother Nitchi and herself. A reception to the new Governor is being given in the public gardens and she has brought Nitchi where he can hear it. Now the procession is approaching and they both secrete themselves. The new Governor enters in earnest conversation with the reception committee. It is Matsuda, now one of the most trusted advisers of the emperor. The old, retiring Governor orders tea for the guests and it is served by a charming Japanese maiden. Now Nitchi has come from his hiding place and suddenly stumbles. Matsuda goes to his aid. Lifting him up, he is astonished to find it is Nitchi. He inquires for Mimosa San. Nitchi tells where she is hidden and Matsuda sends a messenger for her. Mimosa San comes slowly forward, but keeps her face covered. She finally consents to uncover it. Matsuda shrinks back in pitying horror at the terrible scar that disfigures her face. But he has not forgotten how she received it. Taking her in his arms, he tells the assembled people that this is his promised bride, whom he lost and for whom he had been searching for years.

GEORGE MELIES.

"FORTUNE FAVORS THE BRAVE."—Lucky is he upon whom Dame Fortune smiles. But as a rule she does not give her smile without exacting something. Often one must risk his life to win her good grace.

A young lad, the son of poor parents, goes out in search of a treasure which has been concealed for many years. He has been warned in advance that he will have to sacrifice much to come in possession of the fortune.

But being full of spirit and ambition, nothing can hold him back and he sets out. Luckily, a genii guides him in the right direction and, notwithstanding all trials and tribulations, he gains his goal. He fights with dragons and other animals, who have killed many men seeking the fortune, but the young boy exhibits such marvelous strength and bravery that he vanquishes the defenders of the fortune.

His efforts are crowned with success, and he returns home with enough gold to make his parents happy for ever.

"SEEIN' THINGS."—We won't get home until morning and the rest of that expression is familiar.

A young man who had been out all night wends his way homeward. Of course, his spending a whole night with "the boys" results in his drinking more than he is physically able to carry. When he arrives at the door of his house, he tries to find the keyhole. He imagines the lock to be on every part of the door. Sometimes he sees two locks and other times more. When he does finally find the lock and opens the door he tumbles into his apartment.

There he gets a warm reception from his wife. Soon he imagines that all house furnishings are double. He sees just twice as many things as really exist. Even when the servant comes in, he thinks there are two of them. Before long he gets into an argument with her and he chases her around the room. In trying to escape from him she jumps from a window and he comes after her.

He falls on the pavement below, while she falls on a hook and is seen hanging from it.

PATHE FRERES.

"SPANISH MARRIAGE."—The opening scene is a cafe in a hotel, where some Spanish adventurers are gathered about a table, drinking. Marie, the daughter of one of these adventurers, is sitting at a table, flirting with her fiance, Pepito. But on the entrance of a stunning-looking stranger Marie loses interest in her fiance and begins to make eyes at the handsome new arrival. Pepito pouts, but Marie soothes him with sweet words, as she knows it would not help her plans with her new admirer to have Pepito lose his temper. As time goes on this little, harmless flirtation between Marie and the foreigner becomes a serious love affair and the couple finally get married. But the very night of the ceremony we see the bride waiting at the door of their apartment, looking anxiously down the hall, as if on the lookout for someone, and when her husband questions her she answers, with a wave of the hand, that she's just expecting a friend. The husband is naturally annoyed at her indifference on the very first day of their wedded life, but when he sees that the friend is no other than Pepito he becomes justly indignant and a struggle ensues between the two men. Marie tries to interfere, but the butler appearing at that moment, at a sign from Marie's husband, pushes Pepito and the girl through the window, right out on the greensward below.

"A BUNCH OF LILACS."—A little brother and sister, only recently made orphans by the death of their well-loved mother, are anxious to decorate her grave; but possessing no money with which to purchase flowers they make up their minds to appropriate some of the beautiful blossoms in one of the public parks. We see the poorly clad little ones hand-in-hand tiptoeing down one of the walks in the park looking from side to side on the watch for the park policeman. Soon they come upon a lilac bush heavily laden with the sweet-smelling purple flowers and, rushing over, they start to work with a will until in a very few minutes the little arms are full. Now the pathetic little pair have not, as they believe, escaped the attention of the old watchman; in fact, his curiosity has been aroused by their suspicious conduct, and he decides to follow them. He comes upon them, therefore, just as they have decided that they can carry no more of the beautiful blossoms and are preparing to hurry off to the cemetery. Angry at the idea that anyone should so despoil the city's property, the watchman roughly handles the little brother and sister. The former manages to wriggle himself free from the old man's grasp and rushes away, but the little girl is not so fortunate, and finally, with tears in her eyes, confesses to the kind-hearted old man that they stole the flowers for their mother's grave. Then, pulling him gently by the arm, leads him off

Get in Right On the Start

Don't risk the opportunity of building up a good patronage by starting with a cheap machine. Buy an

EDISON KINETOSCOPE

Give good, clear, steady pictures and get the crowd with you on the start.

The men who are making money in the motion picture business today are the men who are using the Edison Kinetoscope. If you start with a cheap machine, you'll have to buy a good machine sooner or later to hold the patronage you've built up. Get in right with the crowd on the start, and STAY in right—get an Edison Kinetoscope. It lasts longer, requires fewer repairs and costs less to operate than any other motion picture machine.

Write today for booklet, giving full details, and a copy of the Edison Kinetogram.

EDISON FILMS

Releases of December 7 and 10

Releases of December 7

MY LORD IN LIVERY

A well-known comedy. A young English nobleman wagers that he will succeed in obtaining a ring from his friend's fiancee. He does so, disguised as a butler, but not before he is arrested as a burglar and has some other humorous experiences.

No. 6555. **Code, VERWONDING.** **App. Length, 525 ft.**

WHAT THE CARDS FORETOLD

Comedy. "Mammy Sue's" fortune, told by the cards, happened as predicted but not as expected he wound up in the police station after a chapter of exciting and uproarious situations.

No. 6556. **Code, VERWORGD.** **App. Length, 420 ft.**

Release of December 10

THE HOUSE OF CARDS

Dramatic. A thrilling story of the Western Frontier in which the strongest of human passions have full sway. The closing scene shows two rivals with bared arms fighting a novel duel in which the strike of a rattler (real) is to decide the winner. An absorbing drama.

No. 6557. **Code, VERWORFEN.** **App. Length, 990 ft.**

Releases of December 14 and 17

Releases of December 14

FENTON OF THE 42nd

Dramatic

No. 6558. **Code, VERWRIKKEN.** **App. Length, 860 ft.**

THE NEW POLICEMAN

Comedy

No. 6559. **Code, VERWUNDBAR** **App. Length, 100 ft.**

Release of December 17

A GIFT FROM SANTA CLAUS

Christmas Special

No. 6560. **Code, VERWUNDET.** **App. Length, 920 ft.**

The latter subject, "A Gift from Santa Claus," is our special Christmas film and it is so good that it ought to be the Christmas feature of every exhibitor. It tells a charming story, is well acted and is photographically perfect. Order it from your exchange now. If you do, the exchange and we can meet the demand and you will get the film when you want it most.

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**
DEALERS IN ALL PRINCIPAL CITIES

KALEM FILMS

ISSUE OF DEC. 10, 1909



LENGTH 955 FEET

"THE RALLY ROUND THE FLAG" will wind up the year 1909 for the moving picture theatres of the United States in a blaze of glory. It is the greatest, grandest and most impressive war picture ever turned out, and old G. A. R. men who have seen it say that it has the civil war atmosphere and spirit down to such an exactness that they can imagine that they recognize themselves and their comrades in the thrilling battle scenes which are the big feature of the film.

The story is satisfactory alike to the Blue and the Grey, for it depicts the heroism of both sides.

Battalions of Infantry
Troops of Cavalry
Batteries of Artillery
Mines Exploding and Bombs Bursting

Positively the greatest opportunity for effects ever offered.

Your house will roar with cheers one minute and be bathed in tears the next. Don't forget this magnificent picture

"THE RALLY ROUND THE FLAG"

Book it for your rental exchange in advance.

SPECIAL NOTICE! A BIG DISPLAY BANNER for "The Rally Round the Flag" has been made by the Goodenough Advertising Co., of 705 Century Building, St. Louis, Mo., and is now ready. Send them a wire.

COMING DEC. 17
A Great Moonshiner Story
"THE LAW OF THE MOUNTAINS"

Kalem posters can be obtained from your exchange or by mail from the A. B. C. Co., of Cleveland, O.

Free Descriptive Lectures Sent to all Applicants

TRADE KALEM MARK

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

"SELIG"

RELEASE NOVEMBER 29th, 1909. COMEDY

BROUGHT TO TERMS

LENGTH 615 FEET—Code Word, Terms—Two on one Reel

MAKING IT PLEASANT FOR HIM

LENGTH 380 FEET—Code Word, Reuben—Each a Head Liner—Sure to Fill Your House—Will Make Life Worth Living

Selig Beautifully Tinted Posters at all Exchanges

DECEMBER 2d, 1909

AN INDIAN WIFE'S DEVOTION

LENGTH 470 FEET

A MILLION DOLLAR MIX-UP

LENGTH 520 FEET

The Plot is Strong and True to Nature—A Clean Cut, Wholesome Comedy

You cannot afford to miss these. Coming Dec. 6, 1909—The Engineer's Daughter

SELIG POLYSCOPE COMPANY, Chicago, U. S. A.



to the cemetery, where they find the little brother kneeling beside the mound, now completely covered with lilacs. This scene has such an effect upon the watchman that he takes the orphans to his own home, where his good wife agrees with him that they must adopt the children for their very own.

"THE WOLF HUNT."—Here we see a group of cowboys preparing for a siesta. Melinda comes out to join her husband with her baby in her arms, the latter is rolled up in a buffalo robe and left sleeping on the ground, while the mother joins the men in some western sports. As the party is thus engaged a hungry-looking wolf carries off the baby and when the theft is discovered leads the cowboys a chase. The beast is finally caught and killed, having dropped its prey some miles back, where it is picked up by one of the men, who restores it to the arms of its weeping mother.

The last picture shows Mr. Wolf's fine head mounted on the stump of a tree.

"THE THREE NEIGHBORS."—A man and a girl occupying the same apartment house spend a good deal of their time hanging out of their respective windows, billing and cooing to their hearts' content. Another tenant in the same building, of a curious turn of mind, gets lots of fun hanging out of his window and listening to the lovers' nonsense. One fine day, however, the girl's father catches her flirting with the young man next door and, taking her severely to task, sends her off to her room, weeping. The curious neighbor, hearing angry voices below, decides that something interesting is transpiring so lets himself out of his window, and when he reaches the one below peeps in to see what is going on. The girl's father is seated before his safe, counting his money, of which there are great piles all around him. The curious neighbor's eyes glisten at the sight of so much wealth. The old man, with a smile of satisfaction on his old, wrinkled face, sits fingering the precious coin, when, all of a sudden, a sound from his daughter's room attracts him and, jumping up hastily, he leaves the room. This is the curious neighbor's chance. Without losing a minute, he jumps in the window and carries off all the coin and notes he can carry and makes a hasty retreat to his own quarters, where he hides his ill-gotten treasure beneath the flooring.

Now the lover of the young girl on the ground floor is making an elaborate toilet preparatory to visiting her father and boldly pressing his suit. When he reaches the domains of his beloved one, he finds everyone in a great state of excitement. The miserly father has just discovered that he has been robbed and is almost frantic with grief over his misfortune. When he catches a glimpse of his would-be son-in-law at such an inopportune moment the sight seems to increase his rage, and he rushes at him and throws him out of the place. The disappointed and heartbroken lover returns to his rooms, where he decides to make away with himself, and we soon see him swinging from the gas fixture. In a twinkling, however, the gas fixture loosens and the ceiling comes down and with it a shower of gold (the spoil of the tenant over him, who hid the old man's money under the flooring). Dazed for a minute, he gathers it together and, realizing in a sort of hazy way that this must be the old man's wealth that was stolen, he hurries back with it to the owner, who, of course, has now only words of gratitude to bestow on him. But the lover does not want the old gent's gratitude; he wants his daughter, and he gets her as a reward for his honesty.

"LEGEND OF ORPHEUS."—Orpheus, poet and musician of Thrace, son of Apollo and of the nymph Calliope, possessed a magnificent voice, with which he captivated not only the animals, and plants, but even the very stones. On returning to Thrace after the expedition of the Argonauts, in which he took part, he marries the nymph Eurydice. After some time he loses his wife and, applying to the King of the Infernal Regions in his despair, he implores the latter to restore her to him. The Master of Hades, being touched by the broken-hearted husband's appeal, restores Eurydice to Orpheus on condition that the latter will not try to look upon her face until he regains earth. Although the condition imposed is a most



difficult one, Orpheus carries it out to the letter until they have almost regained the region of light, when, at the earnest request of Eurydice, he turns and looks at his loved one. Immediately she is torn from his arms, and his grief is terrible to witness. But on the intervention of Cupid she is restored to his arms and the grateful pair return to earth with joy in their hearts.

"FROM THE EGG TO THE SPIT."—This film tells the life of a chicken in a picturesque and instructive way. In the first picture we see the germ as it develops in the egg during the period of incubation, until the little bird, already gaining in strength, tired of its captivity, breaks the shell with pecks from its tiny beak and as it rolls out shakes its soft fuzzy down in the pure, sweet air and bristles all over with happiness at its newly found liberty.

In the next picture begins its life of young chicken, and we see it a dependent little ball of yellow fuzz pecking at the feet of its big, comfortable vigilant mother. In the following scenes we see it when eight days old; fifteen days, and then six weeks, and finally a proud cock, wearing the most brilliant plumage. Some beautiful specimens of the crested birds and Houdan class are seen in this film.

Thanks to the soft barley mash diluted with milk with which the chickens are gorged (the food being thrust down their throats by means of a tube), fowls that are raised on a farm like the present become fine, fat, juicy subjects for the spit—a sad ending, however, to the happy life of a chicken.

LUBIN FILMS



A LIFE FOR A LIFE

Released November 29

A LIFE FOR A LIFE

A fisherman's daughter engaged to a young fisherman falls in love with an officer of a wrecked ship. Her sweetheart goes to sea, never to return. His body is brought back by the waves. Heartbroken, the young girl throws herself over the body. She found that the one dead was the only one she ever loved. She seeks a watery grave and thus the lovers are united in death. Length 850 ft.

Colored Posters
for all our Subjects
made by the
A.B.C. Co., Cleveland, Ohio



THE CUB REPORTER

Released December 2

THE CUB REPORTER

The Cub Reporter is assigned by the City Editor to investigate some complaints in regard to the Asylum for the Insane. He gets his friend, Reggie, to help him. The lunatics overpower the two, and until the City Editor sends the police to their rescue, the Cub and his chum have a most exciting time. A Screaming Comedy. Length 945 ft.

LUBIN MANUFACTURING COMPANY, 926-928 MARKET STREET PHILADELPHIA, PA.

"FORCED INTO MARRIAGE."—This picture opens with a cowboys' camp. A young girl belonging to the camp is seen going for a pail of water, accompanied by a child. As she leans over the stream to fill her pail some "bad men" who are riding by grab her, fasten her securely to one of their horses and ride off. The child, however, escapes. The girl is carried off to a deserted cabin and tied to one of the posts which supports the veranda, where the men sit, drinking and playing cards. Before very long the wine takes effect and soon all but one are down



and out. This one then carries off the girl to the house of a nearby dominie and they get spliced. In the meantime the kid has found his way back to the camp and the cowboys are soon on a "gum-shoe hunt" for the bad men and follow their track to the deserted cabin, which they thoroughly shoot up, killing the two desperadoes who are left, but finding no trace of the girl and her companion. The two latter have subsequently settled down in their own home, where the cowboys finally discover them by accident and, though a fight threatens, all is amicably settled and great rejoicing ensues.

"A CASK OF GOOD, OLD WINE."—Mr. and Mrs. Starr receive word from a rich, old relative that he has sent them a cask of his best old vintage, which he hopes they will not fail to enjoy. The Starrs are delighted at the good news and are looking forward to tasting the fine old beverage.

In the next picture we see the cask being taken from the freight car and loaded onto a truck, after which the truckmen jump up and ride off. On their way they came to a toll gate and allow the toll-gate-keeper to take a good taste of the fine old wine as toll—first removing the plug. After the gate-keeper has had enough the truckmen decide to take a taste, with the result that they both become so inebriated that it is with difficulty they regain their seats on



top of the wagon. Every now and then they have to stop and pull out the plug again, the wine tastes so awfully good, and take another drink. Finally they lose the plug and one of them endeavors to stop the hole up with his finger, with very unsatisfactory results. The wine pours out down the gutter and people from everywhere come with buckets and glasses to get a little bit of the good, old stuff. At last, when it is all gone, the maudlin truckmen go to a hydrant and fill the barrel up again with good, pure water, and finally deliver it to the Starrs' residence. When it is safely lodged in the cellar Mr. Star takes out the plug and fills a bottle for the dinner table, and it is only after taking two or three good swallows that he discovers that it is nothing but water. The rest of the evening is spent by the Star famiy in denouncing their rich relative, and the latter often wonders why his ungrateful kinsmen have never acknowledged his cask of wine.

SELIG POLYSCOPE CO.

"BROUGHT TO TERMS."—Couple by couple, a party of henpecked husbands, with their wives, call upon Mr. Brown, another who is domineered by his wife. Upon their entering Brown's residence, we note that each overawed husband is likewise overweighted with his muchly multiplied progeny.

Now, the object of these ladies calling on Mrs Brown is to discuss the woman question, and the ways and means wherewith to rule their husbands in a manner even more effective than they have hitherto done.

With utter lack of ceremony, our gentlemen friends, still carrying their children, are unceremoniously rushed into a room adjoining that wherein the meeting is to be held. They are dejected at the treatment thus received, and while the wives are in debate as to the proper procedure to further intimidate their spouses, one of the gentlemen conceives an idea whereby, he tells his co-mates, he can subjugate these termagent better halves. His friends are all excitement as he makes his hurried departure through a window. He rushes to the city ratcatcher's place of business near by, and purchases a trap full of rats and immediately returns to his now semi-delighted friends, exhibits his rats, then cautiously opening the door between the two rooms, lets the rats escape from the trap among the still altercating and debating women.

Of a truth, pandemonium is the result. The wives, horrified, with skirts drawn tight and ankles doing a Comanche war dance, such as was never danced before, rush to their husbands, beseeching them to exterminate the pests. At first the husbands are indignant and refuse, but upon further pleading they enter the room just vacated by their wives and, thoroughly satisfied with the success of their scheme do away with the rats and, assuming the same domineering attitude towards the women as had hitherto been their own bane of existence, they proceed to their respective homes, elated and contented.

Needless to say, the wives carried the children, for the rats had won the day.

"MAKING IT PLEASANT FOR HIM."—A corking good comedy, consistent, natural and true to life. Miss Van Astorbilt is a widow lady, with a retinue of servants. She has long promised one of her cousins, a large youth who lives on a farm near Lonesomehurst, L. I., to have him visit her in her New York home.

The long expected day arrives. We see Reuben receive a telegram: "Dear Cousin—Call down at 3, and we will make it pleasant for you." But Miss Van Astorbilt is called away. The servants are instructed

to act for her. This does not suit the servants, as they are preparing for the yearly House Maid's Masquerade; they resent Reuben's intrusion, but decide to obey madame and make it pleasant for him—and they do. You will enjoy every moment of this splendid comedy.

"AN INDIAN WIFE'S DEVOTION."—Devotion is a God-given virtue peculiar to all womankind, and man from Eve's time has ever felt its benign influence. Civilized man has come to expect devotion as his by divine right, and in return he knows that his womankind expect and have the right to receive protection, a home and creature comforts, and if he fails to supply these he cannot hope for devotion, or even respect, for in our age the woman is a competitor in the labor field, and when willing and able is perfectly capable of finding independence without dependence. But among savage races the woman can never hope to be free. Her devotion is not gained or held by the ties that bind her more fortunate civilized sister. It is all and all given blindly and without thought of favor. Neither brutality, hunger nor starvation alters the wife's feeling for the man she has been given to. It is his to give, hers to endure until death comes to her relief.

The present picture shows a devotion of this kind. We are first shown an Indian village on the vast plains of the West. Little Wolf, chief of a band of roving Sioux, has purchased a fine horse. When he reaches camp a halfbreed member of the tribe is very much taken with the animal and tries to secure him, but the chief is obdurate. The halfbreed finally offers his squaw, a saddle and two blankets to no avail. Then in his rage at failing to make the trade, brutally ill treats his wife, who stoically receives her lord and master's blows without resentment. The next day a ranch owner arrives at the Indian camp, and his offer for Little Wolf's horse is more alluring than the halfbreed's, and he departs with the horse, to the halfbreed's chagrin. Determined to make one more effort to secure the equine, the halfbreed loads his squaw with a large sack of beadwork, and we next find them in front of the ranch owner's home. Again he fails, and in his anger attempts to carry off a jug of whisky and an overcoat. The owner returns, and the miscreant gets a sound thrashing. Revenge is his one idea now, and he takes it in a very cowardly fashion. Filled with remorse, he returns to his squaw, and in the confines of their narrow home tells her of his crime. The ranch owner finds a dead horse in his stableyard the next day, and also a piece of cloth that has evidently been torn from the sleeve of a coat as its wearer passed through the bars. One of his herders recognizes the cloth as having come from the coat of the halfbreed. A posse is organized and the camp is visited. The halfbreed's guilt is established and the sheriff is sent for, a guard placed over the halfbreed in his tepee. It is here we witness the acme of devotion. The halfbreed is cowering in terror, but his squaw has been thinking, and her brain has evolved a plan for saving her husband. Quick, Fire Lightning, you must take my clothes and as a squaw leave the lodge; I will be you, and when the white law comes he can take me to the jail corral. Imagine the sheriff's astonishment when he starts to handcuff the prisoner the ranch herders have guarded so carefully to find that it is the wife and the halfbreed's clothes that he has arrested, while the culprit is far on his way to the Bad Lands, where pursuit is useless. The ranch owner refuses to prosecute the squaw, saying: "Such womanly devotion should be recognized, turn her loose, she will want to find and feed that scoundrel while he hides." A quaint picture, cleverly acted. The Indian characters, assumed by genuine Brule Sioux, the native costuming of this rude race, is picturesque, and loans itself to photographic usages.

There is a snap and go to all "Selig Productions," but this one excels in this respect. It will please all classes, and is one of the sort that your audiences will be glad to view again and again.

VITAGRAPH COMPANY OF AMERICA.

"THE BRIDEGROOM'S JOKE."—The course of true love never does run smooth, and it is the friends of the happy pair who generally prove the disturbing element. An expectant groom sends his bride-elect a



box of flowers, but he is seen by four of his chums, who replace the flowers with a dog—a plain, yellow "mutt" with a tangled ancestry and an unprepossessing appearance. He sends a note with it. "The enclosed is not more sweet than yourself," and when he comes to claim the kiss that is his due he finds a tidy little tempest brewing. Of course, explanations follow and the skies clear, but the incident is a hint of what the honeymoon is to be and he plans the undoing of the plotters. To his best man he sends a confidential note to the effect that he will be unable to leave town after the ceremony and will spend the night at a fashionable hotel. To carry on the deception he engages a room at the hostelry and the quartet of mischief-makers promptly hire the adjoining apartment. With the aid of their keys they enter the bridal chamber and remove the groom's suitcase, the bedding and all portables. That night, after the ceremony, they hurry to their room to enjoy the discomfiture of the pair, but there is no sound from the adjoining room, and at last they open the door with the false key. They are received by the bellboy with a hose, and after being liberally sprinkled they are removed by the police. Meanwhile the newlyweds are crossing the ferry to the railroad station and wondering what is happening to the plotters. A delightful little comedy of unexpectedness played as only the Vitagraph players can handle this sort of real comedy.

"DIRIGIBLE BALLOONS AT ST. LOUIS."—Aeroplanes have occupied the attention of the motion cameras almost to the exclusion of dirigible balloons, but these enter the field in this release and a series of views really remarkable will be shown. A Vitagraph operator attended the recent meet of the Aero Club of St. Louis, when the baloon races were started, and there caught Ivy Baldwin, Roy Knabenshue, Robinson and Leo Stevens in their dirigibles. Photographs were made of the men and machines, the starts, the flights and the landings. The latter are the first pictures recorded by any motion picture of an aviation descent. The balloons are seen high in the air. Gradually they come down to earth and are received by a corps of United States infantrymen stationed at the Jefferson barracks, near St. Louis. The Army authorities detailed these men in pursuance of the Army policy of making the men familiar with the handling of balloons in war times. It is a marked departure in aviation that the pilots are now able to land their balloons at an agreed upon spot and these pictures should attract widespread attention because of that fact. An additional feature of interest is the first motion photograph of two dirigibles in flight at the same time sufficiently close together to be caught by the camera in one field. The photography is unusually good and the Vitagraph makes a most important contribution to the picture history of aviation.

"THE LIFE OF MOSES."—Scene 1.—The persecution of the children of Israel by the Egyptians. "Now there arose up a new king in Egypt. And he said unto his people, Behold the people of the children of Israel are more and mightier than we. Let us set over them taskmasters to afflict them with their burdens." (Exodus, chapter 1.) The first scenes show the Egyptian



court and King Pharaoh commanding the slave drivers to beat the Hebrew toilers who show signs of rebellion. Pharaoh notices this and, calling his scribes, orders that a decree be published that every man-child born to the Hebrews be killed.

Scene 2.—The parchment is prepared and is read in Pharaoh's court in the presence of Pharaoh's daughter, who hears and pleads in vain for his clemency.

Scene 3.—The Egyptians ruthlessly proceed to carry out the decree and seize the male children from the arms of the Hebrew mothers.

Scene 4.—Here we are shown the interior of a Hebrew dwelling. The child Moses is in a cradle and his mother bending over him, utterly unconscious of the cruel edict of King Pharaoh. The sister of Moses is shown attending to household duties and she takes a pitcher and goes to the well to drawn water. There she learns of the slaughter of the innocents and hastens back and tells the mother of the cruel scenes she has witnessed. They decide to hide the child Moses by the river, and the cradle or ark, is covered and carried between them to a marsh, where they plaster the outside with soft mud to keep out the water and, placing the child therein, his sister remains nearby to watch what will become of him.

Scene 5.—"And the daughter of Pharaoh came down to wash herself at the river; and her maidens walked along by the river's edge; and when she saw the ark among the flags she sent her maid to fetch it. And when she had opened it she saw the child; and, behold, the babe wept, and she had compassion on him." Pharaoh's daughter fondles and pets the crying child, and decides that she will keep him for her own. The sister of Moses approaches and suggests that she call a nurse of the Hebrew women and she, of course, called the child's mother. "And Pharaoh's daughter said unto her, Take this child away and nurse it for me, and I will give thee thy wages. And the woman took the child and nursed it."

Scene 6.—Pharaoh is informed of his daughter's caprice and demands to see the child. He orders it away, but his daughter embraces him and pleads so hard for the life of the child that he consents and gives it his protection and blessing. A fitting ending is a picture of the mother and sister of Moses again fondling their own, and giving thanks to God for their unexpected good fortune.

AMONG THE EXHIBITORS

J. P. Spillane opened a moving picture show at the Town Hall in Amesbury, Mass., last week.

The new building erected on North Main street, Mansfield, Mass., will be occupied by George Pringle, who now conducts a moving picture show in Campbell & McCann's Hall.

Sowles & Iddings have rented Dunstall's Hall, Ithica, Mich., where they will conduct a moving picture show.

Charles Winkle will open a first class moving picture show in the Public Church, New Paris, Ohio.

W. W. Thomas of Flora, Ind., is looking for room to start a moving picture show in Darlington, Ind.

The Broadway Lyceum Company has filed an application for a permit to build a moving picture theatre at 333 Broadway, Buffalo, N. Y., the cost to be $7,000.

John Sena has opened a moving picture theatre in Stamford Springs, Mass.

Work has been begun on the new picture house on Hanover street, Manchester, N. H.

Moving pictures have been installed in place of vaudeville at the Van Curler Opera House, Schenectady, N. Y.

Charles Weinhart will conduct moving picture entertainments in the Weinhart Brothers Opera House, Wayland, N. Y.

A new Theatorium being erected by Harry Hicks in Newcastle, Pa., is nearing completion.

Gordon & Northrup have begun work on their new nickel theatre on Main street, Coblesskill, N. Y.

The Hippodrome Theatre Company has leased the Opera House at New Albany, Ind., and will conduct a high class vaudeville and moving picture show.

James Wiley and Albert Wilson have purchased from John Winship his Dreamland Theatre at Cubs, Ill.

Iorio Brothers, proprietors of a moving picture theatre in Flemington, N. J., have leased a new theatre in Easton, Pa.

The Empire Opera House at Pittsburg, Pa., has been rented to a New York firm who will open it as a vaudeville and moving picture show house.

George Ray has purchased the moving picture show of John Sullivan at Kantoul, Ill.

A new moving picture theatre will be installed at the one-story garage at 266 West 135th street, New York City, by Thomas Ward.

Edward Kelleher has sold his interest in the Bijou Moving Picture Theatre, Ft. Edward, N. Y., to Joseph Lawler.

Wonderland Theatre, Pottsdam, N. Y., has been refitted and opened last week under the management of H. G. Flack.

A moving picture proprietor in Bradford, Pa., is becoming popular by seating all women on one side of his house and men on the other.

E Manning & Company will build a moving picture theatre in Mound City, Mo.

William Maines of Peckville, Ia., reports business good at his place of amusement.

The ownership of the Grand Theatre, Joliet, Ill., has changed hands. Vaudeville will be discontinued and the management will install moving picture entertainments.

Breen & Grudeau have opened a moving picture show in Pearson's Hall, Joliet, Ill.

Work on the new Knobbe Building, Havana, Ill., is practically completed and a picture show will be installed shortly.

A firm composed of M. Tannenberg, O. Smith, and Max Mittenleiter, has leased the Casino Theatre at Bay Shore, N. Y., and will conduct a moving picture show there beginning Dec. 1.

The new Mission Theatre, which supplants the Airdome, at San Bernardino, Cal., was opened last week.

(Continued on page 21.)

Gaumont

NEW FILMS

Week Nov. 28th to Dec. 4th

NOV. 30th "IN THE CONSOMME." Gaumont Comedy. 496 Feet. Mr. Sokeup swallows a sponge, with most unexpected and startling results. Quite the funniest motion picture ever produced. Spectacular finale.

NOV. 30th "THE BROKEN VASE." Gaumont Comedy. 472 Feet. Charlie tries to fool his future Father-in-law, but unforeseen circumstances turn the tables on him and shatter his matrimonial prospects. Very Comical.

DEC. 1st "CONSUL CROSSES THE ATLANTIC." Urban Eclipse Comedy. 810 Feet. Perfect pictures of the wonderful human ape doing all kinds of man-like stunts, Dining, Smoking, etc. This is just as good as seeing him alive on the stage.

DEC. 4th "HOW TO GET A CITY JOB." Gaumont Comedy. 501 Feet. Shows what fine positions can be secured by patience, perseverance and careful attention to conditions required by the civil service. See this and die laughing.

DEC. 4th "X-RAY GLASSES." Gaumont Magic. 410 Feet. A mysterious pair of spectacles which, when put on, reveal the tastes and inclinations of the wearer. Something new and very interesting.



Imported by

George Kleine

ECLIPSE

52 State St., Chicago 19 E. 21st St., New York

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

---

GEO. MÉLIÈS

OF PARIS

"Star" Films

Licensed by the Motion Picture Patents Company

To be released Wednesday, December 8, 1909

THE FATAL BALL

THE MINER'S DAUGHTER

"I watched her grow to womanhood,
A perfect little gem,
Unfoldiug into beauty,
Like a rose upon its stem."

INDIANS' CAPTIVE

"I was tramping 'way out yonder,
When I saw an Injun band,
With a city dandy captive,
Bound and helpless, foot and hand."

COWBOYS TO THE RESCUE

"They're rough and ready creatures,
But their hearts are brave and true,
And they'll rush right into danger,
When their duty tells them to."

THE RESCUE

"I kicked aside the burning brands,
And set the pris'ner free,
I bandaged up his awful wounds,
And took him home with me."

RISEN FROM THE DEAD

"And Nellie took and nursed him,
And brought him back to life,
Just like a loving sister would,
A sweetheart or a wife."

PARTING OF THE WAYS

"But things must have an ending.
So one day he came to say,
That he was strong enough to work,
And needs must go away."

THE FATAL BALL

"So I called him back and told him,
He'd make my gal his wife,
And give her back her honor,
Or, by Heaven, I'd have his life."

THE END OF THE TRAGEDY

"And I made a vow to kill him,
Though for mercy he should call,
And the gun that killed my Nellie
Should speed the fatal ball."

After you've read these lines no other explanation and comment are necessary to convince you of the quality of the film. The plot is one of the strongest ever put in moving pictures; the photography is perfect.

WATCH FOR

THE LIVING DOLL

A CHRISTMAS STORY of unusual interest.
It is bound to create favorable comment.

To be released December 22, 1909

GASTON MÉLIÈS 204 East 38th St. NEW YORK

ENTERPRISE OPTICAL CO.

564-572 West Randolph Street, CHICAGO, ILL.

LICENSED EXCHANGE DIRECTORY

Complete List of Film Rental Bureaus Working Under License from the Motion Picture Patents Company. Tells You Where to Get the "Good" Pictures

Birmingham Film Supply Co.,
2008½ Third Ave., Birmingham, Ala.

Mitchell Film Exchange,
120½ Main Street, Little Rock, Ark.

Clune Film Exchange,
727 South Main Street, Los Angeles, Cal.

Kay-Tee Film Exchange,
224 Pacific Electric Bldg., Los Angeles, Cal.

Tally's Film Exchange,
554 South Broadway, Los Angeles, Cal.

Miles Bros., Inc.
790 Turk Street, San Francisco, Cal.

Novelty Moving Picture Co.,
420 Turk Street, San Francisco, Cal.

Theatre Film Service Co.,
76 Second Street, San Francisco, Cal.

Turner & Dahnken,
136 Eddy Street, San Francisco, Cal.

Colorado Film Exchange Co.,
320 Charles Building, Denver, Colo.

Denver Film Exchange Co.,
713 Lincoln Ave., Denver, Colo.

Kleine Optical Co.,
Nassau Building, Denver, Colo.

American Film Service,
180 Madison Street, Chicago, Ill.

Calumet Film Exchange
Masonic Temple, Chicago, Ill.

H. & H. Film Service,
Monadnock Block, Chicago, Ill.

Kleine Optical Co.,
52 State Street, Chicago, Ill.

George K. Spoor & Co.,
62 North Clark Street, Chicago, Ill.

Standard Film Exchange,
79 Dearborn Street, Chicago, Ill.

Theatre Film Service Co.,
85 Dearborn Street, Chicago, Ill.

H. Lieber Co.,
24 West Washington Street, Indianapolis, Ind.

Iowa Film Service,
229 Commercial Building, Des Moines, Iowa

Pittsburg Calcium Light & Film Co.,
421 Walnut Street, Des Moines, Iowa

O. T. Crawford Film Exchange Co.,
Hopkins Theater, Louisville, Ky.

Imported Film & Supply Co.,
840 Union Street, New Orleans, La.

S. Nye Bass,
New Orleans, La.

Miles Brothers,
412 East Baltimore Street, Baltimore, Md.

Pearce & Scheck,
415 East Baltimore Street, Baltimore, Md.

Howard Moving Picture Co.,
564 Washington Street, Boston, Mass.

Kleine Optical Co.,
657 Washington Street, Boston, Mass.

Miles Bros., Inc.
Washington and Dover Streets, Boston, Mass.

National Film Company,
71 Griswold Street, Detroit, Mich.

Vaudette Film Exchange Co.,
103 Monroe Street, Grand Rapids, Mich.

Twin City Calcium & Stereopticon Co.,
709 Hennepin Avenue, Minneapolis, Minn.

Western Film Exchange,
201 Miner's Bank Bldg., Joplin, Mo.

Yale Film Exchange Co.,
622 Main Street, Kansas City, Mo.

O. T. Crawford Film Exchange Co.,
Gayety Theatre Bldg., St. Louis, Mo.

Western Film Exchange,
725 Century Bldg., St. Louis, Mo.

Montana Film Exchange,
41 North Main Street, Butte, Mont.

Pittsburg Calcium Light & Film Co.,
1318 Farnam Street, Omaha, Neb.

Actograph Co.,
69 No. Pearl Street, Albany, N. Y.

Buffalo Film Exchange,
272 Washington Street, Buffalo, N. Y.

Actograph Company,
50 Union Square, New York City

American Vitagraph Co.,
116 Nassau Street, New York City

Greater N. Y. Film Rental Co.,
116 Nassau Street, New York City

Imperial Film Exchange,
44 West 28th Street, New York City

Kleine Optical Company,
19 East 21st Street, New York City

Miles Bros., Inc.,
259 Sixth Avenue, New York City

Peoples Film Exchange,
126 University Place, New York City

P. L. Water,
41 East 21st Street, New York City

Alfred Weiss Film Exchange,
219 Sixth Avenue, New York City

Pittsburg Calcium Light & Film Co.,
501-503 Central Building, Rochester, N. Y.

Motion Picture Supply Co.,
Cox Building, Rochester, N. Y.

Moving Picture Service, of Syracuse,
427 South Salina Street, Syracuse, N. Y.

Imperial Film Exchange,
229 River Street, Troy, N. Y.

Theater Film Supply Co.,
212 South Tryon Street, Charlotte, N. C.

Lubin Film Service,
140 West 5th Street, Cincinnati, Ohio

Pittsburg Calcium Light & Film Co.,
132 East 4th Street, Cincinnati, Ohio

Lake Shore Film & Supply Co.,
314 Superior Avenue, N. E., Cleveland, Ohio

United Film Exchange,
414 Superior Avenue, N. W., Cleveland, Ohio

Ohio Film Service,
20 East Broad Street, Columbus, Ohio

Kent Film Service,
218 Nicholas Building, Toledo, Ohio

Monarch Film Exchange,
11 No. Robinson Street, Oklahoma City, Okla.

Amalgamated Film Exchange,
142½ Fourth Street, Portland, Ore.

C. A. Calehuff,
Fourth and Green Streets, Philadelphia, Pa.

Electric Theatre Supply Co.,
47 No. 10th Street, Philadelphia, Pa.

Lubin Film Service,
21 So. 8th Street, Philadelphia, Pa.

Licensed Exchange Directory—Continued

Swaab Film Service Co.,
338 Spruce Street, Philadelphia, Pa.

Columbia Film Exchange,
416 Ferry Street, Pittsburg, Pa.

Duquesne Amusement Supply Co.,
104-5 Bakewell Building, Pittsburg, Pa.

Pennsylvania Film Exchange,
403 Lewis Building, Pittsburg, Pa.

Pittsburg Calcium Light & Film Co.,
121 Fourth Avenue, Pittsburg, Pa.

Pittsburg Calcium Light & Film Co.,
108 South Main Street, Wilkes-Barre, Pa.

Mitchell Film Exchange,
Memphis, Tenn.

J. D. Wheelan Film Co.,
339 Main Street, Dallas, Tex.

J. D. Wheelan Film Co.,
519 Travis Street, Houston, Tex.

Progressive Motion Picture Co.,
408 Eccles Building, Ogden, Utah

Trent & Wilson,
330 Brooks Arcade, Salt Lake City, Utah

Lubin Film Service,
510 Paul-Gale Greenwood Bldg., Norfolk, Va.

Spokane Film Exchange,
Pantages Theatre Building, Spokane, Wash.

Amalgamated Film Exchange,
3d and Madison Streets, Seattle, Wash.

Imperial Film Exchange,
434 Ninth Street, N. W., Washington, D. C.

Western Film Exchange,
307 Grand Avenue, Milwaukee, Wis.

Opera Chairs



of *standard dimensions* and most modern construction — in plainest to most elaborate designs.

Several styles of inexpensive stock chairs, suitable for Vaudeville and Moving Picture Theatres.

Walk into any theatre in your city and you'll probably see them.

Write for Booklet T-13. Samples and prices submitted on application.

AMERICAN SEATING COMPANY

CHICAGO, NEW YORK, BOSTON, PHILADELPHIA BRANCHES

215 Wabash St.
19 W. 18th Av.
70 Franklin St.
1235 Arch St.
Everywhere

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

BLANK LEADER

$15.00 per 1000 feet, guaranteed Perforations to the trade, $3.00 per 1000 feet.

H. ROSENBAUM, 116 Nassau St., New York.

WANTED.

Information from past or present users of Gaumont Chronophones throughout the United States. Communicate with us and learn something to your advantage regarding Gaumont Chronophones. Address A. S. ALOE-CO., St. Louis, Mo.

FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

WISCONSIN EXCLUSIVE RIGHTS

Johnson-Ketchel Fight Pictures

"MONEY MAKERS FOR THE MANAGERS"

Address NICHOLS BROS., Superba Theatre, GRAND RAPIDS, MICH



TICKETS ON ROLLS

500,000 at 6½c per 1000
250,000 at 8c " "
100,000 at 10c " "

PIONEER TICKET COMPANY

722 Broadway, N. Y. City.

Among the Exhibitors

(Continued from page 18.)

Frank McAllister, who managed the theatre at Lake Massabesic, N. H., last summer, will open a show of his own in West Manchester, N. H.

D. E. Fyock has secured a building in Odebolt, Iowa, which is now having put in shape for a moving picture house.

Richard Latham has sold the Empire Theatre at Lincoln, Ill., to Angel Sases.

The management of the Leggett Moving Picture Theatre, at Madera, Cal., is remodelling Duncan's garage in that city for a first class picture theatre.

Davis & Lyndquist have leased a building at Amityville, N. Y., in which they will conduct a motion picture show.

William E. Dow has been granted a license to open a moving picture show in Freeman's Hall, Portsmouth, N. H.

Harry Pollock has leased a floor in Colonial Hall, Columbus avenue and 102nd street, New York City, for use as a moving picture theatre.

Rolland Crocket opened a moving picture theatre in the Gushee Building, Lewiston, Me., last week.

A moving picture show has been opened in Johnson Hall, corner Maine and Centre streets, Cumberland, Md.

The Chicago Amusement Company has taken a five-year lease on the property corner of Adams and Cherry streets, upon which they will erect a moving picture theatre.

Property at 44-46 Clinton avenue, Rochester, N. Y., has been purchased by George E. Simpson, proprietor of the Hippodrome Theatre, who proposes to erect thereon the largest 5 cent theatre in the world.

The Royal Motion Picture Theatre in Kansas City, Mo., was opened last week under the management of C. S. Sullivan.

Plans have been filed for making over the ground floor of the Studio Building, No. 407 6th avenue and No. 106 West 25th street, New York City, owned by Lewis F. Bergman, into a motion picture exhibition hall.

The Lyric Motion Picture Theatre, Manchester, N. H., has been closed.

Dreamland Theatre, New Orleans, La., reopened last week under new proprietorship and management.

Oscar Mercier will open a motion picture theatre in Webster, Mass.

Charlie Baird, one time famous runner, will open a motion picture theatre in Johnstown, Pa.

The Lyric Theatre in Johnstown, Pa., has reopened under new management.

Harry Newman has leased the motion picture theatre at White Springs, Fla., and reports business as doing well.

Abbeville,s New Victor

The Victor theatre of Abbeville, La., has just moved into larger, better and neater quarters, and is now as pretty a picture house as there is in the small towns of that state. The new building is 20 feet by 75 feet, with 16 feet to the ceilings. The program consists of two reels of licensed pictures, changed daily, and illustrated songs. A. O. Landry is manager of the house.

FILM INDEX, $2.00 Per Year

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler INC.

120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

The SIGN OF SUCCESS

Moved Into Larger Quarters

NOW LOCATED IN THE

FILM EXCHANGE BUILDING

PENNSYLVANIA FILM CO., Pittsburg, Pa.

Buying Weekly Output Supreme Quality Service

ESSANAY IN EL PASO

Opens Studio in Texas Town to Accommodate Western Producing Company—Ft. Leavenworth Soldiers in Pictures.

G. M. Anderson, the Essanay Company's Western producer, and his company, left Denver, Colo., last week, for El Paso, Tex., where they will continue making Western pictures. Extensive improvements and additions to their equipment in their way of a temporary studio in El Paso, employment of more talent, etc., seems to point out that the Essanay's Western department is a permanent fixture. Scene painters and carpenters left Chicago for El Paso some time ago to join Anderson, a portable lighting plant has been purchased, and more talent has been employed. It is not definitely settled that El Paso will be the permanent headquarters of the Western producing staff, although it is possible that they shall remain in Texas the remainder of the winter.

Mr. Anderson, in an interview recently given out, gives his plans for the winter's Western campaign.

"We will probably establish permanent headquarters in the West," he said, "although the location has not been definitely settled upon. However, we have arranged to spend the winter in Texas and will make El Paso our headquarters.

"Although all of our pictures, up to date, have been made out of doors, we are fitting out a studio in El Paso and, when it is completed, will be able to make interior views. We were handicapped last winter in having to return to Chicago to make in the inside scenes of our pictures, but with the new studio this difficulty will be removed.

"We have arranged with one of the best known Texas ranchmen for an educational picture on cattle raising in the West, which subject, I feel confident, will prove a very interesting one. We will also visit Grand Canyon and Central Mexico for educational scenic pictures."

The remarkable success of the Essanay company's Western pictures, of which the third release, "His Reformation," is out today (Saturday, Dec. 4), has been obtained solely on the quality basis. The pictures, up to date, have proven the choicest of subjects, skilfully portrayed by competent talent, while the scenic and photographic qualities have been beautifully artistic. Pictures of such clear, faultless photography are seldom seen. Splendid mountain scenes, some of the choicest bits the West has to offer, make the subjects doubly valuable from the scenic point of view.

The Essanay company have received many congratulatory letters from the film exchanges during the past week, complimenting them on the merits of the new Western pictures.

"The Essaney company" writes one film exchange manager, "in its new two-reel-a-week policy is making good to the fullest extent of the phrase. The new Western pictures are proving immensely popular with the exhibitors."

Many of the exchanges have inquired as to whether or not the Western subjects will be confined exclusively to drama. The first Western release, "The Best Man Wins," was a full reel comedy subject and with the Wednesday release of comedy, preceding it, made two full reels of comedy for the week of November 15. Many of the exchanges suggested that more Western comedy pictures be released. The Essanay company states that its bookings of releases up to January 1 include a number of good comedy subjects and that it is not at all their intention of excluding comedy in their Western pictures.

SOLDIERS IN PICTURES.

Fort Leavenworth had its moving picture taken last week.

Two quiet men working for the Essanay Company of Chicago came into town the first of the week, said the Kansas City Times, and with them came a little oak cabinet that looked like a small wooden suit case with an eyeglass in it. That small box made the fort add improvements on the military perfection of dress and arms that one has to observe if he stays in the army. For this small box was the moving picture camera and after it had taken a look at a person its judicial impression of how he appears would be transferred to long ribbon-like films that would be shown in nickel theaters in all parts of the world.

Didn't Wait for Sunshine.

The first part of the week was cloudy, which was discouraging to those who didn't know. Of course nothing could be done unless there was bright sunlight for the pictures.

"That won't stop us," observed Thomas Ricketts, commander in chief of the camera. "We've gotten it down to the point where we don't have to wait around until the sunlight begins working. Of course we can take better ones in the bright sunshine, but if the sun doesn't care to come out and look on we take the pictures anyhow. About the only thing that can stop us is a rain that would make the scene look like a motion picture of a fountain."

And the first half of the week n the cloudy weather they took pictures of pontoon bridge building, cavalry drills and artillery drills. But with Thursday came the full dress review of the fort's entire garrison, giving every private and officer a chance to get a moving counterfeit of himself on the smoky film. That day the high wind got busy and brushed the clouds from around the sun. When the regiments began filing away from the barracks at 1.30 o'clock in the afternoon toward the cavalry drill grounds, where the picture was to be posed, the field was flooded with dazzling sunshine.

When a Soldier Looks Fine.

Now, you've never seen a soldier until you have seen him as one of an army in the full bloom glory of the full dress uniform. Kansas City gets a mistaken idea of the Leavenworth soldier from the little squads of twos and threes that come down to skirmish with a 16-inch thirst. The twenty-eight hundred men were drawn up in company front. The formation presented a dazzling array of white gloves and gold braid. In full dress a private carries more loops and braids and stripes than does his colonel. Col. R. H. R. Loughborough, commander of the fort, held the review, but he took his orders from the men who were running the camera and executed them as though he wore an A. D. T. uniform.

The camera was set up in an army wagon that looked as though it had been designed to make forced marches loaded with stone fortifications. To this were hooked six units of that glorified species of horseflesh, known as the army mule.

"Hold 'em there, colonel," called Charles E. Kaufman, the operator of the camera, and the glittering quarter mile of men and horses stood motionless while they had their panorama taken. The only movement that will be seen in this moving picture will be the whipping about of the regimental banners.

They're Picture Gatlings.

They are regular photographic Gatling guns—those cameras. The operator worked two cranks in taking the panorama. One swung the motion kodak's muzzle from one side to another; the other crank produced sixteen clicks every second and each click meant a separate picture on the long film. The film was wound from one spool in the machine to another. Every four notches in the film an exposure was made, making a long series of separate photographs. These separate pictures passing rapidly before a strong light make the moving picture. Many of the persons who had driven to see the review were amazed at the small size of the camera. One young lady, who took a motionless snapshot of the entire army with one of these vest pocket cameras, admitted that she was disappointed in finding that the moving picture taker wasn't the size of an artic woodshed.

"All right, colonel!" said Mr. Ricketts, after the camera had ceased firing, "now can you file them past?" which was his way of asking that th troops be brought by in review.

The review began with the neat stone tombstones in the National Cemetery standing in regular soldierly lines in the background. The line was led by the Thirteenth Infantry Band. Behind it came the Third Battalion of Engineers. The twelve companies of the Thirteenth Regiment followed in four battalions. The com panies fell into line with the precision of a perfect machine. At first it was thought that it would be necessary to march the infantry by on a rehearsal, but the picture taker began working the crank when the column was half past. The machine can be worked only four minutes on the stretch, so the companies made a wide detour and marched past again to allow the photographers to catch the first part of the column.

Not Ordered in the Picture.

The thing that will show up most prominently on the picture will be the figure of a small white fox terrier whose undocked tail has a whimsical curve near the end. This nameless pup "fell in" in front of the band and led the review as proudly as though it all belonged to him. He was one of a mongrel army that frisked and played about the dignified soldiers. Though there hadn't been a hay wagon or a garbage cart near that part of the reservation for a week, as soon as the camera began working a long procession of these vehicles sneaked out from behind a hill and filed across in the rear of the picture.

"Is that all right?" inquired Colonel Loughborough after the column had passed. He inferred that if the picture hadn't "took" he would march the soldiers by until they wore the cover off the field, if necessary. He was reassured and gave the command for Battery E, Fifth Field Artillery.

Then Artillery Swept By.

It swept by at a gallop, the springless field guns bounding over the uneven ground, jerking bowknots in the persons of the artillerymen. After a troop of kid camp followers had scurried out onto the field and retrieved the caps that had been shaken off, the commands passed down the line of cavalry. With the thousands of troops pounding the earth at a racing gait the Second Squadron, consisting of four troops of the Fifteenth Cavalry, flashed by that active little eye in the wooden suit case.

"How's that?" inquired the smiling colonel.

"Great!" answered Mr. Ricketts, "only, colonel, you turned off to the side clear out of the picture."

"Well, I couldn't do anything else," Colonel Loughborough explained to these civilian photographers. "It's in the regulations." So they had the colonel and his two aids line up and took them with the retreating—beg pardon—retiring, troops as a background.

"We've developed parts of the films," Mr. Kaufmann said later, "and have found that the pictures are wonderfully clear. The films will be made primarily to exhibit in the moving picture theaters, but if they are very good the government probably will buy quantities of them to be shown in the recruiting stations to give people a realistic idea of what the army looks like. These pictures probably can be seen in Kansas City within four weeks." After taking views of trick cavalry riding, tent pitching and wall scaling the photographers and their wonderful camera left Leavenworth Friday night.—Kansas.

TWO STRONG KALEM PICTURES.

This week the Kalem Company releases "The Geisha Who Saved Japan," to be followed next week by "The Rally Round the Flag," two pictures that deserve more than passing notice. The first is written around the life of Marquis Ito, the Japanese statesman recently assassinated. In the composition and staging of this picture the Kalem Company were greatly assisted by Col. William Verbeck of St. Johns Military Academy, Manlius, N. Y., who is an authority on Japanese life. Col. Verbeck is a son of Professor Verbeck, who was one of the first Americans to gain favor with the Japanese people when, years ago, the United States first broke through the wall of exclusion raised by that peculiar people against foreigners. He became an instructor in the principal seat of learning in that country and for years was a trusted councillor of the rulers of Japan. Col. Verbeck spent his early life in Japan and became familiar with its people and their mode of life. His home at Manlius is remarkable as the finest example of Japanese architecture in America and is surrounded by a typical Japanese garden. Here the Japanese delegation, which recently visited America, was entertained by him. At the school over which Col. Verbeck presides are a number of Japanese students.

This wealth of Japanese "atmosphere" has been employed by the Kalem Company in the production of the "Geisha" picture, which, under the direction of Col. Verbeck, is as nearly Japanese as could possibly be attained.

The second picture, "The Rally Round the Flag," if anything, presents the most realistic battle scenes that have been put into motion pictures in some time. The participants seem to have caught the spirit of the subject and engage in the "hand to hand" fights in a manner that is most thrilling.

BIOGRAPH FILMS

Trade Mark. Trade Mark.



THE TRICK THAT FAILED

Released November 29th, 1909

THE TRICK THAT FAILED

In this subject the Biograph presents a very novel comedy idea. Nellie Burt, a pretty little girl, struggling for fame as an artist, is sought in marriage by a successful disciple of the brush and palette, but she refuses to think of marrying until she has sold her works and lots of them. The lover devises a scheme to make her famous, that is, to enlist the services of all his friends to buy her pictures, he furnishing the money. Things look bright for him until, through the awkwardness of his valet, she discovers the deception. Then it is all off.

Length, 645 feet.

IN THE WINDOW RECESS

A short subject, but one of the most thrilling. An escaped convict takes refuge in the home of a policeman, surprising the wife alone with her child. He siezes the little one and with a pistol at its head hides behind the curtains in the window recess, threatening destruction of the child, should the wife reveal his hiding. The convict is finally surprised, overpowered and given into the custody of the prison guards.

Length, 337 feet.



THE DEATH DISC

Released December 2d, 1909

THE DEATH DISC

A Story of the Cromwellian Period

Oliver Cromwell, as Lord Protector of the English Commonwealth, is informed of the fact that three of his soldiers were discovered as adherents to the Roman church, hence to set an example he condemns them to draw lots—one to die and the other two to be released to warn their sect against further practices of their religion. This they refuse to do, preferring all three to die. He then sends out for a little child, the first his guards may meet. The child is brought and impresses Cromwell so, it reminding him of his own dead child, that he bestows on it a signet ring, promising to grant any wish the little one may hereafter ask. The child happens to be the daughter of one of the soldiers and selects the pretty red disc for its papa, which is the death disc. He is then to be beheaded, but the child pleads in the name of the ring for his pardon, which Cromwell cannot deny.

Length, 995 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Dec. 2	The Death Disc	Dramatic	995
Nov. 29	The Trick That Failed	Comedy	645
Nov. 29	In the Window Recess	Dramatic	337
Nov. 25	The Mountaineer's Honor	Dramatic	977
Nov. 22	The Open Gate	Dramatic	988
Nov. 18	A Midnight Adventure	Comedy	519
Nov. 18	Sweet Revenge	Dramatic	417
Nov. 15	Two Women and a Man	Dramatic	988
Nov. 11	The Light That Came	Dramatic	998
Nov. 8	The Restoration	Dramatic	964
Nov. 4	Nursing a Viper	Dramatic	920

EDISON CO.

Dec. 3	The Keeper of the Light	Dramatic	965
Nov. 30	The Heart of a Clown	Dramatic	600
Nov. 30	The Wonderful Electro Magnet	Comedy	400
Nov. 26	Then and Now	Comedy	250
Nov. 26	Annual Celebration of School Children at Newark, N. J	Topical	300
Nov. 26	Bluebeard	Dramatic	400
Nov. 23	A Rose of the Tenderloin	Dramatic	940
Nov. 19	Three Thanksgivings	Dramatic	950
Nov. 16	The Imp of the Bottle	Dramatic	750
Nov. 16	A Winter's Tale	Comedy	250
Nov. 12	His Masterpiece	Dramatic	545
Nov. 12	A Man With Three Wives	Comedy	440
Nov. 9	A Bride and Groom's Visit to New York Zoological Gardens.		950

ESSANAY CO.

Dec. 4	His Reformation	Dramatic	1,000
Dec. 1	Two Sides to a Story	Comedy	593
Dec. 1	Baby Swallows a Nickel	Comedy	388
Nov. 27	Judgment	Dramatic	988
Nov. 24	A Lady's Purse	Comedy	508
Nov. 24	On the Wrong Scent	Comedy	408
Nov. 20	The Best Man Wins	Comedy	875
Nov. 17	The Mislaid Baby	Comedy	275

GAUMONT

Dec. 4	X-Ray Glasses	Mystery	410
Dec. 4	To Get a City Job	Comedy	501
Nov. 30	In the Consumme	Comedy	496
Nov. 30	The Broken Vase	Comedy	472
Nov. 27	The Village Scare	Comedy	381
Nov. 27	The Mix-up at Court	Farce Comedy	590
Nov. 24	Tulips	Educational	105
Nov. 24	A Heart's Devotion	Tragic	842
Nov. 20	Visions of a Nag	An Equine Tragedy	517
Nov. 20	Moon for Your Love	Magic	424
Nov. 16	A Convict's Heroism	Dramatic	638
Nov. 16	A Set of Teeth	Comedy	354
Nov. 13	The Rhymester's Ruse	Comedy	637
Nov. 13	Harlequin's Nightmare	Farce	340

KALEM CO.

Dec. 3	The Geisha Who Saved Japan	Dramatic	955
Nov. 26	The Governor's Daughter	Dramatic	955
Nov. 19	Pale Face's Wooing	Melodrama	930
Nov. 12	Dora	Dramatic	965
Nov. 5	The Cattle Thieves	Dramatic	860
Oct. 29	The Girl Scout	War Drama	945

LUBIN MFG. CO.

Dec. 2	The Cub Reporter	Comedy	945
Nov. 29	A Life for a Life	Dramatic	850
Nov. 25	Martyr or Crank	Dramatic	580
Nov. 25	Finnegan's Initiation	Comedy	420
Nov. 22	When Women Win	Dramatic	650
Nov. 22	The Rubber Man	Comedy	270
Nov. 18	Servant's Revenge	Comedy	610
Nov. 18	Foiled	Dramatic	375
Nov. 15	Children of the Sea	Dramatic	900
Nov. 11	The Blue Garter	Comedy	610
Nov. 11	Found in a Taxi	Comedy	385
Nov. 8	For Love's Sweet Sake	Comedy	775
Nov. 4	Let Bygones Be Bygones	Dramatic	845

GEORGE MELIES.

Dec. 1	Fortune Favors the Brave	Fairy Story	600
Dec. 1	Seeing Things	Comedy	400
Nov. 24	The Red Star Inn	Dramatic	1,000
Nov. 17	Mrs. and Mr. Duff	Comedy	488
Nov. 17	The Count's Wooing	Comedy	477
Nov. 10	A Tumultuous Elopement	Farce	950
Nov. 3	For Sale, a Baby	Dramatic	620

PATHE FRERES.

Dec. 4	A Cask of Good Old Wine	Comedy	535
Dec. 4	From the Egg to the Spit	Educational	398
Dec. 3	The Three Neighbors	Comedy	413
Dec. 3	Forced Into Marriage	Dramatic	561
Dec. 1	The Wolf Hunt	Sport	269
Dec. 1	Legend of Orpheus	Mythical	705
Nov. 29	Spanish Marriage	Comedy	551
Nov. 29	A Bunch of Lilacs	Dramatic	423
Nov. 27	The Mixed Letters	Farce	584
Nov. 27	Chinese Amusements	Novelty	397
Nov. 26	The Bigamist	Dramatic	951
Nov. 24	The Sleeper	Comedy	604
Nov. 24	A Convenient Lamp Post	Farce	390
Nov. 22	The Crocodile Hunt	Scenic	266
Nov. 22	Late for the Recital	Comedy	656
Nov. 20	The Patient from Punkville	Comedy	551
Nov. 20	Adonis Is Robbed of His Clothes	Comedy	417
Nov. 19	The Nobleman's Dog	Dramatic	754
Nov. 19	How French Perfumes Are Made	Industrial	230
Nov. 17	Her Dramatic Career	Dramatic	1,030
Nov. 15	Two Chums Looking for Wives	Comedy	561
Nov. 15	Marriage of the Nephew of the Maharajah of Tagore	Scenic	344
Nov. 14	Rigoletto, Film d'Art	Dramatic	1,000
Nov. 13	Good Lesson in Charity	Dramatic	508
Nov. 13	Sam's Artistic Beard	Comedy	410

SELIG POLYSCOPE CO.

Dec. 2	An Indian Wife's Devotion	Melodrama	470
Dec. 2	A Million Dollar Mix-up	Comedy	520
Nov. 29	Brought to Terms	Comedy	615
Nov. 29	Making It Pleasant for Him	Comedy	380
Nov. 25	Custer's Last Stand	War Drama	1,000
Nov. 22	On the Border	Dramatic	630
Nov. 22	In Wrong Simms	Comedy	345
Nov. 18	Up San Juan Hill	War Drama	1,000
Nov. 15	The Fisherman's Bride	Melodrama	1,000
Nov. 11	Across the Isthmus	Scenic	1,000
Nov. 8	The Stage Driver	Melodrama	1,000

URBAN ECLIPSE.

Dec. 1	Consul Crosses the Atlantic	Comedy	810
Nov. 23	Belle of the Harvest	Dramatic	511
Nov. 23	Marriage of Love	Dramatic	452
Nov. 17	Workhouse to Mansion	Dramatic	610
Nov. 17	Fighting Suffragettes	Comedy	380
Nov. 10	The Robber Duke	Drama	668

VITAGRAPH CO.

Dec. 4	Life of Moses, Part I	Historical	981
Nov. 30	The Bridegroom's Joke	Comedy	690
Nov. 30	Dirigible Balloons at St. Louis	Scenic	275
Nov. 27	Jean Valjean	Dramatic	990
Nov. 23	Why They Married	Comedy	905
Nov. 20	The Sins of the Fathers	Dramatic	985
Nov. 16	Benedict Arnold	Historical	685
Nov. 16	Indian Basket Making	Industrial	245
Nov. 13	Launcelot and Elaine	Dramatic	1,000
Nov. 9	Into the Shadow	Dramatic	642
Nov. 9	A Sticky Proposition	Comedy	323


Trade Mark

ESSANAY FEATURE FILMS


Trade Mark

A TIP TO EXHIBITORS

Our next week's Western picture, "THE RANCHMAN'S RIVAL," should be advertised in your lobby NOW. It's a coming feature, the truly notable film of the week. "HIS REFORMATION," this week's release, is equally as good. Have you ordered it?

ESPECIALLY FINE COMEDY SUBJECTS THIS WEEK AND NEXT.

THIS WEEK. Release of Wednesday, December 1.

"TWO SIDES TO A STORY"

A Comedy of Kids, dedicated to T——e R————t. (Length approx., 593 feet.)

"BABY SWALLOWS A NICKEL"

(Comedy.) Length approx., 388 feet.

Release of Saturday, December 4.

HIS REFORMATION

Another sensational Western picture. Photographically perfect. A Western "bad man," receiving a letter from his mother back East, resolves to forsake his evil ways and lead an honest life. He endeavors to get work, but is refused because of his shady past. Unable to make a living honestly, he returns to the old life, steals a horse and pistol from a cowboy and holds up the stage coach. Imagine his remorse when he finds his mother is one of the occupants of the coach. However, she forgives him, the other passengers consent to his going free and make up a purse to give him a start in life. The wayward son, truly reformed, returns East with his mother to begin life anew. Not only a good drama, but a scenic wonder as well. Contains the choicest bits of Western scenery obtainable. (Length approx., 1000 feet.)

Next Week. Release of Wednesday, Dec. 8th.

"A PAIR OF SLIPPERS"

Comedy. Length approx., 601 feet.

"THE BACHELOR AND THE MAID"

Comedy. Length approx., 315 feet.

Release of Saturday, December 11. A Western Feature Film.

"THE RANCHMAN'S RIVAL"

DRAMA.

Jim Watson, a cowpuncher, is engaged to marry the daughter of a fairly well-to-do ranchman, but the engagement is broken when the girl receives a proposal from a wealthy young Easterner. The Easterner's plan is a low and despicable one. He pays a Mexican **greaser** a few dollars to pose as a preacher, and arranges to bring the girl to him to be married. However, the Easterner's wife arrives. Jim, the jilted lover, learns the truth and arrives at the scene of the "marriage" just before the ceremony. The Easterner is forced to confess to the girl his nefarious scheme. The girl, repentant and ashamed, begs Jim's forgiveness. He needs little coaxing, and restoring the engagement ring to her finger, takes her tenderly in his arms. (Length approx., 1000 feet.)

ESSANAY FILMS SHOULD HEAD YOUR BILL. Do You Get Them?


Trade Mark

ESSANAY FILM MFG. CO.

CHICAGO: 435 N. Clark Street **LONDON: 5 New Compton Street, W. C.**


Trade Mark

$2.00 PER YEAR

SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No 50 NEW YORK, DECEMBER 11, 1909 WHOLE No. 190

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

Pathe Will Continue Film d'Art Subjects

Abrogation of Agreement With Original Company Will Have No Bearing on Future Productions—"More and Better" Declares Mr. Berst, Just Returned From Paris.

NUMEROUS stories have been published during the past few weeks to the effect that Pathe Freres had lost their right to the celebrated Films d'Art, and that those rights had been acquired by the Powers Company, an independent concern, doing business in New York.

In the absence of Mr. J. A. Berst, the American representative of Pathe Freres, who departed for Paris about the time the stories came out, no authoritative statement regarding the matter could be obtained then. Mr. Berst returned November 28, and the matter was brought to his attention by a representative of The Film Index, with a request for a statement regarding the position of Pathe Freres with relation to future issues of Films d'Art. In reply, Mr. Berst gave the history of the Society Film d'Art and the cause of severance of relations between that concern and Pathe Freres, in substance as folows:

"The Society Film d'Art was organized in Paris by a number of the leading dramatic artists and authors for the purpose of creating high-class motion pictures. The company entered into an agreement with Pathe Freres whereby that firm agreed to build a studio and supply the appliances and men to operate them; also to purchase such portion of the product as was suitable, paying the Society Film d'Art a royalty on each copy disposed of. Pathe Freres had no control over the actions of the company, either in the choice of subjects or the manner in which they should be produced. The result was that many of the productions of the society were not marketable, the proportion being possibly about one-half. Of course, this was not satisfactory to the members of the society, nor was it to our firm, for the arrangement was not a profitable one to us, beyond gaining considerable publicity on account of the excellent reputation of the leading artists in the company.

"Not satisfied with the returns, the society demanded a larger royalty than our firm was disposed to pay, and so the agreement was terminated. While Pathe Freres have the privilege of purchasing the plant used by the society and of withdrawing the force engaged in mechanical branches of the work, it is not disposed to do so, and will probably not interfere with the operations of the society in any way.

"But this does not mean that there will be no more Pathe Films d'Art, or that Mr. Powers or anyone else will be able to control that particular trade name or product. It must not be forgotten that while the Society Film d'Art's productions were posed by the members of that company, the pictures were made by Pathe Freres. We have not lost the right to make the finest pictures in the world because we have abrogated our agreement with the Society Film d'Art. Neither have we lost the right to tised those pictures in this country as 'Pathe's Film d'Art,' and will continue to advertise and sell them as such. The words 'film d'art' cannot be copyrighted in America, so we will continue to use it as in the past.

"Now, as to our future films d'art: we expect to produce even better pictures than before. As I explained before, we have had no control over the artists engaged in making the films d'art. They worked as artists usually do —for art's sake—without regard to the marketable value of the product. For example, in one picture one of the leading actors insisted in standing in the middle of the stage and declaiming for twenty minutes. The public would not stand for anything like that in the spoken drama, much less in a motion picture. When they insisted upon doing that sort of thing we proved to them that they were wrong by trying to sell a picture of that character. The public laughed at it, and it wouldn't sell at all. But even that seemed to have little effect upon them, for they still continued to act for 'art's sake.'

"We have made arrangements to produce films d'art at our own factory, and have secured the services of many of the leading artists belonging to the society, but who have become disatisfied with the methods of the old concern. We will make better pictures than the society did, because we wil be able to control the actors. As for the old company, it is not believed that it will last much longer. Without Pathe Freres it will not be able to market its productions in Europe in satisfactory quantities. As for the American market, the demand wil be very smal, likewise the returns, for if Pathe Freres is unwiling to pay the price demanded for royalties, I doubt very much if Mr. Powers will be able to. At any rate, anyone is welcome to anything that Pathe don't want.

"You may assure the exhibitors of American that there will be more Pathe Films d'Art than ever, and that they will be uniformly better than before."

This assurance from Mr. Berst should set at rest all the ridiculous rumors regarding the film d'art subjects. If Mr. Powers has got anything, it is probably a "white elephant." Films d'art may be posed by anyone, but unless they are made by Pathe they wil be like a ham omelet without the ham, as Shakespeare would say.

Regarding conditions abroad, Mr. Berst said that the Pathe Freres business had greatly increased not only in France, where they were pre-eminent, but throughout al Europe. Recently that concern had had some disagreement with the Eastman Kodak Company regarding the supply of film, and had begun to make its

(Continued on page 6.)

Independent "Con" Men Busy in Chicago

Dummy Film Exchanges to Trap the Unwary —Murdock and His Assistants Part Company—Exhibitors Deserting Independent Exchanges.

James S. McQuade.

THE "independents" are in a condition of sheer desperation these days, as witness the following letter sent out by the Great Western Film Service to licensed exhibitors:

Film Service to licensed exhibitors:

Dear Sir:—

The Trust has done just exactly what we expected. They have made every trust exchange raise the price on all their customers and ordered them to slaughter the price on all independent exhibitors they can take on.

The Trust exchanges no longer own their films. They simply have the privilege from the Trust manufacturers to sublet films to you, taking away the subletting privilege you were entitled to before the Trust was formed. Remember, every trust exchange must return all films they pay for to the so-called "Film Trust" in six months after paying for its full value, and by paying your royalty of $2 per week, is evidence enough for their raising the price.

That is why, if you are not independent, your price has been raised, because you are dealing with the hoggish Film Trust.

We can give you an independent program to-day, equal to anything you have ever seen.

We have now seven independent American manufacturers and thirty-six foreign makers, turning out the finest pictures in the world, from whom we can make selections. Can the the Trust compare with this? No.

Then send us your order and free yourself from the hoggish trust methods and deal with a new concern with a fresh stock of the best pictures you ever saw. Do it to-day. Now—right away.

Remember, we have a strong alliance to protect you from any so-called Trust patent threats.

Yours truly,

GREAT WESTERN FILM SERVICE,
Per George Best, General Manager.

The wholesale mendacity of the screed will be seen at a glance by every licensed exchange and exhibitor. And who is at the head of this "NEW CONCERN"? It is to laugh when his identity is revealed!

Note the tearful reference to the subletting privilege in the letter. Who could better agonize in soul over such a topic than our friend, Eugene Cline? Who has a greater right to the use of the word "hoggish" than he? In fact he is so full of solicitude for the nerves of the exhibitors to whom he sends out these letters as to omit the name of "Eugene Cline" from the letterhead of the Great Western Film Service. George Best, general manager, is the only name that appears on it, which shows the self-denying modesty of the dear exhibitors' old, liberal and truthful friend, Eugene Cline.

(Continued on page 4.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.
FOREIGN SUBSCRIPTIONS—$2.50 per annum.
All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS
ADVERTISING RATES

Whole Page	11⅛ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅝ x 9	21.00
Eighth "	1⅞ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

DECEMBER 11, 1909

THAT "INDEPENDENT VICTORY."

Much captial has been made by the "independents" of the recent decision of Judge Chatfield in the case of the Motion Picture Patents Company against the New York Motion Picture Company, in which the plaintiff's motion for a preliminary injunction was denied. A press notice undoubtedly issued by the defendents, contains these paragraphs:

From the reading of the decision, it is evident that more substantial proof than was brought in this case must be had before an injunction of this kind might issue. In the particular case at bar, Judge Chatfield said that although a statement was made by the Motion Picture Patents Company that unless an injunction issued they would suffer irreparable injury, he did not consider that the irreparable injury referred to might be as great as to other companies if they were compelled to bring their instruments into court and divulge the secrets of their business.

This is the first victory for the Independent cause, and will be, in all probability, a standard in all of the decisions to be rendered hereafter wherein the Motion Picture Patents Company are seeking to compel Independent manufacturers to bring their instruments into court, showing what devices they use in taking moving pictures.

Those who have had to do with patent litigation will have some difficulty in discovering the great victory which the defendents claim for the independent cause in the text of Judge Chatfield's opinion accompanying his decision in the case. This is the text:

"The company has brought an action upon an adjudicated patent, with respect to a certain form of camera, alleging that the defendant is wrongfully using another style of camera, but with certain attachments, which the complainant shows are similar in character and use to those which the patent above referred to was held valid and infringed. For the purpose of this application for a preliminary injunction, the defendant has not controverted the validity of the patent, nor questioned the similarity of the particular style of camera claimed to be an infringement, to the camera enjoined in the adjudicated case.

"It has confined its opposition to a denial of the allegations of infringing use with any camera belonging to or used by the defendant. * * * But the whole issue now comes down to a flat allegation on the part of the complainant, by two witnesses, to the effect that, on a certain day, one of the defendant's representatives was taking pictures with a camera, which the affiants allege was similar in all respects to the one alleged by the complainant to be an infringement, and a statement by one of these affiants as to seeing in a safe at the defendant's office a camera which appeared, from external observation, to be the sort of camera the use of which is alleged by the complainant and denied by the defendant.

"Assuming that the complainant is charging use upon other occasions than those as to which the immaterial disputes have arisen, and assuming that the defendant has a camera, and has made use of the camera, which was thought by the persons making the affidavits to be an infringement, the question ultimately depends upon whether defendant should be compelled to exhibit this camera, or whatever cameras it may have, and in default of so doing, whether a temporary injunction should issue.

"It is also urged by the complaint that an injunction against infringing use will not interfere with any lawful business on the part of the defendant, if it is not infringing. The defendant opposes being enjoined by protestations on general principles, and by innuendo on the ground that the complainant company is pursuing this method for the sake of harrassing the defendant and causing it expense. The defendant, while protesting against submitting its cameras for inspection, categorically denies the allegation that it has a camera of the particular kind which is alleged by the complainant to be an infringement.

"This court is unwilling, upon application for a preliminary injunction, to decide even contingently or temporarily, upon affidavits, what is substantially the issue itself of the case. It is not apparent that irreparable injury will be sustained while such a case as this is being tried, and the defendant does not seem to be of the elusive character which might require immediate action in order to prevent the risk of futility of any further determination.

"This Court is not of the opinion that its process, in the form of injunction, should be issued, or be held against a party, possibly innocent of wrongdoing, merely upon the theory that, if innocent, no business operations will be in terms forbidden. The possibilities from advertising such an order, and of far-reaching and unfair consequences, outweigh the benefit, unless the court is sufficiently satisfied that wrongdoing is shown, and is willing to issue an order forbidding the acts which it believes are wrong.

"Motion for preliminary injunction therefore, will be denied, but in view of the definite commercial character of the matters this court will listen to an application for a provision in the order, if the complainant so elects, requiring the defendant to give security, not to prevent the issuance of a temporary injunction, but to cover any instances of possible irreparable injury if a decree should be obtained at final hearing. The amount of such bond can be determined upon the settlement of the order."

The court seems to hesitate upon the question of "irreparable damages." In actions at law the purpose of the preliminary injunction is to prevent "irreparable damage," or damages that may not be measurable in dollars and cents. After denying this remedy to the complainants Judge Chatfield says in the last paragraph of his memorandum: "This court will listen to an application for a provision in the order, if the complainant so elects, requiring the defendant to give security, not to prevent the issuance of a temporary injunction, but to cover any instances of possible irreparable injury if a decree should be obtained at final hearing."

While there may be some difficulty in establishing the amount of surety to be given to cover "irreparable damages" in this case, the willingness of the court to listen to an application for such a provision robs the defendents of some of their boasted victory.

Preliminary injunctions, and decisions regarding them, whether favorable or unfavorable to the complainant, have no bearing upon the final disposition of the action. It is a legal device to prevent the defendent doing something that will damage the complainant before the action proper can be tried and adjudicated. For example: a railroad company seeks to force a right of way through a certain property. To prevent this the owner goes to court and obtains upon affidavits reciting the intentions of the railroad company to enter his property contrary to law, a preliminary injunction preventing that company from prosecuting its purpose, until the rights of both owner and company can be properly established. Otherwise the railroad company might tear down the owners house and throw him out into the cold world. It operates as a stopper on the aggressor, but the case which is to determine the rights of both parties goes on just the same.

And so it will be in this action against the New York Motion Picture Company. While the court does not chose to prevent it from making pictures, it says that it will listen to an application to compel it to give bonds for damages, which requirement may be as embarrasing as an injunction. At any rate it will establish a liability for damages as effectually, should the case ultimately result in a decision for the complainant.

THANKS FOR THE COMPLIMENT.

"The Film Index," the well-known New York production devoted to the moving picture industry, with its issue of November 13 appears in an enlarged form, having put on an extra eight pages. As the Editor of the paper in question remarks, "it now looks more like a regular paper." The quality of the reading matter is also improved, its advertisement pages bear tribute to the recognition accorded to it by the trade, and are in a healthy condition. Well printed on good quality paper, plentifully illustrated, and replete with useful and interesting matter. "The Film Index" is now entitled to a position in the forefront of the ranks of trade organs.

—The Bioscope, London, Eng.

KALEM IDEA MEETS APPROVAL ABROAD.

Commenting upon the proposal of the Kalem Company to operate a studio for the sole purpose of making pictures for the children, as told in a recent issue of The Film Index, the plan is given hearty approval by The Bioscope, of London in the following language:

It is somewhat strange that, despite the fact that children are amongst the most enthusiastic supporters of the picture theatre, little has yet been done in the way of producing a line of pictures especially suited and intended for children. We are aware, of course, that the educational films are particularly adapted to juvenile audiences, tending as they do to impart knowledge and instruction, but there is a great lack of stories especially adapted to the minds and within the comprehension, of children. Probably every manufacturer of motion pictures has made one or more subjects with the view of affording the kiddies a real laugh over something they could truly understand, but it has been left to America to produce a factory in which a plant is to be specially installed for, and exclusively devoted to, the making of children's subjects. The afternoon shows are to a great extent in that country, as also in our own, patronized by women and children, and there are, of course, special children's matinees. The procuring of suitable material for these shows is a difficult matter, and the Kalem Company, of America, have therefore started out to put out a line of imaginative trick pictures for the child, as well as fairy tales and other subjects, which the little ones have read about, and know practically by heart. The field here is a wide one, and is one which English and other European manufacturers might embark upon with profit to both themselves and their patrons. The stories used for English pantomimes are all capable of utilization in this way, and there is no reason why at Christmas time we should not have special picture "pantomimes" running at children's matinees, the same as at the legitimate theatre.

IS "LECTURING" A SUCCESS?

In answer to this question, which is often asked, I should say emphatically, yes, if the pictures are lectured; but the worst thing imaginable is to hear a man get up and try to lecture a picture, when he has absolutely no conception of his subject, and worse still, is ignorant of the meaning of certain phrases and words he tries to use. For instance: I had occasion some months ago to visit a moving picture theatre located in Brooklyn where the Pathe Passion Play was being shown, and a so-called "lecturer" was endeavoring to enlighten an intelligent audience upon the subject. He continually made grave errors in his talk, but the worst thing in the lecture was when he tried to translate the Latin words, "Ecce Homo," proudly proclaiming that they meant "Follow On," much to the disgust of the manager and the audience. Needless to say this "lecturer" was closed after the first performance, and yet such men as this have very little trouble in getting engagements at small salaries, thus making it hard for men, who are really capable, to obtain an engagement.

If managers would take the trouble to hear their lecturers and form their own opinions as to the ability of the man who is trying to entertain and enlighten their audiences, there would be a vast difference in the kind of men who appear in front, or behind the sheet.

There is certainly a great field for lecturing on moving pictures for really capable people who understand the English language, and have the power to extemporize in an entertaining and instructive manner. But these people will not, and can not work for very low salaries. The managers must realize this fact, and when once they try a lecturer who is really good, the box-office receipts will prove conclusively that it is money well spent. A poor lecturer is worse than none at all.—Homer W. Sibley.

RECENT HEADLINERS

Notable Films That Have Been Issued by Licensed Companies in the Past Two Weeks.

The Film Index has from time to time selected from various weeks' releases of films certain feature subjects which it has described and designated as the leading films of their respective weeks. It has been decided to modify this policy by selecting for brief mention the several best films of each week's releases. The reasons for this change are obvious. The Licensed companies are now regularly releasing so many distinctively feature films that to pick out any one as better than a number of others must be misleading to exhibitors and other readers of the Index and an injustice to the manufacturers.

A picture that was distinguished by its remarkably fine acting and almost perfect photography was "Her Dramatic Career," by Pathe. This film has been warmly praised wherever exhibited and merits all the praise it has received. The poor street girl, rescued from a brutal master and educated for the stage by a kind gentleman who afterwards marries her, presents a piece of finished character work hard to duplicate on any stage.

"Pale Face's Wooing," by Kelem has proven to be an immensely popular film. The splendid progress made by the Kalem players in their style of acting is strongly apparent in this film. The Indians appear like live Indians and the story is delightfully clear and interesting. Of course the photography is superb, as Kalem photography always is.

The Pathe colored film, "A Nobleman's Dog," is rather an odd subject to be selected as a feature, having a dog at the most conspicuous character, but the story, a tale of the middle ages, is so interesting and well told and the acting of the human characters so finished that the picture furnishes a rare treat for all classes of people.

"The Sins of the Fathers," by the Vitagraph players, is prominent for its wonderfully natural acting and for the intense thrill it contains—a thrill that is led up to and carried through with absolutely convincing action. This picture, which is a story of the Kentucky mountains, can be advertised as a headliner on any bill.

"The Best Man Wins," which was the first of the Essanay Saturday releases, is one of the most delightful comedy pictures ever produced by any company, and praise is being showered on it everywhere. It is a cowboy story with real fun in it, plenty of fast riding that adds to the intense humor of the story and excellent acting by a capable company of players. Don't miss it.

"The Open Gate," by the Biograph, is another of those heart-throb stories which the Biograph players tell so simply and feelingly. It is a distinct hit.

"A Rose of the Tenderloin," by the Edison players, story by Edward Townsend, author of "Chimmie Fadden," is the best contribution this gifted writer has made to motion pictures. It is a charming story and the acting is of the first quality, resulting in a picture that is a sure headliner. If you have not had it, ask for it.

The Urban players have produced a picture in this film that is of first rank in acting and in story. It is a tale of peasant life in France, but the human interest of the theme is common to all nationalities.

"The Red Star Inn" is the prize issue of the Melies Company and proves that the players of this company can surely act as well as the best. The story is deeply interesting and the acting is impressively natural. The film should be in good demand.

The Biograph's "Mountaineer's Honor" should be featured as a powerful subject. It deals with Kentucky mountain life, is full of thrills and intense interest and the scenic backgrounds are beautiful in their rugged grandeur.

Selig's war picture, "Custer's Last Stand on the Little Big Horn," is a fine achievement in military and Indian realism. It is not only thrilling in its story, but it is also educational. It should be billed as a big feature.

"The Governor's Daughter," by Kalem, adds to this company's growing reputation. It is a story of the American Revolution, told with natural realism and strong in thrills as well as heart interest.

Vitagraph's "Jean Valjean" is the closing reel of the Victor Hugo stories, and constitutes a fine ending for this magnificent series of films de lux. The sittings are superb, as Vitagraph sittings invariably are, and the story is conveyed with remarkable clearness and interest, the acting being of the highest quality. It warrants the strongest featuring.

Essanay's second Western story for Saturday release, "Judgment," is intensely dramatic, or rather tragic, although the acting is done with the most convincing naturalness.

Pathe's "A Bunch of Lilacs" will be found one of the most charmingly pathetic little stories ever seen on any screen.

Vitagraph's "Bridegroom's Joke" is a rich comedy subject, as is also Biograph's "Trick that Failed," and there are numerous other pictures among recent releases that may be used as headliners, including Vitagraph's "Dirigible Balloons" and the special Edison release showing scenes at the recent automobile races at Atlanta.

"WE DON'T BELIEVE IT."

Occasionally we hear the echo, or re-echo, of that old time-worn phrase: "Motion pictures are a fad and will die out in time." This time it comes from a gentleman prominent in American theatrical circles, and, as it is absurd to discourse on the criticism itself, let us say something about the gentleman. His remarks about the transitory features of the motion picture, which were printed in the "Show World" last week, are something like this:

"The motion picture is the greatest menace to good plays at the present time. Picture shows are like other fads, however, and will run out after awhile.

To treat lightly of any subject of such interest and importance, and there is a touch of flippancy in the latter part of the above paragraph, is a pretty sure sign that the speaker finds more importance and real menace in that which he criticises than he dares to voice. There is a great menace to good plays, he admits, which is open confession and evident proof that the moving picture drama has won a dignity that compares favorably with the good stage plays, and if this is the case the moving picture theatre is not a fad, but is as stable and secure as it's jealous mother-in-law—the "legitimate" playhouse.

Wherein lies the menace to good plays? A good play, whether it be on the stage or screen, will win every time, and the public will go to see it. The moving picture theatre is not affecting the good plays, but, happily, it is honestly putting a curb to the many frivolous, cheap, tawdry productions which emanates from Broadway every season.

The moving picture is not a menace to good plays. However, the effect is felt in the box offices of the theatres who deal in cheap wares. Theatrical managers claim that the picture theatre is affecting their box office receipts, and that devastating inroads have been made in their galleries.

This is no doubt true, but to what extent the picture theatre is affecting the theatre is better known to the theatrical manager. We do not believe the moving picture theatre is going to encompass the ruin of the larger playhouse, but there is no doubt that a great deal of business which would have gone to them is absorbed by the nickel theatres.

Mr. George K. Spoor, of the Essanay Company, in commenting on the article in the "Show World," makes this pertinent remark:

"Did you ever realize that it costs more to put on a motion picture than it does to stage the average society play? It seems odd that a twenty minute reel should prove as costly as a dramatic presentation occupying two hours and a half, doesn't it? It's a fact, though. There is much scenery to be painted, costumes to be made, the players must be rehearsed and frequently three or four thousand feet of negative are made before the subject passes the di-

"Theatrical managers have claimed that the moving picture theatre has made inroads into their galleries. More than that—we now have the balcony, and it is nightly observed that a few seats in the orchestra circle are vacant."

The year 1909 draws to its close as a record-breaking year in motion picture history. Hundreds of new theatres, some of them of the most pretentious proportions, have been added to the list and few taken from it. Several of the licensed manufacturers have increased their output by one or more reels per week. Phenomenal advance in quality marks the product of all the licensed manufacturers. And this is merely a summary of some of the good fruits of the year's harvest.

There is something so absolutely distinct in the two forms of amusement, the stage and the screen, that there is little need of warfare between the two factions. But, if it be warfare, we'll be at the merry joust, and "with the bells on." It is needless to say that the stage will need a more able defender than our aforementioned critic, and more modern weapons than the tricky boomerang he launched.

RICKARD GETS BIG FIGHT AND PICTURES.

Bids for the big Johnson-Jeffries fight and the picture privilege that goes with it were made in Hoboken, N. J., Wednesday, Dec. 1. There were a number of offers made, but the top price came from "Tex" Rickard, of Goldfield, Nev., who offered $101,000, with 66 2-3 per cent. of the picture receipts. J. W. Cofforth, who had the Johnson-Ketchel fight and pictures, offered $125,000 flat for the fight and all privileges. Another offer was $110,000 and 50 per cent. of the picture receipts. It is conceded that the Rickard offer looks the best, and Coffroth was of the opinion that Rickard will get the plumb; and so it happened, for on Thursday the managers of the two fighters accepted Rickard's offer.

WITHDRAW FROM 'FRISCO.

Messrs. F. C. Aiken, S. S. Hutchinson and A. C. Roebuck, who held an interest in the Theatre Film Service Company of San Francisco, Cal., have recently disposed of their stock in that concern and have resigned as officers and stockholders. Mr. Aiken and Mr. Roebuck have also disposed of their interests in the Western Amusement Supply Company of the same city. These several interests in the two concerns have been acquired by Mr. A. J. Claphan, of San Francisco, who will have the management of both companies.

BUFFALO'S MAYOR GIVES UP FIGHT.

Mayor Adam, of Buffalo, N. Y., has decided to let the picture shows of his city alone until the Appellate Court renders its decision in the cases now before it. He has given orders to the police not to interfere with Sunday shows upon the advice of Corporation Counsel Desbecker, who considers it folly for the city to invite more injunctions, which the proprietors of the shows seem to easily obtain. Every injunction and appeal in a show case means much additional court cost to the city.

The shows will now remain unmolested until the appeals now pending in local cases are decided by the Appelate Division of Supreme Court.

A POPULAR MACHINE OIL.

In the advertising columns of this issue will be found the announcement for "Stay on Oil," a new product for the motion picture exhibitor and operator, which is worthy of a mention. The oil was first prepared by a chemist of no mean reputation in this city, who spent a year in experimental processes before perfecting the lubricant. He sold the formula to Messrs. H. M. Stidham and M. S. Vaughn, now connected with the "Comedy" theatre on 14th Street. These gentlemen incorporated under the name of the "Moving Picture Specialty Co.," and put the oil on the market, gaining immediate success. "Stay On Oil" is unlike other oils; it does not thin when heated. This means much to the operator, for it eliminates the necessity of oiling after each couple of reels, which, if not done when the ordinary oil is used, causes the gears to become hot and dry, thus causing them to wear. The new oil is devoid of carbon or any other mineral sediment which would tend to "gum" on the machine under unfavorable conditions. With these qualities and the convenient cans and low price of twenty cents a half pint, it is safe and sane to predict for "Stay On Oil" a great popularity.

OBITUARY.

FOX—Walter Willard, son of Franklin and Lily Fox, of Goshen, Ind., died suddenly on Nov. 3, aged nine years and eleven months. Mr. Franklin Fox is manager of the Irwin Opera House at Goshen.

WAGNER—H. A. Wagner, manager of the Imperial picture theatre, Rockville, Conn., died suddenly from heart disease Sunday evening, Nov. 21. Mr. Wagner had been talking with Mr. Stevens, one of the proprietors of the theatre after the house closed for the night, when he suddenly sank back in his chair and died before assistance could be called. He was 25 years old and very popular.

NO SHIPPING DELAYS NO "REPEATERS"
WHEN YOU DO BUSINESS WITH

"THE HOUSE OF SPECIALS"

Our exhibitors get a satisfactory service and such select subjects as

"Taft at the Ball Game" "Pittsburg-Detroit Championship Series"
"The Hudson-Fulton Celebration" "Pathe's 'Drink'"
"Peary Arriving in America" "Johnson-Ketchel Fight Pictures"
"Automobile Races at Atlanta" "Consul, the Great, Crosses the Atlantic"

AMERICAN FILM SERVICE
"BEST SERVICE IN AMERICA"
Temporarily Located at 120 East Randolph Street, Chicago, Ill.

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company
Pittsburg, Pa. Cincinnati, Ohio
Rochester, N. Y. Des Moines, Iowa
Wilkes-Barre, Pa. Omaha, Neb.

CHICAGO LETTER

(Continued from page 1.)

The "independents" are flocking to the licensed ranks in larger numbers every week and so, in desperation, it is sought to delude country exhibitors of the licensed ranks by such lying statements as are contained in the foregoing communication. But they are "on" to the game, and when they learn further that their kind, considerate, old-time friend, Eugene Cline, the dealer in junk, is the "whole push" in the Great Western Film Service, how can they fail to allow themselves to be plucked?

Essanay Product Captures Europe.

I had a "peep in" on the busy privacy of George K. Spoor, president of the Essanay and George K. Spoor Companies, one day last week, and took advantage of the opportunity to ascertain what headway the Essanay product is making in Europe. Although thoroughly familiar with the conditions and able at any time to place his finger on the most recent move made by the European representative, Mr. Spoor, in his customary methodical and precise business way, scanned the latest correspondence and cables from over the sea before committing himself to any statement.

"Our comedy and Western subjects are very popular in Great Britain and the demand for them is increasing every day," he began. "We have recently added Russia, Finland and Poland, also Sweden, Italy and Australia. St. Petersburg will be the distributing center for the three first-named countries. Having thoroughly organized the London office force and selling department, Harry A. Spoor, our general European representative, will leave shortly for Berlin to establish an office there. He writes that the outlook in Germany for our product is very promising.

"The Essanay scenic picture, 'The Wonders of Nature,' was recently presented at the Alhambra Theatre, London, and was received with such favor that it was given an extended run. It was presented there by the Jury's Imperial Pictures, Limited, and Mr. Jury, who is the largest film buyer in London, congratulated our representative and pronounced it one of the finest scenic pictures he had ever seen.

"I may say here that the Essanay Company will release in the near future another scenic wonder in picture form that will prove as great a success as 'The Wonders of Nature.'

"Yes, Harry A. Spoor is my brother. He certainly has proved himself the right man in the right place, and we are highly gratified over his sucess in Great Britain and the Continental field. He has been only four months in London and the results show that he has accomplished wonders in that short period."

Tickled to Death Over Freedom from "Independent Servitude."

"The influx of business from "independent" sources for the last two weeks has been really astonishing," says A. M. Kennedy, business manager of the George K. Spoor Company's Exchange. "Fully 75 per cent. of the new business taken on by us in that time, and it has been of much larger volume than at any previous period, for the time mentioned, has been from the "independent" ranks. The recent converts to a quality service, as typified by licensed film, are unanimous in declaring that the "independent" product is still open to a great deal of criticism on grounds of inferior quality and lack of variety.

"These formerly 'independent' clients are all, without exception, tickled to death over their departure from the 'independent' ranks, and are among the stanchest supporters of the licensed idea."

The I. P. & P. Co. Lets Out Secretary and Vice-President.

H. J. Streyckmans has severed his connection with the N. I. M. P. A. It is well known in "independent" circles that breathing the same immediate atmosphere is not possible for Murdock and Streyckmans. It was observed at the N. I. M. P. A. convention of September 11 that Mr. Streyckmans worked hard to get Murdock the presidency, and it is well known that it was due to the influence of Swanson and Streyckmans that Murdock won out.

Captain Boening, a veteran of the Spanish-American War, and D. W. McKinney, secretary and vice-president, respectively, of the I. P. & P. Co., have also been crowded out of the International last week. This eliminates all the original promoters of the I. P. & P. Co., leaving Murdock a free rein.

It is said that Murdock's holdings in the International were handed to him by McKinney, Boening and Streyckmans. It is well known that Streyckmans is a fighter and that he will not submit tamely to the autocratic acts of Murdock, so it is expected that the future will reveal some interesting developments. Mr. Streyckmans is the protege of George F. Harding, the Chicago millionaire and politician, and also of William J. Ammen, the well known attorney. These gentlemen are backing Streyckmans in his controversy with Murdock.

The I. P. & P. Co. is cutting expenses in all possible quarters. R. W. Daly, the New York representative of the I. P. & P. Co., was also dropped last week. It is thought that the closing of the New York office of Murdock's organ, the Chicago Show World, may have had something to do with Daly's retirement, as much of his time was devoted to the interests of that paper.

It may be refreshing to many who have become familiar with Murdock's ravings against the "Trust," that he can wield autocratic, if not despotic, power when the humor siezes him. It is well known that he was the chief objector to the admittance of Miss Frieda Klug, who represents Roma, Pasquali and Tempo, and three other independent European manufacturers to the N. I. M. P. A. Nor could he attribute his action in this matter to any other than the selfish reason that he wanted to be the American agent of the said companies himself. As the by-laws of the Alliance prohibit "independent" exhibitors and exchanges from renting or buying films from any exchange or importer unles it be a member of the Alliance, Murdock practically eliminated Miss Klug from doing film business in the United States for the companies she represents.

Minneapolis Needs First Class M. P. House.

It is learned from reliable authority that Minneapolis offers a fine oportunity to a live exhibitor, who knows the value of a high quality picture service and who has the capital to erect a modern moving picture theatre, with handsome front and well apointed interior. An up to date house, with a seating capacity of 600 to 1,000 cannot fail to reap large returns in the hands of a capable manager. Good locations can be leased in the business section at reasonable terms, on any of the leading streets, with the exception of Nicolet avenue. For a city of its size, Minneapolis is said to far behind others of half its population in the architectural structure of its picture theatres. The building ordinances are strict, but they can work no hardships on a wide awake manager, who rightly appreciates the magnetic power of a first class moving picture service in a modern, well equipped and attractive theatre.

Johnson-Ketchel Film Big Money-Maker.

I. Van Ronkel of the American Film Exchange, who has the exclusive rights for Chicago to the Johnson-Ketchel fight film, says he is havign a tremendous demand for that subject.

"As you know, I have the sole rights to Chicago, within the corporate limits, including South Chicago, Ravenswood, Kensington, Roseland, Austin, etc.," Van reminded me the other day. "The week beginning Monday, Nov. 22, was my opening rental week. During that week the Unique Theatre, 276 State street, took in $2,500, at 10 cent admission. The theatre's usual admission is 5 cents, but the price was advanced for the fight film.

"The film showed its great drawing qualities in another section of the city, at the Boulevard Theatre, Halstead street, where, with a capacity of 200, the box office receipts were over $300 in three days, not including Saturday or Sunday. The regular admission in this house is 5 cents, but it was increased to 10 cents during the special run.

"The demand for the film, while phenomenal, discloses that many exhibitors are slow in understanding that the rental price of this great special fight film costs the exchange $500, and this without including the cost of the exclusive rights, which amounts to considerable."

A Wide Awake Fort Dodge Manager.

J. Jolly Jones, Jr., manager of the Magic theatre, Fort Dodge, Ia., paid a business visit to the city last week. Mr. Jolly has the distinction of having been at one time assistant stage manager for the late lamented veteran actor, Richard Mansfield, and filled that position during the last appearance of the great historian at the Grand Opera House in Chicago.

Mr. Jolly is a young man of modest manner, who fully knows that he has not mastered all the kinks and wrinkles of the moving picture manager's calling, but underneath a modest exterior he carries the wisdom of an older head and profits by the experience of others. The Magic has a seating capacity of 530, and, in addition to a good picture service, it offers the vaudeville bookings of the Sullivan and Considine circuit to a fine class of patrons. The other picture house in town is the Empire, also using the licensed service, with a seating capacity of 300. Both houses are showing a fine business, with splendid prospects for the winter season.

Manager Jolly has made a big success with the Magic, and was in Chicago for the purpose of posting himself thoroughly on the film situation and arranging his vaudeville bookings. He has been using six reels per week, with two changes of three reels each, and expects to improve that service in the near future.

PATHE'S "LA GRANDE BRETECHE"

Splendid Picture Version of Balzac's Tragic Story to be Released Sunday, December 12. It's a "Pathe Film d'Art"

THE recent release by Pathe Freres of "Rigoletto" on Sunday created considerable comment. Exhibitors all over the country were loud in their praise of such a release, and many of the theatre managers wrote to the officers of the firm expressing their appreciation of the film and requesting another release on Sunday. In consequence of these requests, Pathe Freres have decided to release their next Film d'Art on Sunday, December 12.



Realizing that the holiday shopping crowds are also good moving picture spectators, the French company have been very careful to select for this release a Film d'Art which will excel in dramatic interest even such splendid pictures as "Rigoletto," "Drink," "The Hunter's Grief," or anything heretofore presented. The selection of a subject was very carefully gone over at several conferences between the Film d'Art actors and the producers, and in the selection of "La Grande Breteche" it was the universal opinion that the resultant film could not be surpassed for dramatic interest.

That the opinion of the manufacturer was not at fault is known by everyone who has seen the advance exhibition of this exquisite film at th Pathe Freres private showroom. The work of the leading actors in the drama is of exceptional merit, being a most finished bit of pantomime, embodying the very spirit of Balzac's characters and endowing the picture with a most realistic portrayal of an intensely interesting episode.

"La Grande Breteche' was written in 1832, the more extended narratives of which it made part, was at first only an episode among other tales, of which Gil Blas is the type; and brief as it is, Balzac nevertheless rewrote it three or four times. It is therefore anything but an improvisation, yet no other of these short stories can give more vividly than La Grande Breteche the impression of a work sprung at once in full completeness from its author's brain, and conceived in the very first indivisible unity.

The scene of the story was at an old house in Vendome, France, which took its name from an ancient feudal estate known as La Grande Breteche (which, being translated, means The Great Breach), and was the object of much curiosity until the story was written by Balzac while he was staying at Vendome. The old chateau is still standing, and though nearly in ruins, the Pathe people decided that the picture should be taken on the spot, and, consequently, sent down to Vendome a full company of actors, photographers and stage carpenters (who were needed to do some repairing), to the little town on the banks of the Loire to make the drama more interesting. The costuming, the manners are absolutely authentic in the minutest detail.

Philippe Garnier, of the Comedie Francaise, who plays the leading role, is a man of wide experience, and is a scholar of no mean reputation, and his Count de Merret is acted with great care and effect. The sinister, suspicious sub-prefect of Vendome a Spanish prisoner of war, the Count de Feredia. The Spanish nobleman was a handsome man, who carried himself with the hauteur proverbial among the Spaniards of noble birth. Before the stern, forbidding sub-prefect, the Count de Merret, Feredia stands, awaiting the result of a note from the Prefect to his subordinate, ordering the latter to find suitable quarters for the prisoner and to obtain his parole. Having given his word of honor not to attempt to escape, the Spaniard seeks to beguile the hours among the gay throngs along the avenues, where he sees and meets the Countess de Merrett, the beautiful wife of the Sub-prefect.

Condemned to a monotonous and uneventful life in the quiet province and married to a man stern in character, she finds nothing to respond to the joyousness of her own nature; the Countess discovers in the person of Feredia a congenial companion; while in the society of one so beautiful and sympathetic, the courtly Spaniard finds palliation of his melancholy and forgets the irksomeness of his parole. Between two such souls a friendship such as this could scarce do less than ripen into love, and soon the fleeting moments in each other's company, in the presence of others, seem not so sweet as stolen hours beneath the fragrant rose bower in the old formal garden. Even here, however, they are not alone, as two masons soon intrude their rudely material selves upon the spiritual loveliness enveloping these two throbbing souls.

The Sub-prefect, though scarcely one to whom his wife's fair charms appeal, guards jealously the honor of his ancient name, and, his suspicions having been aroused, he lays the trap in which he hopes to snare the fluttering wings of Cupid-gone-astray.

The Count de Merret announces his departure on some business of a pressing kind, and drives away from La Grande Breteche, only to return within the hour. In the meantime, the Countess, thinking that her husband has left for several days, has summoned her Spanish lover to her side and now, within the dainty boudoir, Feredia pours forth, in a torrent of words, the passionate story of his love. Seeing a crucifix suspended on a thread of gold around his sweetheart's neck, he swears upon it fidelity through all eternity, and then, thrusting it next his heart, he gives his own ebony crucifix to her in return. Fatal gift. He little knows how, in this emblem of the greatest tragedy and love earth ever witnessed, his own doom is sealed.



When the Sub-prefect returns and hurries to his wife's apartments, he finds Rosalie, the maid, on guard. Thrusting her aside, he rains thunderous blows upon the door. Within terror blanches the face of the pretty wife. Ruin stalks before her eyes. Disgrace cries out in every blow her furious husband delivers on the panel. In desperation, she forces Feredia into her closet, and, mustering all her self-control, sub-prefect strikes a chill to the heart of the spectator, which is almost unbelievable when one stops to consider the fact that every emotion, every thought, must be conveyed to the people in the seats by acts and facial expression instead of words. M. Garnier's mobile face eminently fits him for the part he plays, and he is ably seconded by M. Andre Calamettes, of the Theatre Gymnase, and Mlle. Vera Sergine, of L'Odeon.

The story, as told by the film, is as follows:

In 1816 there appeared in the office of the

she opens the door. As the Count enters he is surprised to find his wife alone, but his glance falling on the closet, he accuses her of having hidden her lover there. This she denies, and when her husband, doubting, advances toward the door, springs before him. "If you find no one," she cries, "reflect that all will be over between us."

Apparently convinced by his wife's declaration, he turns to leave. On the table lies the ebony crucifix. Seeing it, the Count makes his now terrified wife swear that no one is concealed within her closet. For the sake of her lover she consents to the perjury.

"I know," exclaims the Count, "your purity of soul, and since it would mean separation either way, I prefer not to examine the closet." With that he summons the two masons working on the grounds, and orders them to seal up the door which so nearly wrecked their home.

Baffled, the frenzied girl stands watching the hideous work go on. Once, when the Count is called away, she makes a vain effort to rescue her imprisoned lover, but her implacable husband returns after only a momentary absence, and the attempt has only been rewarded by a fleeting glimpse of two sombre eyes which burn their reproach into the wretched woman's soul.

For twenty days thereafter the Sub-prefect sits at the beside of his wife, who has succumbed to the frightful ordeal. The end is near. The Count is feigning sleep in his armchair. Slowly, with infinite effort, the Countess drags herself from her bed, and tottering to the relentess barrier, taps a feble, last farewell with the ebony crucifix—the fateful gift of her lover slowly dying behind the wall.

PATHE FILM D'ART.

(Continued from page 1.)

own film, which product it was now using to the exclusion of the Eastern article.

Some idea of the world-wide importance of the Pathe Freres is obtained by a glance at the folowing list of branch offices engaged in the sale and distribution of motion pictures:

Australia—Melbourne, 50 Queen Street, Mr. L. Sutton, manager.

Austria—Vienna, 1 Dominikanerbastei 8, Mr. Pigeard, manager.

England—London, W. C., 31-33 Charing Cross Road, Mr. L. Solenne, manager.

Germany—Berlin, 191 Friedrichstrasse, Mr. Durckel, manager.

India—Calcutta, 55 Bentinck Street, Mr. Hall, manager.

Italy—Milan, 3 Via San Raffaele, Mr. Dreyfus, manager.

Russia—Moscow, Tverskaia 36, Mr. Hache, manager.

Spain—Barcelona, 43 Paseo Gracia, Mr. Garnier, manager.

Strait Settlements—Singapore, 19 Stamford Road, Mr. Dreyfus, manager.

United States—New York, 41 West 25th Street, Mr. J. A. Berst, manager; New Orleans, 813 Union Street, Mr. K. W. Linn, manager; Chicago, 35 Randolph Street, Mr. E. H. Montagu, manager.

Argentine Republic, S. A.—Buenos Ayres, Lepage, 375 Calleo Bolivar.

Brazil, S. A.—Rio de Janeiro, Marc Ferrez, 96 Rua San Jose.

Canada—Montreal, Kinetograph Co., 33 St. Catherine Street, East.

China—Shanghai, Ste Pathe-Phono-Cinema-Chine, 99 Sze-Chuen Road; Hong Kong, 16 Voeux Road.

Cuba—Havana, Mr. Mauricio Soriano, Apartado 638.

Mexico—Mexico City, Aveline et Delalande, 1 Calle Gante.

Sweden—Stockholm, Numa Peterson, Hamngatan 32.

There are other agencies in Rusia, at Kiev, Odessa, Warsaw, Rostoff and St. Petersburg. In Austria, at Budapest and Bucharest; and in Spain, at Madrid.

While in Paris, Mr. Berst arranged for a larger selection of subjects for the American trade. Hereafter he will have double the number of negatives to choose from, giving a wider range of subjects to be released. By this means Mr. Berst hopes to effect a considerable improvement in the quality of Pathe pictures.

NEW BALTIMORE THEATRE.

Wilson Theatre, Vaudeville and Pictures, Opened with Festivities—Large Attendance.

Large crowds attended the opening performance at the new Wilson Theatre, on East Baltimore Street, near Gay, Monday evening, November 22. The bill was all that could be desired, and every act was of the best.

The programme included the following numbers: Barnes and King, burlesque magicians; Harry Bloom, a monologist and singer; Fiske and McDonough, in an entertaining farce; the Carlton Sisters, singers and wooden-shoe dancers; the Original Columbia Musical Four; Parrett and Bayne, in a novelty act; La Salla, a singer; and Kurnel-the-Great, a highly educated dog, as part of Robertus and Company. The acts were interspersed with a well-selected series of life-motion pictures, which are highly entertaining. After the performance last night the management of the new theatre gave a banquet at the Hotel Stafford, at which they entertained a number of guests, including several local newspaper men.

Mr. Pietsch, the architect, was toastmaster. Among those who attended were Messrs. George C. Wilson, J. P. Dillon, Richard Beaston, J. W. Hoover, Henry Decker, G. Painter, Henry Maas, Henry Arenz, E. J. Healy, G. H. Harrington, W. F. Wise, Chevannes, Crook, Myer Rosenbush, Herbert Miles, Joseph M. Wood, William W. McIntire, Harry Jackins, Charles Phelps, Captain Kingsbury, Clarence Stubbs, C. Leo Gibson, John T. McGarigle, Raleigh C. Smith, Marshal Thomas F. Farnan, Captain A. J. Pumphrey, C. W. Hughlett, James T. Clark, Harry Farber, J. S. Thomas, J. S. Clark, Edward Preston, A. C. Ritchie, G. H. Reese, Leon Hecht, George Esselmann, W. S. Thomas, Faris C. Pitt, A. H. Hilgartner, Charles Hillgartner, Harry A. Dengnick and Harry A. Fitzpatrick.

The new theatre is one of the most attractive of its kind in the city. It is built of steel and brick, and is absolutely fireproof. The auditorium, which fronts on Gay Street, will accommodate 1,200 persons, while a spacious lobby forms the entrance on Baltimore Street. The decorations in the interior of the theatre are rich and handsome. Mural paintings decorate the walls, while suspended from the ceiling are two large clusters of lights. The murals, from the brush of Mr. Henry Arenz, a well-known artist of this city, are exceedingly pretty and have attracted much attention.

The seats are located on the ground floor, save a small balcony for private parties. The pronounced pitch to this floor, which is dished and not a straight incline, gives an excellent sight line from any part of the house. The lighting fixtures are of solid bronze, of most appropriate and attractive design, and the electric lighting effects, both on the exterior and the interior, are harmonized and in character with the work. The most complete heating and ventilating system has been installed, and powerful exhaust fans will keep the air of the auditorium in even circulation and constantly pure and fresh.

NEW BIRMINGHAM HOUSE.

Amuse-U Picture Theatre Opened for Business Monday, Nov. 22.

The Amuse-U picture theatre, said to be one of the handsomest houses in the South, located at 209 North 19th Street, Birmingham, Ala., opened its doors to the public on Monday, November 22.

The space occupied by the theatre has been built over entirely. A large stage, sloping floors and fine opera chairs conveniently arranged; a commodious entrance and ample emergency exits make a theatre complete. The ventilation is perfect. The ceiling and mural decorations and the stage front are a work of art—certainly the most beautiful in Birmingham. A handsome electric orchestrian is at the entrance. It is a splendid instrument. The film machine is a Pathe, made in Paris, and bought especially for the Amuse-U.

The management proposes to make of the Amues-U the family amusement place of the city, a place where the ladies and children may pass a pleasant and instructive hour, a beautiful and restful place where the business man can drop in for a few minutes every day. In short, the Amuse-U will please everybody. No films or songs the least bit questionable will be allowed in the Amuse-U.

The price will be 5 cents at all hours. A generous programme will be given, four snappy vaudeville stunts, two illustrated songs and motion pictures, every one first-run and direct from the foremost factories of the world. Francklyn Wallace, the noted singer, was the star attraction the first week. Carnations will be given to the ladies for souvenirs Monday.

The Amuse-U theatre is certainly the most beautiful motion picture theatre in the city. It is a credit to Mr. Newsome, and well deserves the patronage of everybody in the community.

NEW FILM FACTORY.

Eastman Company, of Rochester, to Have a Competitor—Will Make Fireproof Film.

The Fireproof Film Company has been organized with a capital stock of $1,500,000 for the purpose of making a non-inflammable motion picture film. The company will have its headquarters in Rochester, N. Y., and has purchased a site for its factory on Lake Ave., not far from that of the Eastman company. Henry Kuhn, one of the promoters of the company, has made this explanation:

"Little has been given out concerning the new company, as naturally we wished to have our plans perfected before definite information was given. We have a paid in capital stock of $400,000, a sufficient amount to give us a good working start, and I apprehend that there will not be the slightest difficulty in increasing our working capital as needs require.

"As the name suggests, the company is organized for the manufacture of fireproof film, and to this end we have acquired a half interest in the patents of the Chemical Products Company, of Boston, with an option on the remainder of the company's holding. In addition we have allied with us as a member of the company J. E. Thornton, formerly of England, but now of Boston. Mr. Thornton, who is a chemist, is the holder of some fifty-seven patents covering various devices in connection with the production of photographic goods.

"Naturally, entering the field of competition as we shall, we shall be forced to manufacture practically all the articles used in the photographic line and to this end we have allied ourselves with several firms that manufacture goods which are a necessity in our line, but by far the greater part of the articles used will be made from A to Z in the factory here. This means, of course, that we shall not be limited in our activities to the output of film.

"I am not yet at liberty to announce the officers of the new company. Two are from Boston and one is from St. Louis. Naturally, there was strong desire on the part of the officers to secure the plant for their respective home cities, and I guess it wouldn't be inappropriate for me to say that I have done it for Rochester."

Plans for the new factory are in the hands of the architect and will call for a two-story, reinforced concrete building, 80 by 500 feet, and affording about 40,000 feet of floor space. It is expected that the building will cost about $300,000. Should the weather conditions continue favorable, it is not improbable, Mr. Kuhn says, that the late fall will see the work of erection begun.

BAD FOR CHEAP VAUDEVILLE.

The House of Delegates of St. Louis, Mo., has passed an ordinance restricting the stages in picture theatres to 25 square feet. In the discussion on the measure it was argued that a large platform meant that vaudeville would be introduced in picture shows and that vaudeville would mean vulgarity. Many theatre managers are beginning to realize that the class of vaudeville available for the picture show, if not vulgar, is foolish and detrimental to the success of their houses. It is quite likely that the St. Louis delegates have seen some of that kind of vaudeville and are trying to guard against it.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, DEC. 6. 1909.

BIOGRAPH—Through the Breakers, dramatic, 971 feet.
LUBIN—She Took Mother's Advice, comedy, 465 feet.
He Wanted A Baby, comedy, 460 feet.
PATHE—The Lady's Companion, dramatic, 804 feet.
SELIG—The Heroine of Mafeking, dramatic, 1,000 feet.

TUESDAY, DEC. 7, 1909.

EDISON—My Lord In Livery, comedy, 520 feet.
What the Cards Foretold, comedy, 420 feet.
GAUMONT (KLEINE)—Listen, comedy, 344 feet.
Top Heavy Mary, comedy, 283 feet.
In a Pickle, farce, 374 feet.
VITAGRAPH—A Lesson In Domestic Economy, comedy, 684 feet.
A Day With Our Soldier Boys, educational, 302 feet.

WEDNESDAY, DEC. 8, 1909.

ESSANAY—A Pair of Slippers, comedy, 601 feet.
The Bachelor and the Maid, comedy, 315 feet.
MELIES—The Fatal Ball, dramatic, 1,000 feet.
PATHE—Impossible to Get Sleep, farce, 315 feet.
The Evil Philter, dramatic, 623 feet.
URBAN-ECLIPSE (KLEINE)—The Secret Chamber, dramatic, 623 feet.
Capturing the North Pole, comedy, 381 feet.

THURSDAY, DEC. 9, 1909.

BIOGRAPH—The Red Man's View, dramatic, 971 feet.
LUBIN—If Love Be True, dramatic, 975 feet.
SELIG—The Engineer's Daughter, dramatic, 1,000 feet.

FRIDAY, DEC. 10, 1909.

EDISON—The House of Cards, dramatic, 960 feet.
KALEM—Rally Round the Flag, dramatic, 955 feet.
PATHE—Masquerader's Charity, dramatic, 394 feet.
Bear Hunt In Russia, sport, 564 feet.

SATURDAY, DEC. 11, 1909.

ESSANAY—The Ranchman's Rival, dramatic, 1,000 feet.
GAUMONT—Daughters of Poverty, dramatic, 953 feet.
PATHE—Exploits of a Cowboy, educational, 446 feet.
Willyboy Gets His, comedy, 502 feet.
VITAGRAPH—Gambling With Death, dramatic, 933 feet.

SUNDAY, DEC. 12, 1909.

PATHE—La Grande Breteche, dramatic film d'art, 951 feet.

BIOGRAPH CO.

"THROUGH THE BREAKERS."—Biograph Story of the Slaves of Society.—Undoubtedly the cardinal sin of society's devotees is neglect of the home. The obligations are so compelling that the undivided attention of its members is induced to the entire disregard of all things domestic. The earth sustained no two happier beings than Mr. and Mrs. Nostrand, when God's greatest gift, their first-born, was bestowed. Life's vista seemed bathed in sunshine as their whole thoughts were centered in the little one. In fancy, they saw it grow from infancy to girlhood and on to young womanhood. But, alas! how often do these anticipations go awry! Becoming more and more engrossed in the social whirl, they give the child over to the care of the governess, until eight years later we find the father's time entirely taken up at his club, while the mother devotes hers to her whist parties. Alone, neglected and forlorn, the child, crushed in spirit, becomes seriously ill. The father is now alarmed in the child's behalf and insists that the mother stay at home and care for it. He reasons that that is what the little one most needs. He is the first to reproach himself for negligence, and tries to point this out to his wife, but she is not as perceptive, and attends the child in rather a half-hearted manner. She does not consider her child is as ill as they would make her believe, and chafes under the forced, and, in her opinion, unreasonable demands. Nervous, tired and longing for diversion, she defiant, attends a fancy dress soiree. During her absence the child becomes worse, and the doctor tells the husband the end has come. Dispatching a servant for the mother, the doctor endeavors to keep life in the little form until she comes; but in vain, for the pure soul has departed when she arrives. The tie broken, the husband leaves, and she now realizes how false and hollow is the world in which she has been living. She sees nothing beyond but expiation. But how can she expiate this sin of neglect? Her child dead, her husband gone, life is mantled by gloom. At the grave of the child we see the poor woman, with bruised heart, breathe forth prayers of contrition, when the husband, drawn by the same impulse, approaches. Softened by the same grief, they are reunited, each blaming themselves for their own sorrow.

"THE REDMAN'S VIEW."—A Biograph Story of the American Aborigines.—The subject of the Redman's persecution has been so often the theme of story that it would appear an extreme exposition of egotism to say that this production is unique and novel; but such is the case, for there was never before presented a more beautiful depiction of trials of the early Indians than this. It shows how the poor redskin was made to trek from place to place by the march of progress which was ever forging its way into the West. Tranquil is the existence of the Kiowa tribe, which our story involves until the approach of the conquerors, the white men, who claim the land that had long been possessed by this tribe of the Shoshone family. On this eventful day, Silver Eagle and Minnewanna plight their troth by the side of the mountain brook. They have hardly returned to the wigwam of the chief, Silver Eagle's father, when an Indian rushes up with the news that the paleface is coming. The little settlement is thrown into a panic of fearful anticipation, for they have endured many bitter experiences. Their fears are realized, for the white men appear and order the poor Indians to move. This they do with stoicism, and packing up their effects, they start on the long trek. Minnewanna, however, is detained by the men to act as a slavey. Silver Eagle is at first inclined to remain by her side, but his sense of duty toward his father, the chief, who is very old and feeble, forces him to go with him. From place to place they migrate, only to be urged still further on by the relentless persecutions, until, from the brow of a lofty mountain, they exclaim: "Oh! morning sun light on us to a better land; a land where we may rest our heads." In the meantime little Minnewanna has tried to escape, but she has not gotten far when apprehended and brought back. The long journey proves too much for the old chief, and he succumbs to the ordeal. As he dies the tribe chant the song of death. He is then interred according to the custom of the tribe. A bier is erected on stakes and covered with moss and leaves. On this the body is placed, with his head to the East, a fire to light his way and food that he may not hunger. The son, Silver Eagle, now that his duty is fulfilled, dashes back after his squaw. His endeavors to steal her away are discovered, and several of the men are about to dispatch him when another, more altruistic than the rest, interposes and bids the young brave take his squaw and go in peace, and we last see them with bowed heads at the bier of the chief. This subject portrays rather a new treatment of the Indian story, its poetic beauty being no small feature.

EDISON MFG. CO.

"MY LORD IN LIVERY."—For several years "My Lord in Livery" has been one of the most successful comedies produced by amateur dramatic societies throughout the country. In reproducing this little play on a film, the Edison Company have a picture that the thousands who have seen or played in the piece will be anxious to see.

The story runs as follows: Lord Thirlmere discovers his friend, Lord Tommy, kissing his sweetheart's photograph, and makes him a wager that he will be able to secure one of her rings. The wager is laid, and Lord Thirlmere sets out for the young lady's house. Before he arrives at her home she receives a letter from "A Devoted Friend," informing her of the wager and warning her that he is to gain admittance to her home disguised as a servant. Miss Sybil and her two chums decide to have a little fun at My Lord's expense by disguising themselves as servants.

Unfortunately for the success of the experiment, Miss Sybil's father has that day engaged a new butler, who, when he arrives, is mistaken for Lord Thirlmere; and when the real Lord Thirlmere arrives and gains admittance by bribing the new servant to change places with him, he is mistaken for a burglar and the police are sent for. The police arrive just as Lord Thirlmere obtains a ring from the thoroughly frightened Miss Sybil, and is about to leave. As he





is being led off to jail, Lord Tommoy arrives, and—well, the rest is easily guessed.

"WHAT THE CARDS FORETOLD."—Very few people can resist the temptation to have their fortunes told, though they may scoff at the idea and claim that they don't believe in it.

Old Mammy Sue not only liked to have her fortune told, but believed implicity in "What the Cards Foretold." One day she purchased a book instructing her how to tell fortunes by cards, and proceeded to tell her own. Now, any fortune teller will tell you that it is bad luck to tell your own fortune, and Mammy believes it now. The cards told of laughter, merri-





ment, confusion and of money changing hands. It all happened just as the cards read, but the laughter and merriment were not Mammy's, although she was a most important contributing force. She also figured pretty prominently in, and perhaps caused much of, the confusion. She was there when the money changed hands, too, but it didn't come Mammy's way, by any means; it went to pay her fine at the police station. The laughter and merriment, as told by the cards, can be taken in two ways: One, that it was enjoyed by the other characters in the picture, with the possible (?) exception of one; and the other, that it was intended for the laughter of those who witness this very amusing film, which is one unbroken succession of comical situations from beginning to end.

"THE HOUSE OF CARDS."—Frederick Remington, the celebrated delineator of types of the Western

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, December 7, 1909



A Lesson in Domestic Economy

A screaming comic dealing with the attempt of Mr. and Mrs. Newhouse to do without Bridget who has been discharged for her extravagance. One short day furnishes sufficient evidence of their incompetency. Bridget is summoned, resumes her former position, while hubby slips her a tip to show his delight. Length, 684 Feet



A Day With Our Soldier Boys

A short, lively picture of military camp life of U. S. soldiers, picturing them at drill taking calisthenic exercises, on dress parade and at big gun drill. A patriotic film that will surely prove popular with exhibitors. Length, 302 Feet

Saturday, December 11, 1909



Gambling With Death

In this thrilling incident from a period of the French Revolution is presented a story of absorbing interest. The setting and action throughout is such as will make this silent drama vie with any production on the living stage in swaying the emotions of an assemblage. Elaborate costuming and splendid photography also help to make this film another Vitagraph triumph.

Length, 933 Feet

Handsome Colored Posters for All Subjects Made by the A. B. C. Co., Cleveland, Ohio

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

plains, has said that the knighthood of America lies solely in the character of the Western cowboy; and that fact is true, for one finds nothing quite so distinct and vivid in the history of America as these riders of the plains, who fought and rode, loved and hated, robbed and lived on the very edge of civilization. Here one finds a life that is big with the bigness of the mountains, rough and rugged as their shadowy canyons, wide and broad as the trackless plains, but with it all a grandeur and nobility that





comes not from the roar of the city, but from the silence of nature. Men whose very lives hang loosely from their belts by tiny pockets filled with lead of death. These men of the West are brave, strong, rugged men. Whether good or bad, they are not weak.

The Edison picture of the "House of Cards" has to deal with just such men. The story revolves itself around a Western cowboy, who has been sent to the town of Cedar Gulch to deposit gold in the bank for his boss. Arriving too late in the night to dispose of the gold, he seeks out the pretty daughter of the gambling-house keeper, who has given her heart unto his keeping. While waiting for the bank to open in the morning, he becomes fascinated with the sight of the money being won at a gambling-table, and starts to gamble with his boss's money. Luck is against him, and scarcely before he realizes it he has lost all. Ruin, disgrace and prison or lynching stare him in the face. Only seeking to get back what he has lost, he tries to rob the gambling house at night, and here he comes face to face with the little girl whom he loves. He confesses to her his crime and shame, and the woman's love spreads forth its handes to shield him. She seeks out Rattlesnake Jim, the Sheriff of Cedar Gulch, who also is in love with her, and implores his aid for her unworthy lover.

A warrant for the cowboy's arrest reaches Jim while she is at his cabin, and he struggles manfully to follow its mandates to the letter; but his love for the girl causes him to swerve from his strict path of duty, and he decides to give the guilty man a fighting chance. Either he or the cowboy must quit Cedar Gulch at once. In other words, one of them must die. To live and not do his duty is a thought that has never entered Jim's mind. So these men of iron and nerve fight a novel duel in the Sheriff's lonely cabin, at which he has ordered the cowboy to report. Baring their arms to the elbow they sit at opposite sides of a table, calmly waiting for a great, poisonous rattlesnake to rise from its bed, which opens in the center of the table, and choose its victim. Slowly it uncoils itself upon the table; with fangs darting in and cut, it rears its head, the men watching its every move in fearful silence. At a moment when it seems that the awful suspense will be ended by a deadly strike fate interferes, and though justice miscarries, yet Cupid's arrow finds an unsuspecting but not unwilling victim in the person of the lion-hearted sheriff, whose manly conduct, in contrast with that of her lover, reveals to the girl his true worth.

All this is told with a wonderful dramatic strength and power, and one never loses interest for a moment. It holds the audience silent and tense during the progress of the novel dramatic situation at the close. Few Western stories have more real and genuinely dramatic situations or a higher type of acting than that presented by the Edison players in the silent drama, "The House of Cards."

ESSANAY FILM MFG. CO.

"A FEMALE REPORTER."—"A Female Reporter," or "The Adventures of a Yellow Journalist," tells of the trying experiences of a young lady reporter in the employ of "The Daily Knocker."

The managing editor of this yellow sheet gets an idea—and one of a deep rich typhoid hue. In this idea he proposes to quite out-raffle the "mysterious Mr. Raffles" scheme, and at the same time to get another knock at the alleged indolent city police.

Summoning Miss Flip, the society reporter, he makes the following proposition: At midnight that night she is to forcibly enter a city residence (this to prove that the Knoxville police are not on the job) and to carry off as much silver as she can, providing, of course, she isn't caught, and to write a glowing description of her adventure for the next morning's paper.

Miss Flip, after a little hesitancy, agrees to try and midnight, equipped with mask, dark lantern and the latest things in burglar's tools, finds her outside a fashionable residence, just a little frightened and more inclined to run away than to burgle.

However, she plucks up courage, and with difficulty climbs up a trellis to the window balcony, lifts the window sash and crawls in—when the first accident occurs. Her foot collides with something and a handsome jardiniere, holding a large fern, falls from its stand with a crash on the floor. With heart beating fast, she listens breathlessly and finally assures herself that the racket has not awakened the sleeping ones.



She stumbles around the dark room and upsets a chair. The clamor it makes jars on her nerves like a blast of dynamite. She is about to retreat to the window, when she hears footsteps on the stair in the hall outside. There is no time for escape by the window now, so she dodges behind a convenient screen and tremblingly awaits developments.

John Saunders, whose house she has entered, comes into the room, a pistol held at a convenient angle and his eyes sharply seeking the intruder. He sees the screen wobbling a little and commands the thief to stand from behind it.

The girl, trembling and in tears, gives up the job as a bad one and steps from behind her shelter. Saunders is agreebaly surprised when he finds instead of a grim-visaged male, a most attractive, but thoroughly frightened young woman. He roars at the joke, when she tries to persuade him that she is not really a thief, but that the insane editor of the "Knocker" had given her the assignment. Then he turns to the phone and deliberately calls the police.

Before the police arrive, however, Miss Flip cleverly contrives to get Saunders' pistol, and at the point of it holds him at bay until the arrival of the two patrolmen.

"There's your man," she says. "Take him away."

Saunders' protestations are laughed at by the bluecoats who unceremoniously clip on the handcuffs and drag him out of the room.

Then Miss Flip settles herself at the dining table, takes out her note-book and pencil and begins writing a glowing description of her midnight's adventure.

"AN AMATEUR HOLD-UP."—Psychologists and criminologists claim that crime epidemics, in which robbers, burglars, murderers, and all sorts of knaves seem to hold complete sway over certain communities, is induced by "crime waves," a modern invention of Old Nick, generated in Hades, and contagious as plague or pestilence. Indeed, when a "crime wave" gets busy, all the rogues and thieves in its path, it seems, find their criminal propensities growing keener, and the list of burglaries, hold-ups, etc., grows alarmingly large.

Jonesville (Ind.) reads its morning's paper one day and finds that a crime wave has come to town. During the preceding night the residences of two or three leading citizens have been burglarized, two or three midnight pedestrians have been sand-bagged, and "the police are powerless."

Mrs. Brown warns her husband to take the better lighted streets when he comes home at night. He laughs and says he can take care of himself.

Brown prepares after dinner to attend a meeting of the Municipal Protection League and gives Mrs. Brown a vest to mend. Mrs. Brown removes her husband's watch and money from his vest and returns the garment without telling him of having removed his valuables.

Brown, after being cautioned by his wife to look sharp, starts out for the meeting. While on the way he collides with a drunken man, who brushes close to him and has difficulty in separating himself from Brown. The drunken man swears at Brown and ambles on, while Brown looks after him with disgust.

Brown stops into a cigar store and there makes the discovery of having lost his watch and purse. He concludes that the intoxicated one must have got it and hurries out in an endeavor to overtake the thief. At the point of a pistol Brown demands the return of his valuables and the drunk, believing that he is being held up, delivers his own watch and purse to Brown.

Brown hurries back to the cigar store and boasts of his heroism when the victim, accompanied by two policemen, enters the place and points out Brown as the guilty party.

Brown is dragged to the police station and is dumbfounded when he learns that the man he robbed was entirely innocent of having removed his own watch and money.

He is liberated from his most unenviable position when Mrs. Brown appears and explains that it was she who removed her husband's roll and timepiece.

Brown is released, after being heavily fined by the judge for carrying concealed weapons, promising to observe more caution in his future dealings with supposed hold-up men.

"THE SPANISH GIRL."—This picturesque Mexican drama is a notable film in point of rich photography, in the strength of the story and its acting, and interesting in its genuine Mexican atmosphere. The local color is real, savoring of rich tropical moonlight, glowing cigarettes, dancing senoritas and tinkling guitars. The story concerns Lola Gonzales, a Spanish dancing girl, who falls in love with Tom Wilson, better known by the sobriquet "Bud," foreman of the Circle "A" Ranch.

The story opens with a scene near the ranch house with Lola dancing the old fandango to the entertainment of a half dozen Mexican vaqueros. In the midst of the dance, Wilson comes on the scene, and sending the Mexicans off to work, goes on his way attending to his duties. Lola follows and endeavors to make love to him. Wilson shows that he is not at all affected and tells her that he is engaged to marry Martha Allison, the daughter of his employer. Lola turns away in a jealous rage and vows to break up the affairs.

A few days go by and Lola again encounters young Wilson. This time Martha is with him, his arm tenderly about her. Lola steals away, goes to her adobe hut, where she is soon joined by Pedro Mayos, her Mexican admirer. Pedro hates the young foreman and when Lola proposes a scheme to put the handsome young foreman at outs with his sweetheart, he heartily agrees to help her.

Pedro contrives to meet Martha and induces her to go with him for a walk in the orchard. At the same time Lola hunts up Wilson and begs him to go with her for just a little walk. Wilson refuses at first, but hurries away with her, when Lola offers to prove that Martha is untrue to him.

Lola and he go into the orchard and find he and Martha together. Pedro is teaching the girl to braid a lariat and the pose has all the appearnces of a lovers' tete a tete. Wilson, fully convinced that Martha is untrue to him, cruelly denounces her and leaves. Martha turns on Pedro indignantly and then over her shoulder where Lola is laughing at her.

Lola joins Wilson in another part of the orchard and makes love to him. He is about to take her in his arms when a rider, bearing a note from Sheriff Anderson, comes upon them and delivers the message. The note informs Wilson that he has been appointed deputy sheriff in place of Hank Smith, lately deceased. Wilson hurries away and Lola is left alone.

Pedro comes on the scene and demands recompense for the part he played in spoiling Wilson's love affair. The girl is convinced, however, that she has won the foreman, and turns coldly away from her Mexican admirer. Pedro, in a rage, strikes her in the face and tells her to be off.

Lola, stung by the insult, hurries away to tell her Mexican friends of Pedro's brutality. When her story, which, of course, is highly exaggerated, is told to the Mexicans, they resolve to lynch Pedro and saddling their horses ride off to Pedro's shack.

Pedro hears that the Mexicans are after him and stealing a horse endeavors to elude them. On the way he meets another Mexican, whom he begs to go in search of the sheriff, then continues his flight.

The pursuers soon strike Pedro's trail and track him to a deserted cabin. A lively fight ensues between the Mexicans with knives and Pedro with his pistol, but the incensed Mexicans soon overpower him, drag him from the cabin and are about to lynch him when Deputy Wilson rides up. The new deputy's timely arrival saves Pedro's life, the Mexicans are disarmed and sent about their business, and Pedro is handcuffed and started to the jail. On the way Pedro confesses his part of the conspiracy with Lola and thus gains his freedom.

Wilson makes all haste to return to Martha and to ask her forgiveness for having misjudged her. The scene ends with the two in each other's arms.

GAUMONT.

(George Kleine)

"LISTEN."—Mr. Narrytiv, a chatty, fussy old bachelor, is busy in his apartments rearranging his furniture and bric-a-brac. While moving a heavy suit of armour, he knocks it over and gets a painful bump on the head.

He hurries off to the drug store to get some lini-



SPECIAL SUNDAY RELEASE

Of the Superb PATHE FILM D'ART

LA GRANDE BRETÈCHE

BY HONORE DE BALZAC — LENGTH, 900 FEET

The picture is a striking example of the perfection of Pathe Moving Pictures. The scenes show the real actions of real and sentient human beings who feel the very spirit of the drama—the passionate revenge, the poignant horror, the iron will of the woman who, to save her lover, risks her soul in a lie sworn upon the crucifix—her lover's gift. Every emotion is read on the mobile features of the actors. Every gesture is eloquent. Here indeed, actions speak louder than words.

Owing to the success attained by the recent Sunday release this Film d'Art will be

Released SUNDAY, DEC. 12th

Get your Posters from the A. B. C. Co., of Cleveland, Ohio

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

PACIFIC COAST AGENCY—TURNER & DAHNKEN, 136 EDDY STREET, SAN FRANCISCO, CAL.


Trade Mark

ESSANAY FILMS


Trade Mark

SHOULD HEAD YOUR BILL. DO YOU GET THEM?

Another Excellent Program from "The House That Makes Good"

THIS WEEK

COMEDY—**Release of Wednesday, Dec. 8**
A Full REEL of REAL Comedy

"A PAIR OF SLIPPERS" (Length, approx., 601 Feet)
AND
"The BACHELOR and the MAID" (Length, approx., 301 Feet)

WESTERN—**Release of Saturday, Dec. 11**
A Western Feature Film—A Big Western Drama

"The Ranchman's Rival"

Jim Watson, a cowpuncher, is engaged to marry the daughter of a Texas ranchman, but the engagement is broken when the girl's head is turned by the attentions paid her by a wealthy Easterner. Jim is jilted and the Easterner plans a fake marriage, which is frustrated by the timely appearance of the Easterner's wife. The girl, now thrown over by the Easterner, returns to Jim, repentant and ashamed, and asks forgiveness. He needs little coaxing, and, restoring the engagement ring to her finger, takes her tenderly in his arms.

This Western film is another box office tonic. Order it from your film exchange **now.** Advertise it with our handsome 6-color litho poster. The length of the film is 1000 feet.

NEXT WEEK

COMEDY—**Release of Wednesday, Dec. 15**
Comedy—"The Essanay Kind"

"A FEMALE REPORTER" (Length, approx., 464 Feet)
AND
"AN AMATEUR HOLDUP" (Length, approx., 442 Feet)

WESTERN—**Release of Saturday, Dec. 18**
Another Western Feature Film. Will Score a Hit

"The Spanish Girl"

This picturesque Mexican drama is a notable film in point of rich photography, its excellent story, and intensely interesting in its genuine Mexican atmosphere.

Lola, a Spanish dancing girl, endeavors to win the love of a young ranch foreman, "Bud" Wilson, who is engaged to marry his employer's daughter. Lola is repulsed and seeks revenge in a conspiracy against the foreman's sweetheart.

Her scheme works well until Lola's jealous admirer, Pedro Mayos, who is also mixed up in the plot, confesses all to Wilson. The interrupted love affair is again resumed and the Spanish girl driven from the ranch. (Length, approx., 975 ft.)

REMEMBER—THE CROWDS FOLLOW THE INDIAN HEAD


Trade Mark

ESSANAY FILM MFG. CO.

CHICAGO, Ill.: 435 N. Clark Street **LONDON: 5 New Compton Street, W. C.**


Trade Mark

ment for his wound, but on his way out he meets the janitress. In his attempts to illustrate to her how it happened, he gets another bruise right on the same spot where he got hurt the first time!

Now, he rushes out in the direction of the druggist's, but he keeps on meeting acquaintances, stopping them and telling them how he got his bumps. Every time he does so, he manages to get hurt again, until finally, in his efforts to illustrate the occurrence to a park policeman, by using a statue to demonstrate with, he receives such severe injury, that he vows he will never tell his tale of troubles again.

"TOP-HEAVY MARY."—Mary is decidedly a "heavyweight" and is advised to reduce her avoirdupois by learning to ride a bicycle.

She accordingly takes lessons from an expert cyclist and of course meets with many mishaps. This film must be seen to be appreciated, as it is so full of funny incidents that words cannot do justice to it.

"IN A PICKLE."—Professor Mooner is seen at work in his study, writing a learned article. So absorbed is he in his thoughts that he absent-mindedly pours the contents of his ink-well over his papers. He goes out of doors clad in his underwear. Then he sits on a baby asleep on a bench in the park. At table he mistakes the table cloth for his table-napkin and upsets everything onto the floor. He takes a bedroom occupied by a newly married couple for his own room and makes himself at home. The rightful occupants throw him out as a robber. Finally he finds his own apartments and after filling his oil-lamp with water instead of kerosene, he puts the lighted end of a cigarette into his mouth.

"DAUGHTERS OF POVERTY."—An old laborer is in charge of keeping the country roads in his district in good order.

He lives in a cottage with his two daughters, Jane and Annie. Annie, the younger one, falls in love with Walter Hudson, the son of a wealthy manufacturer, who lives in the neighborhood. She has a meeting with her lover one day, and is discovered by her father, who in a fit of furious rage, drives her out of his cottage.

He takes to drink, his work is neglected and he is threatened with discharge unless he reforms at once and restores the roads to their original good condition.

This angers him still more and, knowing that his expelled daughter will pass along a certain road in an automobile with her lover, he places a tree across the path in order to wreck the machine and kill his daughter.

The other daughter, Jane, observes her father's actions and endeavors to remove the tree. This she cannot do, so she stands in the way of the approaching motor car. The occupants do not see her until they are too near to stop and the poor girl is seriously injured by the machine.

Her sister, Annie, is so terrified that she refuses to return to her lover's home, and this has the effect of bringing him to the road laborer's cottage, where the young manufacturer formally demands Annie's hand in marriage.

The father finally consents and all ends happily.

URBAN-ECLIPSE.

(George Kleine)

"THE SECRET CHAMBER."—Eleanor is in love with a sergeant of the guards, but her parents urge her to wed Hubert de Salvigny, a wealthy bachelor, living near by, who offers the parents a handsome sum of money if they will consummate the marriage.

The sergeant tries to interfer but is insulted by de Salvigny, whom he therefore challenges to a duel.

One of de Salvigny's servants treacherously impedes the sergeant's movements, thus placing him at the mercy of his adversary. Eleanor appears on the scene and in order to save the sergeant, whom she loves, she consents to marry de Salvigny.

Some little time afterwards Eleanor, who has now become mistress of the castle, discovers the entrance to a secret chamber. Feeling curious, she enters it and finds a vault containing piled up jewels and valuable articles of all kinds, which convinces her of the fact that her husband is a highwayman. As she comes out of the exit from the secret chamber, which leads out-of-doors, she finds her husband with a band of armed men, discussing the details of a profitable expedition. She turns to retreat, but makes a noise in doing so, thus arousing the suspicion of the robbers. One of them thrusts his sword into the dark recesses of the cave and wounds Eleanor in the arm. The brigands go away without discovering her presence and she, after informing the police, falls in a faint to the ground.

The robbers, led by de Salvigny, find Eleanor's tracks and soon reach her. They are anxious to put her to death, but de Salvigny prevents them. A furious fight is the result. De Salvigny falls and Eleanor is about to be killed when the police and guards arrive in force, led by Eleanor's sergeant lover. The brigands are routed and Eleanor throws herself into the arms of her former fiance.

"CAPTURING THE NORTH POLE."—Baron Munchausen, the great explorer and sportsman, whose adventures are always more astounding and marvelous than those of any other travelers, starts on an expedition to discover the North Pole. He reaches the Polar seas after a journey through the ice-pack and meets the "Spirit of the North"—a beautiful female, who presents him with the Pole Star. The gallant Baron hitches the Pole Star to his sleigh and starts across the ice straight for the Pole. Upon his arrival there he finds a huge white bear in possession, guarding a very substantial looking "pole."

By means of hypnotism our hero gets the bear "under the influence" and make it assist him saw down the pole with a two-handed lumber saw. Then the Baron and the bear each shoulder one end and return with the trophy to civilization. The arrival of the triumphant explorer with his bear, carrying the pole, at once convinces the most skeptical and the Baron is declared to be the true discoverer of the North Pole.

KALEM COMPANY.

"RALLY ROUND THE FLAG."—In spite of all that has been written about our Civil War, the full price paid in human suffering during this great conflict will never be told. In how many homes throughout the land did some woman with streaming eyes and anguished heart, watch her loved ones march away to the front. And after its four years of terrific struggle was over how pityfully few was the number that returned to gladden the weary, watching eyes, in comparison to that which filled the pathetic rows of numbered graves left on the silent battlefields. The next picture, one of the Kalem Company's great war pictures, is a story of man's patriotism and woman's waiting love, laid in the time of this great struggle. The battle scenes are stirring incidents of the summer campaign of 1862, faihfully reproduced with hundreds of soldiers handled in that splendidly effective manner that has made the Kalem war films so wonderfully successful.

SCENE I.—It is nearing the noon hour of a bright autumn day in early September of the year 1861. Out in one of the broad fields of their father's farm, the two Fletcher boys, John and Jim, are busy helping the farm hands harvest the corn. In the distance we see approaching Mary, a cousin of theirs, who has made her home at the farm since the death of her parents. She gaily waves her apron to summon all to dinner. The hands drop their corn knives and all pile into the wagon. All but John and Jim, the two brothers. They glance at Mary, who is just climbing

EXCLUSIVE RIGHTS for LOUISIANA and MISSISSIPPI

OF THE ORIGINAL

Johnson-Ketchel Fight

TAKEN AT COLMA, CAL., OCTOBER 16, 1909

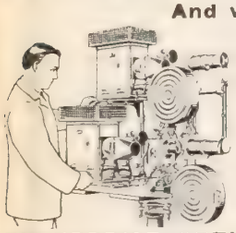
The clearest and best fight film ever made of a world's championship contest. The greatest attraction and money getter ever placed before the public. This film will be shown at all licensed theatres, and orders for service will receive attention in the rotation received. We will make contracts with any Licensed Exhibitors in Louisiana and Mississippi whether he gets his regular service from us or not. Communicate with us at once, so as to be the first in your locality.

S. NYE BASS FILM EXCHANGE, 823 Union St., New Orleans, La.

THE LIVE SOUTHERN EXCHANGE. We have nothing but brand new film on our shelves and can assure a cracker-jack service, free from repeaters and old shoddy, rainy junk. We can ship the famous Pathe Professional Outfit at a moment's notice, and have all Pathe Film d'Art. Drop us a line and watch results.

THE MOTIOGRAPH MOTION PICTURE MACHINE IS A WONDER

And will INCREASE YOUR BUSINESS



It projects FLICKERLESS, STEADY and WONDERFULLY BRILLIANT pictures, has patented 1½ minute Rewind from main crank, revolving Magazines, Automatic Fireproof Shutter, etc., not found in other machines. WILL WEAR TWICE AS LONG. C. H. D., of Keokuk, Ia., writes: "Motiograph MAKING A BIG HIT and BUSINESS INCREASED WONDERFULLY." F. L. F., of Chicago, Ill., writes: "Used every day for seven months and NOT ONE PENNY FOR REPAIRS." F. J. K., of Kansas City, writes: "Operating Motiograph nearly two years. Have operated all makes, but NONE TO COMPARE with Motiograph." PRICES $150.00 AND UP. The Enterprise Calcium Gas Outfit is the only satisfactory substitute for electric light. Write for catalog to-day.

ENTERPRISE OPTICAL MFG. CO., 562 W. Randolph St., Chicago

WISCONSIN EXCLUSIVE RIGHTS

Johnson-Ketchel Fight Pictures

"MONEY MAKERS FOR THE MANAGERS"

Address NICHOLS BROS., Superba Theatre, GRAND RAPIDS, MICH.

up on the corn for a ride back to the farm house and after a word together call to her. Mary starts back to join the brothers and the wagon drives on. In a few homely, honest words John tells Mary how both he and Jim love her and how they have decided to tell her and give her the opportunity to choose between them. Mary glances first at John, then at Jim, standing in abashed silence. Her face grows serious. She tells them she cannot chose, that she loves them both equally. Why can't they go on as they have before, just affectionate brothers and sister? But the boys tell her that is impossible and urge her to choose. She still refuses and turning, starts slowly after the retreating wagon. The boys watch her disappear then their hands meet in a hearty clasp, for in spite of their deep love for the same girl their brotherly affection is too strong to allow any feeling of jealousy to mar it.

SCENE II.—All is excitement in the little village near the Fletcher's farm. Following the shudder of fear that swept over the North after the disastrous rout of Bull Run, came President Lincoln's stirring appeal for troops. Everywhere in large and small towns the recruiting sergeant was busy. Here he had set up his tent on the village square. Mounted on a box Colonel Loyde, the village orator, is urging the assembled crowd to enlist. At first the response is slow, but soon a young farmer pushes forward and signs the roll. Now another follows his example. Next the village blacksmith, carried away by the excitement, registers his name. Up through the crowd come the two brothers, John and Jim. For several days they have been discussing the idea of enlisting. Now their minds are made up. As they step up to sign, a cheer is given. Jim signs first and John follows. The orator grows eloquent in his appeal, for John and Jim are known and respected throughout the village and adjoining country. Soon the recruiting sergeant is almost swamped with volunteers as the wave of patriotism sweeps over the crowd.

SCENE III.—And now the day has arrived for John and Jim's company to depart for the front. Out from the house comes the family. The old mother is supported by her youngest boy and the old father is charging John to keep watch over his brother. Here are a few neighbors to see them off. Earnest wishes for their future welfare are given. As the neighbors leave, Mary starts for the gate. Now the old folks realize the time for the last farewell has come. The old mother weeps over her boys that she may never see again. After bidding both parents a fond goodbye the two boys move down to the gate, where Mary is waiting for them. This is the parting that is wringing their hearts. Mary kisses them both goodbye and as they start slowly down the road stands watching them sadly for a second, then hides her tears in her handkerchief.

SCENE IV.—It is three o'clock in the afternoon of a hot June day. Since early morn the two opposing armies stretched out in a long battle line have been struggling desperately. The gunners stripped to the waist are still sending the shrieking shot into the enemy's line. But now the enemy has rallied for a desperate attack. The blue line wavers. Over the top of the embankment thy come falling back sullnly. With shrill yells of triumph the boys in gray follow in close pursuit. Tbe Union standard-bearer staggers. A Confederate grabs the flag, and as he waves it in triumph the victorious rebels toss their hats and cheer. But their success is only momentary. Down at the other end of the line the battle still rages. Through the smoke of the falling shells the rebel cavalry can be seen forming for a charge. Crash goes a mine skillfully laid by the Unionists. And now the Colonel rides forward with the order for a general charge. Up jump the boys in blue and dash forward towards that thin line of gray that has held them back all day. Here are the two brothers. Jim begs some cartridges from John as they move forward with their comrades. The Confederates meet the charge with a terrific musketry fire that withers the blue line, but fails to stop it. On they go and when the general rides up he sees his men slowly driving the Confederates up the wooded ridge in the rear.

SCENE V.—Beyond the wooded ridge the Confederate rear line supported by a battery is still holding its position. A last charge is ordered against them. Out from the woods dash the victorious Unionists. In a few moments the Confederates are in retreat but every inch is hotly contested ere it is given up. Here come John and Jim still fighting side by side. John has taken the standard from its wounded bearer and now carries it forward. The Confederate standard-bearer reels and drops his flag, but ere it has reached the ground Jim has it in his hands. As he stands waving it a bullet from the retreating enemy reaches his heart. He falls into John's arms. John lowers him to the ground. He realizes he is dead. While his heart is breaking with grief, he waves aloft the Stars and Stripes to lead his comrades on in their victorious charge.

SCENE VI.—That night the victorious but exhausted troops camped on the battlefield. All night long the work of caring for the wounded continues. An old commissary wagon has been pressed into ambulance service and the injured are being conveyed to the improvised field hospital. The dead are being placed in silent rows and the mournful work of identifying them before they are finally laid away has begun. Down across the field comes John, sadly making his way amongst the dead and dying. He is searching for Jim's body. Ah, he has found it. Tenderly he lifts the head that since early childhood has lain nightly on the pillow beside his in their big attic room at home and that now is cold in death. Out over the silent field of dead he gazes, his eyes filled with anguished grief at the loss of the brother he loved so well.

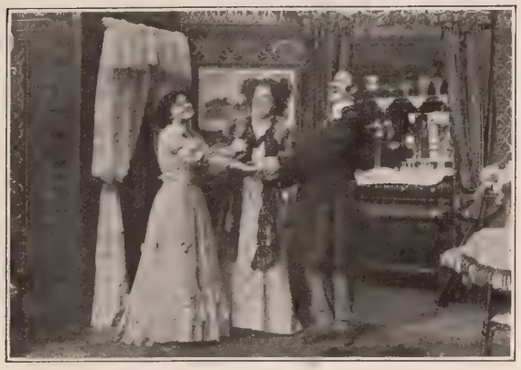
SCENE VII.—The four years of bitter struggle are over and the soldiers are returning to their homes. At the little village all the townspeople have gathered to do honor to the returning hero, brave Captain John Fletcher. The little girls have just finished their song of welcome and as the village band plays the march of triumph Colonel Loyde rises to address the assembled crowd. In stirring words he tells of John's brave deeds on the field of battle, of the pride of the village in him and how they have purchased a sword for him. He buckles it around John's waist. John steps farward and in a few modest words thanks his neighbors for the great honor they are doing him. As he finishes, his father and mother, their faces beaming with proud, happy smiles, embrace him while the crowd offer up cheer after cheer for him.

SCENE VIII.—The celebration is over. John has returned to the old home with his father, mother and Mary and a few neighbors. The neighbors are saying their final words of welcome. As the last one departs the family with a sigh of relief turn to each other. This has been a happy day, but a trying one. The old father takes out his pipe, while John seats himself between his mother and Mary. In a faltering voice the old man asks about Jim and how he died. John tells of that last charge and as they listen to his burning words of how Jim went up the hill and forward with the flag they seem to see the scene in the distance until, as Jim falls lifeless their heads drop in grief. When the mother's sobs break the tension the old man goes over to comfort her, while Mary's hand slips into John's and his arm goes around her waist. The old father glancing up sees the two yonug people in loving embrace and gently tells the mother to look, for although they have lost Jim, they have a son and a daughter to cheer their declining years.

LUBIN MFG. CO.

"SHE TOOK MOTHER'S ADVICE."—"Always take mother's advice," is the way the old song went and Mrs. Edgerton, a pretty little bride of two weeks, followed mother's advice implicitly when he old lady warned her daughter that unless she pretended admiration of everything her husband gave her he would become discouraged and stop making presents.

LUBIN FILMS



SHE TOOK MOTHER'S ADVICE

Released December 6

She Took Mother's Advice

If you want to get presents from your husband, take whatever he gives you or else he will not buy you what you want—is mother's advice, which the daughter follows. A Good Comedy.

Length 465 feet.

Released December 6

He Wanted a Baby

The young husband's love for babies brings him in all kinds of difficulties. His fondest wishes are granted when his wife presents him with triplets. Another scream.

Length 460 feet.

Colored Posters
for all our Subjects made by the
A.B.C. Co., Cleveland, Ohio



IF LOVE BE TRUE

Released December 9

If Love Be True

A millionaire's son, to gain the love of a working girl, accepts a position as a working man in the same factory. When fire threatens to destroy the mill the young hero saves his sweetheart. He is then accepted and they live happy ever after. Length 950 ft.

LUBIN MANUFACTURING COMPANY, 926-928 MARKET STREET PHILADELPHIA, PA.

Dresses out of the fashion, and hats even worse, spectacles and collies, pictures and other atrocities are showered upon her by her fatuous husband, and she declares everything to be "just the thing," though she hates dogs and the dress brings anguish to her secret soul. Even Edgerton is conscious that his wife is a dowd in the clothes of his selection and he is delighted when his mother-in-law appears upon the scene, bundles the dog out of the window, throws the picture away and gives the clothes to the servant girl, returning to him his own pretty wife in the dainty garments of her own selection.

"HE WANTED A BABY."—Henry Hardman was passionately fond of children, and it was the one blot upon his happiness that no babies had come to bless his own charming home. On the street Mrs. Hardman could scarcely drag him away from the babies out for an airing, and he even sought to abduct an unusually pretty child and was pursued by a mob of excited nursemaids who compel him to return the



child, while some husky men evinced an entire willingness to lynch him. He advertises for an infant for adoption, all unconscious of the surprise in store for him, for while his office is crowded with mothers eager to have their infants adopted, word comes over the telephone that Hardman is very much wanted at home. Discretion is the better part of valor and Hardman gets out of the window in preference to explaining things to the excited women. He rids himself of heir pursuit by exchanging clothing with a man whom he bribes and continues his way home, picking up a baby carriage as he goes, but he finds that he was too conservative—that more are wanted and his delight is in proportion to the generosity of the stork. It is a lively little story with a climax picture that will make a hit with any sort of an audience.

"IF LOVE BE TRUE."—If love be true love will find a way. Neville Sterling by chance encounters Martha Bartlett as she is leaving the box factory where she finds employment. He is deeply impressed by her beauty and seeks to make her acquaintance, but Martha fears that no good can come from the friendship of a man of wealth for a poor working girl, and though he protests the honesty of his intentions, she gently repulses him. But Sterling is very much in earnest. He procures suitable clothing and disguised with a beard he seeks and obtains a place in the same factory in which she is employed.

Their friendship soon quickens into a deeper passion and all is going well when a fire breaks out and Neville rescues Martha, who is overcome by smoke while trying to save her chum who has fainted through fright. He is badly cut and worse still his disguise is penetrated but Martha realizes at last the depth of true love he has to offer and her hand and heart are the reward of his bravery. The story is tersely and thrillingly told, the factory scenes having been taken in an actual box making establishment.

GEORGE MELIES.

"THE FATAL BALL."—Exterior of miner's cabin; Nellie sitting on stump at right, tying a bunch of wild roses, which are scattered all around her; a kitten comes out of cabin and jumps into her lap; she pets it and then places it on her shoulder. Philip, her father, appears at doorway, and watches her fondly during this piece of business; then comes forward and places his hands over her eyes. Business of guessing who it is. Finally she throws off his hands and turning around, she embraces him fondly. They suddenly draw apart and assume a listening attitude; the girl clings to her father in terror; he leads her to cabin, which they enter. Philip reappears immediately with gun, motions to Nellie to lock door, assumes listening attitude, and walks rapidly down path to left.

Out on the plains; single tree in center. Philip near tree, shading his eyes with his hand, peering down road to left; raises his gun to shoulder and shoots, then turns and runs off right. Enter band of Indians on horseback, with captive, Clyde Darrow, bound with lariat; they dismount and tie him to tree; then gather the fallen branches and pile them around his feet, apply torch and dance war-dance around victim.

Cowboy quarters on Bar X Ranch; cowboys playing cards, etc., their horses tied nearby. Enter Nellie on run; excitedly tells them of the Indians and their captive, pointing back from whence she came. Cowboys drop their cards, scamper to their horses and mount. All ride off in the direction of Indian band.

Indians dancing around burning captive; shots heard in the distance; Indians cease dancing and scamper for their horses, shooting meanwhile at the advancing cowboys. Hand to hand battle. The Indians are finally defeated and retreat, followed by cowboys, while Philip, who has dropped off horse, kicks aside the burning branches, cuts the prisoner free, throws him over his shoulder, and takes him to his cabin.

Interior of miner's cabin; Clyde reclining on bed, his head bandaged and his arm in a sling. Nellie is sitting beside him, and he takes her hand and kisses it. Then he thanks her for her tender nursing, and tells



her he loves her; she shyly drops her head and answers that she returns his love, then buries her face on his shoulder. They draw apart as Philip enters. Clyde takes Philip by the hand and thanks him for saving his life. Nellie kneeling beside the bed.

Kitchen of miner's cabin; Philip on chair, Nellie placing dishes on table; comes over, stands behind Philip's chair, smoothes his hair and kisses him. Enter Clyde with letter in his hand, which he gives to

"SELIG"

The Pacemaker of the Motion Picture World, Will Release

A NOTABLE WAR PICTURE DECEMBER 9, 1909

The Heroine of Mafeking

LENGTH 1,000 FEET—Code Word, Mafe

It bears the master mark of picturedom. It is a big subject produced the Selig way.

DECEMBER 13, 1909

PINE RIDGE FEUD

Length 975 Feet—Code Word, Pine

One of the kind they will talk about.

DECEMBER 16, 1909

THE INDIAN

DECEMBER 20, 1909

(Two on one reel)

THROUGH THE HOOD RIVER VALLEY

AND

ALONG THE COLUMBIA IN OREGON

Also A MODERN DR. JEKYLL

SELIG POLYSCOPE COMPANY, 47-49 RANDOLPH STREET CHICAGO, ILLINOIS

Philip to read, meanwhile telling him that he must leave them.

Letter.

Denver, Sept. 1, 1909.

My Dear Son Clyde:

Your letter stating that you are better, received. You must hasten home at once, to get ready for your wedding to Emily, which you know takes place in two weeks. With love, YOUR MOTHER.

Nellie starts forward as her father reads leter; goes to Clyde; and entreats him to say it is not true;



kneels at his feet and begs him to stay. Philip looks on wonderingly, then comes forward, lifts Nellie to her feet, and motions Clyde away. Exit Clyde. Nellie whispers to her father that Clyde has wronged her under promise of marriage; she hides her face on his shoulder, and sobs violently. Philips starts back angrily, takes pistol from belt, and makes a move as though to follow Clyde, but Nellie takes pistol from his hand, meanwhile shaking her head sorrowfully, and pointing upwards. Philip pushes her aside and rushes out.

Exterior of cabin, bench in front, and chair beside it. Clyde sitting on bench, smoking cigarette. Philip enters from cabin, advancing angrily on Clyde, who rises from bench and faces him. Philip tells him he'll make Nellie his wife, or he will kill him. Clyde snaps his fingers in Philip's face and turns his back to him, as though he did not care, and Philip, overcome with rage, picks up the chair and knocks Clyde down with it. Nellie rushes out from the cabin into her father's arms, just as Clyde, raising his gun, shoots at Philip. Nellie, being between the two, receives the bullet, and falls dead in her father's arms. Philip, in agony, calls on her to speak to him, then lays her on the ground, and feels her heart. Realizing that she is dead, he falls prostrate on her form, sobbing bitterly. After Philip has recovered from his paroxism of grief, he looks around to take vengeance on her murderer, and finds he has left the cabin but has left his gun behind. He picks up the gun, and kneeling beside Nellie's body, he raises his right hand to heaven and swears that the gun which killed his Nellie, should send the fatal ball that should pierce the heart of her murderer.

Rocky pass in the mountains; camp of miners in foreground. Miners gathered around a fire, telling stories. Suddenly Philip enters, gun in hand, and peers eagerly into faces of the miners; then shakes his head sadly, and turns to go away, when one of the miners calls him back, and asks him for whom he is seeking. He tells them his story, and the miners tell him to search through their camp, and if he finds his man to kill him according to his vow. The miners all line up in a row, at back, and Philip goes along line slowly, peering into each bearded face, until he comes to the last one; then he utters a yell of rage, pulls the false beard from miner's face, and reveals the face of Clyde, who tries to escape, but Philip drags him to centre, forces him to his knees, and tells him to ask Heaven for mercy, for he is going to kill him. Clyde draws revolver with his free hand, and shoots Philip, who staggers back into the arms of two of the miners, while the other prevent Clyde from escaping. Philip slowly sinks to his knees, then picks up gun, which he has dropped, slowly raises it to his shoulder, takes aim at Clyde, and pulls the trigger. Clyde falls, face downward, on the ground and Philip falls dead in the arms of the miners.

PATHE FRERES.

"THE LADY'S COMPANION."—A young woman holding a position as companion to an old Marchioness won the love of her employer's son and they have been married secretly, as the young man knew that should his mother learn of his marriage to the young girl she would cut him off without a cent. Before the lady's companion had entered the services of the Marchioness she had been deeply in love with a worthy young man in her own station in life, and when the Marchioness' son supplanted this former lover in the girl's affections the jilted one's jealousy and disappointment were such that after a time he decided to let the Marchioness know of the deception her son had practiced.

One fine day therefore he conducts the Marchioness to the farmhouse where her son's child has been put



out to board and the old lady comes upon the happy pair fondling their little daughter to whom they are both devotedly attached.

Of course the old lady, wild with rage, disherints her undutiful son on the spot and decides to leave her entire fortune to the young man who has made known to her the deception of her own flesh and blood. The jilted lover therefore fearful that she should soften and change her mind at some future time, decides to make away with her as soon as possible so as to secure the fortune. The old lady falls ill and when her little grand daughter is brought to see her she undergoes a change of heart and pardons her father for the grief he has caused her and unbeknown to her beneficiary, destroys her last will and leaves all to her son. The young man seeing that the old lady's feelings have changed in her son's favor, drops a little poison in the old lady's medicine and then accuses the son of trying to poison his mother. The son is arrested and would probably have had little chance of proving his innocence had not his little daughter seen the wicked man pouring the poison in her grandmother's glass, and it is on her testimony that her father is acquitted and the real culprit punished.

"IMPOSSIBLE TO GET SLEEP."—Mr. Scuppy's alarm clock goes off long before it is time for him to get up and awakens him with an awful start. Enraged beyond endurance he rushes over to the timepiece and smothers its unwelcome voice and then crawls back into bed again. But hardly has he touched the pillow when a terrible crashing sound

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

Advance Film Descriptions

Dec. 6th to 12th, 1909

GOOD FILMS

Gaumont

DEC. 7th — "LISTEN." — Comedy. — Gaumont. 344 feet.—Somehow everybody sees the joke when somebody else gets a bump and the more bumps he gets the better the joke. That is what happens in this funny film.

DEC. 7th — "TOP-HEAVY MARY."—Comedy.—Gaumont, 283 feet.—The ludicrous spectacle of a plump young lady learning to ride a wheel. What does not happen to her is not worth mentioning.

DEC. 7th — "IN A PICKLE."—Farce.—Gaumont, 374 feet.—Professor Mooner, the absent-minded scientist, unconsciously does the funniest things and gets into all kinds of trouble.

DEC. 8th — "THE SECRET CHAMBER."—Drama.—Urban-Eclipse, 623 feet.—An exquisite drama, combining love with adventures of highwaymen, secret chambers and old castles. A fascinating subject right through.

DEC. 8th — "CAPTURING THE NORTH POLE."—Farce Drama.—Urban-Eclipse, 381 feet.—A humerous account of how Baron Munchausen "Cook-ed" Peary's record. Full of surprising incidents and sure to please.

DEC. 11th — "DAUGHTERS OF POVERTY."—Drama.—Gaumont, 953 feet.—A thrilling tale. This is a feature film of fine quality well dramatized and superior merit.

Beautiful Poster with each Release Furnished by A. B. C. Co., Cleveland, O.

Imported by

ECLIPSE

George Kleine



52 State St., Chicago 19 E. 21st St., New York

is heard at the head of his bed and soon a workman's hammer is pushed right through the wall. The plaster flies all over the would-be sleeper, who grabbing his pillow rushes out on the little balcony outside his window and fixes himself comfortably for a nap. But he is just beginning to doze when, Splash! a deluge of water hits him squarely in the face. Stunned for a moment he glances skyward to see what the trouble might be and finds to his disgust that the female on the floor above is watering her plants. No sleep here, he must move again! This time he will seek an absolutely deserted spot, so goes down to the lake where, seeing a hammock strung out over the water he climbs the tree to which it is attached and swings himself into the comfortable bed. We hold our breath for a moment as he awkwardly attempts to get settled in his new resting place, for it looks very much as if he will land in the water; and this is where he finally does land for the hammock is not strong enough for his weight and he woes right through it. Fortunately he can swim and we watch with anxiety intermingled with amusement his frantic efforts to get back to land. On reaching terra firma he rushes around still in search of some place to lay his poor weary head and seeing a haystack he creeps under it and all that can be seen of him is his feet. The latter attract the attention of an over-zealous policeman passing that way who promptly catches hold of the protruding pedal extremities and soon brings to light poor, unfortunate Scuppy, whom he carries off without any parley to the station house. The prisoner is immediately conducted to a cell, its only bit of furniture being a hard, unattractive-looking cot. But Scuppy's eyes gleam with happiness when he sees this cot, for here at last he can find rest. So, throwing himself with a sigh of relief on the hard piece of furniture, he finally gets his much-wished-for nap.

"THE EVIL PHILTER."—Beautiful indeed is this richly colored picture of times long gone by. The opening scene shows the beautiful Irene de Roannes taking her harp lesson from her teacher, Lorenzo, who is deeply in love with his handsome pupil and hopes one day, notwithstanding the difference in their social positions, to claim her as his bride. The old music master is doomed to disappointment, however, as the Marquis de Roannes, the girl's father, has already arranged a marriage for his daughter Irene, and the poor, old teacher is heartbroken when he gets the announcement of the betrothal.

We must remember that the incidents in this story take place way back when witches and magic and all that sort of thing were looked upon very seriously. The disappointed lover therefore decides to go in search of a philter of love, a charm to excite the grand passion in the bosom of his pupil, as he cannot bear the thought that she is to belong to another. Weird, indeed, is the scene, showing a sort of tavern frequented by a rollicking crowd composed of highwaymen, dancing girls, clowns, fortune tellers, etc. An old sorceress, who looks for all the world as if she stepped out of one of the old fairy books dear to the heart of every child, approaches the music teacher as she sees from his expression



that he is in trouble, and noticing his rich garments, believes there might be something in it for her if he is seeking aid through witchcraft. The professor, seeing her hideous old face, pushes her aside, but when a businesslike old wizard comes up to him and offers him a philter of love, provided he delivers up to him his soul, the professor promptly consents, little thinking what it means, so anxious is he to win the love of his pupil. The philter works like magic. As soon as the girl has inhaled the fumes she draws near Lorenzo and plainly shows that love for him has awakened in her breast. Lorenzo, of course, is delighted to see how well the charm has worked, but his happiness is of short duration, as evil spirits soon make his life not worth living. Wherever he goes, wherever he turns, up pops some hideous-looking creature, and finally we see the unfortunate man, after enduring all sorts of torments, swallowed up in an abyss from which issue flames and brimstone, showing that it is the abode of the Evil One himself.

"MASQUERADER'S CHARITY."—It was the night of a masque ball at one of the foreign embassies, and everybody that was anybody was invited. The fantastically dressed guests drive up, one after the other, mount the marble steps and pass into the brilliantly lighted hall. No one has time to stop for a moment and offer a word of comfort or a few pennies to the poor, half-starved little flower girl who stands at the entrance offering her wares for sale. Nobody but a big, burly policeman, who pushes her back, roughly telling her that she must not anoy the guests. The poor, little mite, seeing now that there is no chance of getting a few pennies, hides her pinched face in her arm and weeps as if her little heart would break. One of the guests, a rich banker, whose carriage has to wait in line, notices the little girl, and, going over to her, questions her, but her wan face and ragged dress tell the tale; so young, and still already called upon to take up the struggle against want and poverty. Taking the little one gently by the arm, he conducts her to a nearby shop, where he procures food. A queer pair indeed they make as they pass on, arm-in-arm; he in his satin and bells and she in her rags. On the way she tells of the little sick brother at home, with no food and on one to care for him.



When they leave the shop, therefore, she takes her kind friend to the poorest of attic rooms. In one corner is a little heap of old rags, which the banker finds to be the little sick brother. The little sister arouses the poor, weak boy, and telling him of their good fortune, helps him over to the improvised

table, on which the kind gentleman is arranging the food. The little tots eat ravenously while their benefactor stands by with tears in his eyes, but at the same time wearing a smile on his lips as he has already made up his mind to adopt the pretty little couple for his own. He therefore takes them to his magnificent home and hides them in a wardrobe while he goes in search of his wife. He tells the latter of his night's adventure, and opening wide the wardrobe door, lets her see for herself. She does not hesitate for a moment, but clasping the little waifs in her big, motherly arms, takes them to her heart at once.

"BEAR HUNT IN RUSSIA."—Our operator was fortunate to be on the ground when an interesting bear hunt took place in far-away Russia, that land of snow and heavy-coated animals.

We watch the hunting party as they start out in their sleighs early in the morning, muffled up to the chin in heavy fur coats. The snow looks so white and beautiful in this land of long, severe winters, one envies these huntsmen for the day of sport that lies before them. When they reach the forest they look around for Bruin's footprints, and soon come upon his tracks. Men and dogs follow them, and soon the beaters have the huge beast within range of the huntsmen's rifles. A bullet, well aimed, hits the bear and he staggers, but decides to sell his life at a high price, and falling upon one of the men, sinks his teeth into his arm. The others rush to the assistance of their companion, and one of them, making a tourniquet, stops the floow of blood from the wounded member. He is then carried back to the camp by some of the party.

Bruin, whom the dogs have now pretty well exhausted, is still fighting them off as they jump around him, snapping and howling. We see, however, that his strength is almost spent, and soon, after giving two or three groans, the magnificent fellow breathes his last. The hunters hurry over to him, and calling off the dogs, fasten his feet to a pole and carry him off to the camp, a fine specimen for their first day's hunting.

"EXPLOITS OF A COWBOY."—A bit of the West—cowboys, lassos, bucking ponies and all. An unusually fine exhibition of dexterous handling of the lasso is given in the first part of the picture. This particular cowboy certainly has perfect control over the rope, and when he lassos man or beast he has them in a net for sure, as shown in the near view given of the cow puncher and pony he has just caught. The bucking bronco in this picture is a fine specimen of its class, possessed of all the "buckiness" that is coming to him. The cowboys attempt vainly to get a saddle on the little fellow's back, and just when they seem to have finally accomplished the feat he humps himself just at the psychological moment and sends saddle and boys flying. In the end, however, he is conquered, and the triumphant rider swings himself into the saddle, but before his body touches the latter the little vixen is off like a shot—the plucky Westerner sticking on, however, as if glued to his back.

"WILLYBOY GETS HIS."—Willyboy, just home from college for a short holiday, starts out for a stroll. His clothes, he knows, are of the latest cut, and with his handsome face, killingly stylish way of walking, and swinging his stick, he is not surprised at the glances of admiration directed at him by all



the girls he meets. Just as he turns a corner he collides with two queens of fashion, and bowing to the ground, begs them to excuse his awkwardness. They reply so sweetly, and are altogether so charming, that Willyboy decides to turn back and follow them. They are highly amused when they see the conquest they have made, and throw back smiling glances every now and then over their shoulders. They finally enter a bake shop, and are hardly seated at one of the tables when in comes faithful Willyboy and takes a seat right next to them. He looks very demure, indeed, just as if he happened in there by the merest accident, and ordering the first thing that comes into his head, finds himself compelled to eat a half dozen of the richest chocolate eclairs while he waits for the girls to finish their lunch. When they leave the store he follows right along, feeling anything but comfortable, however, after his heavy lunch. Their next stop is at the dentist's; but great, indeed, is his consternation as the young ladies beg the dentist to attend to him first, as they are not in a hurry and can wait. Willyboy is game, however, and actually has two molars and one incisor extracted, while the girls in the waiting-room shriek with merriment at the trick they have played on him. When the operation is over, he passes out with his handkerchief to his poor mouth, and is astonished to hear the girls tell the doctor that they will put off their engagement until another day. He follows them to their home, where they invite him in and offer him some cigarettes. Now, just at this particular moment, smoking is the very last thing that Willyboy feels like doing. Anything but well when he left the bake shop, the teeth extracting completely finished him, and, consequently, after the first few puffs of the strong cigarettes provided by his chance acquaintance, our poor hero feels as if he were on the high seas and the vessel was doing a terrible lot of rolling.

SELIG POLYSCOPE CO.

"THE ENGINEER'S DAUGHTER."—In a small railroad town out West, there lives an engineer of many years' experience, and relied on by his employers as a man of integrity, ever ready to do his duty when called upon. Jim Brake is his name, or more appropriately, "Trusty Brake," as the railroad hands termed him. He lives, or rather, did live, in a little cottage, occupied by his daughter, Kate, his son, Will, and himself, at the terminal of the road so familiar to his keen eye.

One summer's day, two strangers, out for the sport of hunting, met Kate, and one of them, a city chap of happy-go-lucky habits, impressed by the young girl's beauty, asks her the way to the nearest road inn. Upon receiving answer, he and his friend pass on.

Somewhat abashed, as well as somewhat pleased, at her thus meeting with "city folk," Kate hurries to the railroad junction, where she meets her father and brother, the latter fireman for the engine, and the three proceed homeward. As they are about to enter the gateway leading to the cottage, they are met by the same two hunters. Upon being introduced, with village-bred hospitality, old Brake invites them into his little home.

Now, John Hugh, our city hunter, of unstable character, easily succeeds in winning the affections of Kate. This in no wise pleases her father, yet she steadfastly clings to the man who seems to be her all on earth.

Shortly after her avowal of love, there occurs a railroad accident, wherein her father is fatally injured and her brother is crippled for life. She is summoned to the scene of the mishap, and together with the man she thinks worthy of her love, accompanies the two injured ones to her home. Medical assistance has been summoned, but to no avail as far as "Trusty Brake" is concerned. His injuries are beyond the skill of mortal hand, and after a glance of recognition, mingled with pain and suffering, he expires.

Just about a month later, Kate and Will, as beneficiaries under their father's insurance policy, receive a check for five thousand dollars. Cognizant of this, Hugh, impelled by a lust for gain, and knowing full well the immatured characters he has to deal with, urges them to invest this amount in shares of the Claymore mining stock.

Now, Hugh's object in securing this money becomes apparent, for besides his natural inclination for personal gain, there exists another motive, that of winning the heart and hand of Ann Kelps, the daughter of a wealthy Chicago merchant. His infatuation for the engineer's daughter no longer exists.

The money in his possession, and determining to sever all association with Kate, he writes her the following letter:

"My dear Kate:

"It grieves me to inform you that the Claymore mining investment was a failure, and your money as well as mine, has been swallowed up. As I am left penniless, I cannot support a wife. Our engagement must terminate.

"Forgive and forget me. JOHN."

Overcome with this unexpected and disastrous state of affairs, with father gone and all their hopes of comfort and home shattered at one fell stroke, brother and sister bemoan their fate alone, unbefriended, unassisted.

The boy, crippled as he is from the result of the railroad accident, is unable to be of practical assistance, so Kate determines to seek a position for the subsistence of the two. Apprising her brother of this, she packs her few belongings and, bidding him goodbye, sets out on the same quest that so many have sought for and failed to attain.

Let us follow her in her search for employment, and we will see that eventually she secures a position as maid to a wealthy old lady from the East. Of course, 'tis often that fate casts apart the lives of those who fain would meet, and so it is that fate will bring face to face those who would not meet. Such is the case here, for at the very home where Kate has secured employment, John Hugh is wooing Ann Kelps.

Kate sees and recognizes him. She is startled at a duplicity of character she has not, until then, expected. After a time, he meets her and attempts to make some satisfactory explanation. In that he fails and is finally denounced by her to Mr. Kelps, his wife and daughter.

Knowing that the game has gone against him, Hugh schemer and ne'er-do-well, finds himself in a decidedly unenviable plight. Old Kelps offers him the alternative of restoring the money he has by lying subtleness obtained of Kate and her brother, or serving the thief's penance in jail, and seeing the futility of further subterfuge, and being pressed by threats of the police being called by 'phone, he surrenders the money to Kate, who joyfully hastens to her home.

"THE HEROINE OF MAFEKING."—Another stirring picture story with the Boer War in the background. The interest centers around the lives of two members of the British nobility: Lord Arthur Ralston and Lady Mary Grey. Lord Arthur and Lady Mary are betrothed and the wedding is to take place in Mafeking. As Lord Arthur's regiment, H. M. Rifles, are quartered in South Africa indefinitely, and their colonel, Lord Arthur, is a soldier of the old school who believes in being with his regiment in peace as well as in war, rumors are rife of coming conflict with the Boers and on the very eve of Lady Mary's embarkation from England Lord Arthur cables her as follows: "Our wedding here out of question—WAR CERTAIN—postpone until my return." Our scene shifts to the living room in the Town House of Earl Grey, London. Lady Mary reads the cablegram, her brother receives his commission as lieutenant in the guards stationed at Cape Town, South Africa, and preparations for his departure are in progress. Lady Mary proves to have a will of her own. "Father, he is in danger, my place is by his side—I am going to South Africa to marry the man I love." A few months pass. The war has begun and Mafeking is filled with soldiers. Lord Arthur and Lady Mary are to be married at St. Paul's. We see the church crowded with English officers, their wives and the friends of the dashing colonel. Just as the ceremony concludes, a Boer shell crashes through the side of the edifice, scattering death and destruction among the assembled spectators. A wild scene of confusion follows. Lord Arthur carries his bride to a place of safety and finding her uninjured, she is placed in the care of friends while he rushes to the barracks and takes his place at the head of his regiment. We next see a sortie of the English troops from Mafeking, then follows the holding of an outer position and the repulse of the Boers by Lord Arthur's command. Then one of the most sanguinary battles of the war is reproduced. Cannon Kopje stormed and captured early in the siege was the key to the whole position, as it allowed the Boers a commanding point from which they could shell the besieged town without fear of reprisal. An order comes to English headquarters: "Cannon Kopje must be retaken." A stubborn resistance is met by the English, but the Boers are at last driven back, but at what a cost. "The Price of Victory" is the caption line we use on the scene that follows the charge up the hill. And no picture has ever more truly shown the awful horror of war. Then we see the trenches—Lord Arthur's regiment have fought twelve hours to hold back the horde of Boers who are striving to break down the British defence and capture Mafeking. The last drop of water has been drained from the canteens—the wounded beg piteously from thirst. Lord Arthur sees that the end of human endurance has been reached. He calls for a volunteer, and sends the following appeal: "Commissary Department, Mafeking: My men have fought here twelve hours without water. Unless it reaches us soon we must surrender." The messenger stripped to the waist, staggers out and nerves himself for the dash—firing ceases in the trenches and the man is off. He seems to bear a charmed life, for in spite of the hail of shot and shell that he has to pass through he lives. We see him rush up to commissary headquarters and fall exhausted at the feet of the officer in charge. A canteen is pressed to his parched lips, he revives long enough to deliver his colonel's message and falls dying from a dozen wounds —a hero's death, truly, for he has given his life that his more fortunate comrades may live. The water cart is brought to the well, the native workmen start to fill it, a shell bursts not twenty feet from the pump. The natives break for safety and it looks as if the men in the trenches were doomed—but Lady Mary is ministering to a wounded officer in a rough bomb-proof when the news comes of her husband's plight. She reads his appeal herself, taking the note from the nerveless grasp of a young officer that is killed by a bursting shell almost at her feet.

The scenes that follow depict the courage a woman may display when she finds the man she loves is in danger. At the point of a revolver she forces the natives to fill the waiting cart with the life-giving water those gallant soldiers must have if they are to live. Then taking the reins herself, she drives through the line of the Boer fire and reaches the trenches to fall fainting into the arms of her husband. Then later we see the army of relief wading the Tugela on their way to save Mafeking.

"London, three months later"—Lord Arthur has been wounded and with his wife is home on furlough. A message from Lord Roberts comes announcing to Colonel Ralston that he has been promoted to the grade of Brigadier General for bravery at Mafeking.

"Army regulations do not permit us to brevet your brave little wife, Lady Mary, who proved herself the real heroine of that memorable siege," is the closing tribute Lord Roberts pays to the Heroine of Mafeking.

A notable war picture and one your patrons won't soon tire of. It bears the master mark of picturedom, "The Diamond 'S.'." The uniform excellence maintained by the Selig productions have gained for their maker the confidence of the public, and the approval of the press.

BUY THE BEST MACHINE FIRST

The price of an Edison Kinetoscope is simply the price of the best motion picture machine. The price of a cheap machine is its own price plus the price of an Edison Kinetoscope, which you are certain to have to buy later.

A cheap machine costs more to operate, requires more repairs, constantly burning up your profits and wears out quickly.

EDISON KINETOSCOPE

gives the clearest, steadiest pictures, keeps the same crowd coming night after night and builds you up a substantial, profitable business.

Why throw away a big proportion of your profits on repairs? Why not have an Edison and get all the profit there is in it?

Our book, about the Edison Kinetoscope, gives full particulars, and will be sent you to-day if you'll ask for it—and also a copy of the Edison Kinetogram.

EDISON FILMS

Releases of December 14 and 17

Releases of December 14

FENTON OF THE 42nd

A powerful drama of the Southwestern border built upon a U. S. Cavalry Captain's love for a Mexican beauty and its entanglements. The smugglers' defense of the hut is a thrilling climax to an absorbing picture. Special cast.

No. 6558. **Code, VERWRIKKEN.** **App. Length, 860 ft**

THE NEW POLICEMAN

A short film that holds one great big laugh. A new policeman's attempt to follow instructions literally is the theme.

No. 6559. **Code, VERWUNDBAR** **App. Length, 100 ft**

Release of December 17

A GIFT FROM SANTA CLAUS

Special Christmas film. A real heart story in which the magic of Santa Claus is conjured up to gladden a poor little girl's heart, not only by a visit with a liberal Xmas stocking, but by restoring to her the father whom she mourned as dead.

No. 6560. **Code, VERWUNDET.** **App. Length, 920 ft.**

Releases of December 21 and 24

Releases of December 21.

A HAPPY ACCIDENT

Christmas Story

No. 6561. **Code, VERWUNDING.** **Approx. Length, 450 ft.**

THE MISCHIEVOUS ELF

Comedy

No. 6562. **Code, VERWURSTEN.** **Approx. Length, 540 ft.**

Release of December 24.

FAUST

Grand Opera

No. 6563. **Code, VERZHGEND.** **Approx. Length, 1,000 ft.**

This is the first of a series of Grand Opera films. We believe that this series will make a great hit with the public.

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.
New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {P. L. WATERS, 41 E. 21st St., New York
{GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

KALEM FILMS

ISSUE OF DEC. 17, 1909

THE LAW OF THE MOUNTAINS



LENGTH 875 FEET

The Law of the Mountains is a thrilling melodrama of life among the Moonshiners of Tennessee; but it tells the story in a new and different way. **The Law of the Mountains** is a Love Story, and if the ending is tragic, it is because the story is **true.**

We put the question up to you:

"If you had your choice of saving your baby's life, or of being a traitor to your friends and neighbors, what would you do?"

To find the answer you must see this greatest of Moonshiner films.

Magnificent in Photography.
Tense in Action.
Awe Inspiring in Scenery.

The Law of the Mountains will be one of the Biggest Headliners of the Season

COMING DEC. 24

THE PASTEBOARD BABY

An American Fairy Story for American children. A film of mystery to amuse and astonish the grownups as well as the little ones. The first of a series of pictures which will boost the afternoon business of every licensed moving picture house in the country.

Kalem posters can be obtained from your exchange or by mail from the A. B. C. Co., of Cleveland, O.

Free Descriptive Lectures Sent to all Theatre Managers

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

VITAGRAPH COMPANY.

"A LESSON IN DOMESTIC ECONOMY."—Scene 1.—Accusation—Condemnation.—Bridget, in the kitchen, loses her temper as the grocery man, the milkman, the iceman, etc., call and pester her for payment of their bills. Driving them out of the kitchen, she gathers up the bills and brings them to Mr. and Mrs. Newhouse, who are seated at breakfast. They accuse her of extravagance in her housekeeping and she flings off her apron and leaves the house in high dudgeon (taking care to leave her address in a prominent place).

Scene 2.—Experimentation—Irritation.—Hubby goes to business and wifey bravely tries to do the household cooking and cleaning. She places a chicken in the oven, and while she is having some other interesting experience she detects a burning smell and opens the oven to find the chicken done to a cinder.

Scene 3.—Cremation—Lamentation.—Hubby, returning, slips on the soap which his wife has left on the



front steps. He is about to chide her, but finds her weeping in her despair and manfully peels off his coat and assumes charge of affairs. They manage to get something to eat.

Scene 4.—Collaboration—Conflagration.—Hubby and wife try washing and get caught in the wringer. He has some sad experiences in hanging out the wash and, while ironing, he leaves the iron standing on one of his wife's dresses, burning a hole through the dress.

Scene 5.—Recrimination—Desperation.—They each accuse the other of incompetency. He points to the chicken cinder; she points to the burned dress, and they both agree to send for Bridget.

Scene 6.—Inspiration—Investigation.—In their distress they spy the address of the employment agency which Bridget has been careful to leave, and no time is lost in getting into telephone communication.

Scene 7.—Vindication—Restoration.—Mr. and Mrs. Newhouse are again seated at the breakfast table enjoying a truly meal. Bridget majestically stalks around serving the dishes, while Mr. Newhouse, in his exuberation, slyly slips her a handsome tip to show his appreciation.

"A DAY WITH OUR SOLDIER BOYS."—A sprinkling of patriotic scenes in any programme or play is always the cue for a burst of applause, hence these subjects are popular with exhibitors. The patriotic ring is well supplied in this Vitagraph film of scenes in the daily life of a company of United States soldier boys. We see and almost hear the bugle call of attention, the morning set-up drill, the soldiers at their ablutions, the march to the breakfast table and the mess room. Visitors come and go and greet the officers and watch the men at a splendid calisthenic drill. We are shown an excellent photographic rendering of a company of soldiers under heavy marching orders, on dress parade and at big gun drill. The lighter vein of a soldier's life is shown by such sports as blanket tossing, running the gauntlet, ducking and other forms of mild punishment. A short and ilvely picture of military camp life that will surely be widely appreciated.

"GAMBLING WITH DEATH."—In this thrilling incident from the period of the French Revolution, the Vitagraph Company presents a story of absorbing interest. The setting and the action throughout is such as will make this silent drama vie with any production on the living stage in swaying the emotions of an assemblage.

The first scenes are laid in the palace and beautiful grounds of Count Flambeau, a scion of the French nobility. The Count's beautiful and only daughter, Marie, whom he regards as the apple of his eye, is wooed and won by the young and dashing Viscount Darcy, while Roskoff, the confidential secretary to the Count, who secretly loves his master's daughter, shows his displeasure and hatred of his successful rival. The depth of his passion is shown by his kissing of the veil which the young lady has left behind, and when she returns and discovers him in the act he declares his love for her. She turns from him with contempt, and as her father enters the room she informs him of the presumption of his servant. The Count denounces the schemer, who rushes from the room vowing vengeance.

Roskoff is next seen joining a party of revolutionists. He is blind-folded and led to their secret meeting place, where he takes the oath of allegiance. Exciting speeches are made against the Royalists, with cries of "Down with the Nobility!" and Roskoff slashes a portrait of the king and is chosen a leader of the revolutionists.

Meanwhile, in the garden of Count Flambeau, a pretty scene is being enacted in which the Count seals the betrothal of Marie and Viscount Darcy and gives them his blessing. While they are in the midst of their happiness a messenger enters with a letter to the Count which causes consternation.

"The revolutionists have declared against the nobility in Paris and movement is spreading through France. We must fight or fly. In heaven's name get Marie out of the country at once.

"Your brother, DeVEIVILLE."

Great excitement prevails. Other Royalists gather and volunteers are called upon to quell the revolutionist uprising. Viscount Darcy is among the first to volunteer and he, with the Count, set forth, leaving Marie in the care of Father Lorraine.

Roskoff spies and learns of the movements of the Royalist party and leads an attack in which the Royalists are routed, the Count slain and Viscount Darcy escapes and flees to the palace, where he tells of the disaster and the death of the Count. While he is speaking they hear a tumult and see a mob of revolutionists approaching, with Roskoff at the head, determined upon the death of his rival. There being no opportunity of escape, Father Lorraine hastily suggests a ruse and, seizing a knife, he slashes Darcy's wrist and smears the blood on his face and breast. He commands Darcy to lie still and feign death while he lights candles and places them around him, and, when the villains enter, the priest and Marie are bending in prayer over the supposed dead body. Roskoff approaches and attempts to speak to Marie, but the priest waves him aside and he exits with a gleam of satisfaction on his face. Just as Father Lorraine and Marie begin to think that their ruse has been success-



ful, Roskoff enters again with men bearing a coffin and gives orders to remove the body. The priest and Marie are stunned, but their protests do not avail, and Darcy's body is lifted into the coffin, which is nailed up and borne away by the villains for burial. Roskoff leaves guards at the door, but the priest enables Marie to escape by a window and she arrives at the cemetery in time to prevent the grave-diggers from covering up the body of her lover. She bribes the gravedigger to open the coffin only to find that Darcy is really dead, and she falls fainting across his body. Father Loraine also arrives on the scene and he is vainly trying to revive the broken-hearted Marie when Roskoff rushes up, having discovered her escape from the palace. Roskoff is about to approach Marie when Father Lorraine arises in his wrath, and pointing to the two dead bodies, seizes Roskoff's hat and dashes it to the ground, while he calls down curses on his head. The villain slinks away as the priest begins to offer up a prayer for the dead.

This pathetic story is full of intense situations and the action is rapid and thrilling. Correct settings and costuming also help to make this film another Vitagraph triumph.

EDISON MODEL "B" KINETOSCOPE.

Marked Improvements Made in Projecting Machine.

The Edison Mfg. Co. announce a number of important improvements in the mechanism of the Kinetoscope which is now being sold under the trade designation of "Model B." These improvements are described in the latest issue of "The Kinetogram" as follows:

"Very recently we completed some new improvements to our new Model "B" Kinetoscope which stamp that machine as the most artistic as well as the most perfect projecting machine on the market today. It was already the standard of mechanical perfection. Since comparatively little improvement could be made in that direction, we decided to improve the machine by making its exterior appearance more attractive. This we did by substituting nickel for black japan finish wherever we could consistently do so. The mechanism support of the new model is now heavily nickeled and highly polished, as are also the cranks, adjusting lever, stereopticon slide and rod, all thumb screws on mechanism and all gears and pinions on right frame side. This ornamentation is a most decided improvement in the appearance of the new model.

"Several notable changes have been made in the mechanism which cannot fail to interest the exhibitors. The solid one-pin tension roller has been replaced by a case-hardened, polished steel three-piece roller, the flanges of which revolve independently of each other as well as of the roller between, thus preventing all drag on the film. The star wheel, cam, picture gauge, all bearings and ends of star wheel shaft and cam shaft are all made of the finest quality of tool steel, hardened, tempered, and by a new, special process generated, insuring absolute accuracy and increasing the life of the parts. Besides insuring a steady projection these parts require little or no attention. The cam is accurately ground and is massive in construction. The only part that is susceptible to wear is the pin which can be readily removed and replaced at an insignificant cost. The upper sprocket and lower take-up sprocket are now made of steel and flanged. The center is relieved so as to prevent wear of the film.

"The Edison Kinetoscope is distinguished from all other makes in many essentials. The magazine takes a 12-inch reel, larger than that of any other type of machine. All parts are made to gauge, and consequently interchangeable. A dozen machines could be dismantled and reassembled without the slightest trouble. The lamp has all hand wheel adjustments, is substantially built, and more easily operated than any lamp on the market. It has the approval of all Boards of Fire-Underwriters.

"The take-up is constructed so as to meet all requirements and can be instantly placed either below the base-board or in front of the mechanism, to meet varying conditions or the whim of the operator. It is arranged with a belt tightening device which automatically compensates for different lengths or stretches of the belts; in fact, the belt tension remains the same under any and all conditions. The machine is so constructed that the only part of the film in actual contact with the mechanism is the margin outside of the picture (or between sprockets) so that the machine cannot cause scratches or "rain storms."

VITAGRAPH.

The Vitagraph Company are giving the finishing touches to another of their film-de-luxe series. The subject is a rendition of "Cardinal Richelieu" as dramatized by E. Bulwer Lytton. The part of the great Cardinal is represented by a well-known actor who has frequently starred in the same part on the living stage and he is ably supported by the Vitagraph stock company. The story of Richelieu—the intrigues and plots, and the strenuous court life of this period of French history—gives the Vitagraph company opportunity for a display of moving picture art that will even eclipse its "Napoleon." The scenery and preparation of Richelieu represents months of study and application.

The large pool in the Vitagraph grounds which did such good service in the aquatic feats of Miss Kellerman is now in use by this firm's company of Italian actors. It looks like a bit of Venice as transported scenes of Italian life are enacted. Gondolas float on the surface of the lake and the air is rent with the cries and gestures of these Italian actors who enter into the spirit of their parts with great gusto.

It is now needless to travel great distances to see popular events, and the moving picture is the coming illustrated newspaper. The Johnson-Ketchel fight pictures give a better view of the details of the fight than those at the ringside secured. Hundreds of thousands of picture show patrons may now see on the screen a splendid view of the evolutions of the dirigible balloons at St. Louis. The pictures secured by the Vitagraph Company show close views of these monsters of the air, and the eye of the camera follows their evolutions, showing the rare sight of two of these ballons in the air and in close proximity.

POTTSTOWN THEATRE CHANGES HANDS.

The Princess picture theatre at Pottstown, Pa., has been sold by the owners, the Bijou Dream Co., to parties not mentioned in the reports. Manager Charles E. Davenport has returned to vaudeville. The Princess is one of the best picture theatres in Pottsville,

LICENSED EXCHANGE DIRECTORY

Complete List of Film Rental Bureaus Working Under License from the Motion Picture Patents Company. Tells You Where to Get the "Good" Pictures

Birmingham Film Supply Co.,
2008½ Third Ave., Birmingham, Ala.

Mitchell Film Exchange,
120½ Main Street, Little Rock, Ark.

Clune Film Exchange,
727 South Main Street, Los Angeles, Cal.

Kay-Tee Film Exchange,
224 Pacific Electric Bldg., Los Angeles, Cal.

Tally's Film Exchange,
554 South Broadway, Los Angeles, Cal.

Miles Bros., Inc.
790 Turk Street, San Francisco, Cal.

Novelty Moving Picture Co.,
420 Turk Street, San Francisco, Cal.

Theatre Film Service Co.,
76 Second Street, San Francisco, Cal.

Turner & Dahnken,
136 Eddy Street, San Francisco, Cal.

Colorado Film Exchange Co.,
320 Charles Building, Denver, Colo.

Denver Film Exchange Co.,
713 Lincoln Ave., Denver, Colo.

Kleine Optical Co.,
Nassau Building, Denver, Colo.

American Film Service,
180 Madison Street, Chicago, Ill.

Calumet Film Exchange
Masonic Temple, Chicago, Ill.

H. & H. Film Service,
Monadnock Block, Chicago, Ill.

Kleine Optical Co.,
52 State Street, Chicago, Ill.

George K. Spoor & Co.,
62 North Clark Street, Chicago, Ill.

Standard Film Exchange,
79 Dearborn Street, Chicago, Ill.

Theatre Film Service Co.,
85 Dearborn Street, Chicago, Ill.

H. Lieber Co.,
24 West Washington Street, Indianapolis, Ind.

Iowa Film Service,
229 Commercial Building, Des Moines, Iowa

Pittsburg Calcium Light & Film Co.,
421 Walnut Street, Des Moines, Iowa

O. T. Crawford Film Exchange Co.,
Hopkins Theater, Louisville, Ky.

Imported Film & Supply Co.,
840 Union Street, New Orleans, La.

S. Nye Bass,
New Orleans, La.

Miles Brothers,
412 East Baltimore Street, Baltimore, Md.

Pearce & Scheck,
415 East Baltimore Street, Baltimore, Md.

Howard Moving Picture Co.,
564 Washington Street, Boston, Mass.

Kleine Optical Co.,
657 Washington Street, Boston, Mass.

Miles Bros., Inc.
Washington and Dover Streets, Boston, Mass.

National Film Company,
71 Griswold Street, Detroit, Mich.

Vaudette Film Exchange Co.,
103 Monroe Street, Grand Rapids, Mich.

Twin City Calcium & Stereopticon Co.,
709 Hennepin Avenue, Minneapolis, Minn.

Western Film Exchange,
201 Miner's Bank Bldg., Joplin, Mo.

Yale Film Exchange Co.,
622 Main Street, Kansas City, Mo.

O. T. Crawford Film Exchange Co.,
Gayety Theatre Bldg., St. Louis, Mo.

Western Film Exchange,
725 Century Bldg., St. Louis, Mo.

Montana Film Exchange,
41 North Main Street, Butte, Mont.

Pittsburg Calcium Light & Film Co.,
1318 Farnam Street, Omaha, Neb.

Actograph Co.,
69 No. Pearl Street, Albany, N. Y.

Buffalo Film Exchange,
272 Washington Street, Buffalo, N. Y.

Actograph Company,
50 Union Square, New York City

American Vitagraph Co.,
116 Nassau Street, New York City

Greater N. Y. Film Rental Co.,
116 East 14th Street, New York City

Imperial Film Exchange,
44 West 28th Street, New York City

Kleine Optical Company,
19 East 21st Street, New York City

Miles Bros., Inc.,
259 Sixth Avenue, New York City

Peoples Film Exchange,
126 University Place, New York City

P. L. Water,
41 East 21st Street, New York City

Alfred Weiss Film Exchange,
219 Sixth Avenue, New York City

Pittsburg Calcium Light & Film Co.,
501-503 Central Building, Rochester, N. Y.

Motion Picture Supply Co.,
Cox Building, Rochester, N. Y.

Moving Picture Service, of Syracuse,
427 South Salina Street, Syracuse, N. Y.

Imperial Film Exchange,
229 River Street, Troy, N. Y.

Theater Film Supply Co.,
212 South Tryon Street, Charlotte, N. C.

Lubin Film Service,
140 West 5th Street, Cincinnati, Ohio

Pittsburg Calcium Light & Film Co.,
132 East 4th Street, Cincinnati, Ohio

Lake Shore Film & Supply Co.,
314 Superior Avenue, N. E., Cleveland, Ohio

United Film Exchange,
414 Superior Avenue, N. W., Cleveland, Ohio

Ohio Film Service,
20 East Broad Street, Columbus, Ohio

Kent Film Service,
218 Nicholas Building, Toledo, Ohio

Monarch Film Exchange,
11 No. Robinson Street, Oklahoma City, Okla.

Amalgamated Film Exchange,
142½ Fourth Street, Portland, Ore.

C. A. Calehuff,
Fourth and Green Streets, Philadelphia, Pa.

Electric Theatre Supply Co.,
47 No. 10th Street, Philadelphia, Pa.

Lubin Film Service,
21 So. 8th Street, Philadelphia, Pa.

Licensed Exchange Directory—Continued

Swaab Film Service Co.,
338 Spruce Street, Philadelphia, Pa.

Columbia Film Exchange,
416 Ferry Street, Pittsburg, Pa.

Duquesne Amusement Supply Co.,
104-5 Bakewell Building, Pittsburg, Pa.

Pennsylvania Film Exchange,
403 Lewis Building, Pittsburg, Pa.

Pittsburg Calcium Light & Film Co.,
121 Fourth Avenue, Pittsburg, Pa.

Pittsburg Calcium Light & Film Co.,
108 South Main Street, Wilkes-Barre, Pa.

Mitchell Film Exchange,
Memphis, Tenn.

J. D. Wheelan Film Co.,
339 Main Street, Dallas, Tex.

J. D. Wheelan Film Co.,
519 Travis Street, Houston, Tex.

Progressive Motion Picture Co.,
408 Eccles Building, Ogden, Utah

Trent & Wilson,
330 Brooks Arcade, Salt Lake City, Utah

Lubin Film Service,
510 Paul-Gale Greenwood Bldg., Norfolk, Va.

Spokane Film Exchange,
Pantages Theatre Building, Spokane, Wash.

Amalgamated Film Exchange,
3d and Madison Streets, Seattle, Wash.

Imperial Film Exchange,
434 Ninth Street, N. W., Washington, D. C.

Western Film Exchange,
307 Grand Avenue, Milwaukee, Wis.

FILMS HOWARD MOVING PICTURE CO. **FILMS**

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908



TICKETS ON ROLLS

500,000 at 6½c per 1000
250,000 at 8c " "
100,000 at 10c " "

PIONEER TICKET COMPANY

722 Broadway, N. Y. City.

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

De Witt C. Wheeler
INC.

120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO.

"HOW DO WE STAND?"

Some time ago the question was raised: "Are there too many dramatic films and not enough comedy?"

A glance at last week's calendar of the week's licensed releases will show that the two varieties, offered by the licensed manufacturers, are pretty evenly balanced. Of the thirty-five subjects given here, 17 are dramatic films, including educational, sporting and historical films, while there are 18 comedy subjects. However, the difference lies in the footage. While there were more comedy subjects offered than dramatic films there were more than two thousand feet of dramatic film than of comedy, or, to be exact, 8,814 feet of comedy and 10,854 feet of drama. This, however, is not a good average, because of the numerous short-length dramatic films in the last week's issue.

Most of the film companies, it appears, are endeavoring to give half and half, a reel of comedy and a reel of dramatic subjects, alternately. The Essanay Company's plan is a good one. The Essanay's Wednesday release is confined exclusively to comedy, while their new Saturday release is devoted almost entirely to drama, although their Western releases will include a number of good cowboy comedies.

The licensed manufacturers are studying the exhibitors needs and they feel confident that the arrangement they are now working under will prove most satisfactory.

ESSANAY MAKING MORE FINE COMEDIES.

The Essanay's comedy week, November 15, included three subjects of unusual merit, and received much praise from the motion picture critics. The subjects included "The Best Man Wins," a splendid Western comedy, and the initial film of the Saturday and Western release.

The Essanay Company reports the making of some more splendid comedies, some of them even better, they claim, than "The Personal Conduct of Henry" and "The Best Man Wins." This number includes a number of full reel comedy subjects, spectacular in scenic effects, and overflowing with genuine laugh making qualities.

At their Chicago studios a new comedy producer has been employed and the subjects produced under his direction are of a very fine order.

More Western comedies, it is stated, are ready for release while the Western producers are making more of them.

VAUDEVILLE WAR IN 'FRISCO.

Competition for patronage among the picture theatres of San Francisco, Cal., has precipitated a "vaudeville war" in that town.

The entire trouble started when one of the managers went back to the old custom of vaudeville and inserted a "turn" in between the reels of moving pictures. Then every nickelodeon in the city felt it should follow suit, and did so.

As the managers became aware that others were inserting vaudeville in their houses, they began battling with each other for the best talent to be had and found that it required more money to sustain vaudeville in the house than came in at the front door.

Thus the cry has gone up from the nickelodeon managers to cut out the vaudeville, as they are losing money, while the public is seeing a first-class, two-bit vaudeville show at every nickelodeon for the sum of 5 cents.

Ben Michaels, who manages three houses, declares that the only way for the picture houses to make money is to stick to pictures, and an effort is now being made to get all managers together and agree on that policy. It is said that it will only be a question of time when the authorities will put a stop to vaudeville in picture houses if they do not do so voluntarily, as the fire laws do not allow vaudeville in that class of theatres.

The SIGN OF SUCCESS

Moved Into Larger Quarters

NOW LOCATED IN THE

FILM EXCHANGE BUILDING

PENNSYLVANIA FILM CO., Pittsburg, Pa.

Buying Weekly Output Supreme Quality Service

BANGOR'S GEM THEATRE.

Beautiful Vaudeville House Under New Management—Will Introduce Pictures.

The Gem Theatre of Bangor, Me., formerly under the management of Herlihy & Freeman, has been leased by the Abram Amusement Company of Portland, Me., and was opened November 29 under the new management. The Gem is a new house located on Exchange street, Bangor. Following the change of management the house was closed for a week for the purpose of enlarging the stage and making other alterations.

Under the new management it will be conducted as a vaudeville and picture hause, the vaudeville bill to be changed twice a week—on Mondays and Thursdays, the picture bill three times a week, on Mondays, Wednesdays and Fridays. The Vaudeville attractions will be furnished by the famous house of William Morris, Inc., of New York, while the Abram Company itself is in a position to provide the very best of motion pictures in endles variety. In addition to the pictures and the vaudeville, the Gem program will include illustrated songs—the latest and best popular compositions, sung by capable singers. The Abram Company conducts a song slide exchange in connection with its other business.

The price of admision will be 10 cents straight to all seats at night, with nothing reserved, and at matinees the same price will prevail, with the exception that ladies and children will be admi'ted for 5 cents. There will be good orchestral music, and every detail looking to the convenience and comfort of audiences, as well as to their pleasant entertainment, will be carefully observed. The Gem is the most beautiful theatre of its size in Maine, and, what is more important still, is entirely safe, being of fireproof construction. Everything about the performances, both vaudeville and pictures, will be strictly clean and respectable, nothing in the least coarse or offensive to be tolerated.

The Abram Amusement Company also owns Dreamland in Boston, Dreamland in Bath, the Johnson Opera House in Gardiner and the Farwell Opera House in Rockland. Hiram Abram, president of the company, and Harry J. Russell general manager.

Opera Chairs

of *standard dimensions* and most modern construction — in plainest to most elaborate designs.

Several styles of inexpensive stock chairs, suitable for Vaudeville and Moving Picture Theatres.

Walk into any theatre in your city and you'll probably see them.

Write for Booklet T-13. Samples and prices submitted on application.



AMERICAN SEATING COMPANY

CHICAGO, NEW YORK, BOSTON, PHILADELPHIA BRANCHES

215 Wabash St.
19 W. 18th Av.
70 Franklin St.
1235 Arch St.
Everywhere

Mr. Exhibitor and Operator

You can cut down your machine repair expenses by using

"STAY ON OIL"

The only oil that does not run off the machine from heat, thus causing gears and other parts to wear. Free from carbon and cannot gum.

If your exchange cannot supply you, write to

MOVING PICTURE SPECIALTY CO.

769 Lexington Ave. New York City

Superlative Song Slides

THE BEST ON THE MARKET

MADE BY PRACTICAL PHOTOGRAPHERS
COLORED BY COMPETENT ARTISTS

SEND for CATALOGUE and TERMS

THE HENRY B. INGRAM CO., Inc.

42 West 28th Street, New York

FILM INDEX, $200 Per Year

10 East 14th Street
IS THE ADDRESS
of our new branch

Everything in Slides

Superior Song Slides Service, also Travelogues and Lecturettes

Get our new announcement slide catalogue B

NOVELTY SLIDE COMPANY

Main Office:
221 East 53d St. New York City

THE BEST MOVING PICTURE MACHINE TRUNK

is the "BAL" Fibre Trunk, not only because it is the LIGHTEST and STRONGEST manufactured for the purpose, but also because the convenience of the operator and the serviceability of the trunk were the two principal points taken into consideration.

Send for Catalog I.

WM. BAL, Inc., 210 West 42d Street, New York City

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

BLANK LEADER

$15.00 per 1000 feet, guaranteed Perforations to the trade, $3.00 per 1000 feet.

H. ROSENBAUM, 116 Nassau St., New York.

RECENT SONG SLIDE RELEASES.

Synopsis of Productions Issued by the Leading Slide Makers.

De Witt C. Wheeler, Inc.

"ROSENBAUM." Comedy song, published by Fred Fisher, New York.

"WHEN YOU'VE WON THE ONLY GIRL YOU LOVE" Love ballad; published by H. Witmark & Son, New York. A series of slides posed for by two clever artists who have portrayed the action of the picture which, combined with Mr. Wheeler's selection of an extraordinarily beautiful landscape background, make it as pleasing a set to look at as any released in a long time.

"I'D LIKE TO BE THE FELLOW THAT GIRL IS WAITING FOR"—Ballad; published by F. A. Mills, New York. This set is particularly commendable for the artistic interior scenes shown. Entree into some beautiful mansion must needs have been necessary to make these. For scenes not made in a studio their light qualities are wonderful.

"MY OLD GIRL"—ballad; published by Grinnell Bros., Detroit, Mich. Scenes are taken in a truly rural district on the banks of a river, lending a soft and enchanting background.

Henry B. Ingram.

"HAS YOUR LOVE GROWN COLD FOR ME"—Popular ballad; words and music by Phil Staats; published by Gustave Von Meckle, New York. Many interesting poses by the well known little artist, Miss Teenie Ostranded, and Frank Shand. A really "cute" set.

"I MISS THEE LOREE"—High class love ballad; words by Alonza A. McGovern, music by William F. Jackson and W. H. Wiggins; published by Gustave Von Meckle. George Durant shows us all the dejection of a lover parted from his dear one. Good scenery.

Novelty Slide Company.

"THE STARS AND STRIPES ARE NAILED TO THE OLD NORTH POLE"—Patriotic song; published by the Pemberton Publishing Company, New York. Slides consist of scenes at North Pole with many feature slides, especially designed for the song, which make the set an extraordinary one.

A SONG-SLIDE EXCHANGE ON 14th STREET.

A complete and right up-to-the-minute song-slide exchange in the vicinity of 14th Street, New York City, has at last become a reality, the Novelty Slide Company having opened a branch office at No. 10 East 14th Street, room 25.

This office is well stocked with the very latest illustrated song slides, travelogues and lecturettes. A full line of Novelty announcement slides is also carried on hand, as well as other "Novelty" moving picture specialties.

Being centrally situated in the moving picture district, this exchange offers every convenience to the busy exhibitor, operator or illustrated singer. Each and every customer is assured of prompt, courteous treatment, combined with good service; full information concerning rates, etc., is cheerfully furnished to all interested upon application.

Mr. Russel Fig, until recently booker for the Laemmle Film Service in this city, has been appointed manager of the Excelsior Slide Co.

H. A. Spanuth has opened a song-slide exchange bureau in conjunction with his Dandy Film Exchange at 10 East 15th Street.

AMONG THE EXHIBITORS.

Edwin Knox is preparing to open a picture theatre at Centreville, Md.

Miss Grace Yost has purchased the Dreamland picture theatre at Sisterville, W. Va.

Lawrence Wise and A. L. Drake are the proprietors of the Lyric picture theatre, a new house at Butler, O.

H. A. and G. E. Babbitt have purchased the Bijou picture theatre at Morristown, N. J., from Hulsizer & Hamilton.

The Palace picture theatre, formerly known as the "It" at Harrisburg, Pa., has been remodeled and opened by the new proprietors.

C. L. Sorenson has purchased the Star theatre at Riverside, Cal. Many improvements in the house have been made.

An $18,000 picture theatre will be built on Franfort avenue and Ontario street, Philadelphia, Pa., D. C. Schuler.

F. J. Stanton has opened the Vaudette picture theatre at Goshen, Ind.

A picture theatre has been installed in the Comesky building, Suffern, N. J.

J. J. Flynn will operate a new picture theatre at 447-449 Wabasha street, St. Paul, Minn.

The old Tremont House, Lowell, Mass., is to be turned into a picture theatre. It will be managed by George Husson.

Walter Foster has installed a flaming arc lamp in front of his picture theatre at Rochester, N. H. His is the only lamp of the kind in that city.

Frank McAllister will erect a picture theatre at Manchester, N. H.

Charles Jaynes has sold his picture theatre at Carrollton, Ind.

Shannon & Miller have opened a picture theatre at Springport, Mich.

Charles Bagg will build a picture theatre at 1514 Main street, Buffalo, N. Y. It will cost $3,000.

The Edisonia Amusement Company is the name of a new company which has acquired the Edisonia and Palace picture theatres at Harrisburg, Pa. J. E. Glenn is the general manager.

George Simpson, proprietor of the Hippodrome picture theatre Rochester, N. Y., is preparing to build a magnificent picture theatre on South Clinton street, of that city. It will have a seating capacity of 4,000, and will be the largest in the state.

W. F. Siefert has purchased the Lyric theatre at Centralia, Ill., formerly operated by Frank Wilson.

Manager Streeter of the Bijou theatre, Greenfield, Mass., is fitting up Redmen's hall, South Deerfield, for a picture theatre.

Thomas McNamara has purchased the picture theatre at Frenchtown, N. J., formerly owned by Orville Chadbourne.

Harding & Upman are planning to build a picture theatre at M street, near 33d, Georgetown, D. C.

Charles C. Kaufman will open a new picture theatre at Colusa, Cal., about January 1.

David Sarsfield has closed his Star theatre at South Berwick, N. H.

George W. Bennethum, of Reading, Pa., has purchased the Dreamland picture theatre at Coatesville, Pa., from J. W. Dettra.

Joseph Finger will alter the building at 235 Avenue A, New York, for a picture theatre.

READ FILM INDEX.

WANTED.

Information from past or present users of Gaumont Chronophones throughout the United States. Communicate with us and learn something to your advantage regarding Gaumont Chronophones. Address A. S. ALOE-CO., St. Louis, Mo.

William Denham will open a picture theatre at Mount City, Mo.

William Wagner and J. F. Butler have purchased the Isis picture theatre at Reno, Nev. Many alterations will be made and Glen Hearst will be the manager.

The Lyric theatre of Ottawa, Ill., has added vaudeville to its program.

The C. E. Osborne building at Cassopolis, Mich., has been leased by Bert Ayers for a picture theatre.

George Buxton of Freeport, Ill., has opened a picture theatre at Pecatonica, Ill.

D. Armstrong has taken the management of the picture theatre at Pacific Grove, Cal., formerly operated by Mr. O'Connell.

Manager Cowan of the Star theatre, Westerly, R. I., has installed an asbestos operator's booth.

J. B. Estep has opened a picture theatre at Scalp Level, Pa. It is called the Casino.

Lawler Brothers, proprietors of the Lyric theatre, Athol, Mass., gave the proceeds of their picture theatre on December 1 to the Associated Charities of that city.

Harry Newham has leased the picture theatre at White Springs, Fla.

C. B. Van Antwerp has opened the Star theatre at Bloomington, Ill.

H. U. Cole has opened a picture theatre at Oconto, Wis.

Cooper & Hunter opened the Magnet, a new picture theatre at Annapolis, Md., on November 29th.

Charles Brock has re-opened the picture theatre at Crothersville, Ind., with Manager Bailey in charge.

NEW INDEPENDENT EXCHANGE.

H. A. Spanuth, until recently connected with the Laemmle film service in New York City, and formerly chief clerk and advertising manager for Miles Bros., has opened a film rental exchange and supply house at 10 East 15th street, this city, called the "Dandy Film Exchange." The new exchange occupies the entire first story of the building with a floor space of some 1,500 square feet. In the front is the distributing and sales room and in the rear Mr. Spanuth's commodious private office. For an independent exchange Mr. Spanuth's place is well equipped and he has secured the patronage of most all the exhibitors secured by him for Laemmle.

GEORGE MÉLIÈS
OF PARIS

"STAR" FILMS

Licensed by the Motion Picture Patents Co.

Will Release, Wednesday, DECEMBER 15, 1909

THE LIVING DOLL

A **Spectacular Christmas Story** of unusual interest. Full of laugh provoking scenes. Length about 1000 feet. BOOK IT NOW.

GASTON MÉLIÈS, 204 E. 38th St. NEW YORK

ENTERPRISE OPTICAL CO., 564=572 West Randolph St., Chicago, Ill.

NOTES FROM LUBIN.

Lubin's new press agent is on the job and grinding out some interesting, talky notes regarding the doin's over at the Philadelphia picture plant. Here is some of it, perchance you may not have read it in the Bulletin:

"Possibly you have seen the announcements in the papers about our new studio and factory buildings, but have you thought what it means to you? If you could you would share the enthusiasm of the heads of the various departments of this company and there is not a man on our staff who does not smile every time he thinks what that new plant and how much more perfect the pictures will be.

It's not only going to be the largest but the best picture plant this side of Mars. We've been troubled at times with dust specks on the films. Eveyone has that touble and under ordinary conditions these are unavoidable. But the architects and our photographic staff got together and in the new developing room every cubic foot of air will be filtered and then washed before being admitted into the rooms. The newest and most perfect machinery will be installed and ample provision has been made for handling double the present output.

"But complete as the factory is to be, it will not excell the studio, for here, too, the very newest devices have been planned. Three paint frames will enable the scenic staff to turn out immense quantities of scenery, providing almost constant change of settings while the floor space of nearly half an acre will enable from six to eight producers to carry on their work at the same time. All save one side will be of glass so arranged that the place can be used as an outdoor studio when desired and a straight run of nearly two hundred feet is provided for, while the ends of the studio are immense sliding doors which will admit anything from an elephant to a railroad train. For the latter it will only be necessary to build a temporary track from the railroad siding on the grounds into the studio; a thing which cannot be done in any other studio in the country.

"In keeping with the magnitude of the new plant, the stock company is being largely augmented and important additions are daily being made to the company. A corps of well known dramatic directors have charge of the various productions and the scenes are rehearsed as carefully as though intended for stage production. Players of note are under contract, and by the time the studio is ready for occupancy, the Lubin Manufacturing Company will have on its salary roll a list of dramatic artists of country-wide note.

"No theate in this country will be better provided with players or equipment. The electrical switchboard will be almost twice as large as that of the Metropolitan Opera House in New York City and the stage room will six times larger.

"Of course we are not going to wait until our new studios are occupied to effect all these improvements. The dramatic papers have repeatedly called attention to the increased excellence of the dramatic work in recent releases for already the stock company has been materially strengthened. You must have noticed yourself that each film seems a trifle better than the last. Of course there is nothing that can equal the Lubin comedies, but the serious subjects have shown more masterly treatment of late and the new releases reach an even higher grade.

"Presently we are going to show you some photographs of our new automobile which was made from our own designs for the use of the stock company. There is nothing like it in use anywhere and for two or three weeks past it has drawn immense crowds whenever it has been seen on the streets of Philadelphia. It is a 90 horse power car with seats for eighteen persons in the interior and two more on the chauffeur's seat. The interior is electrically lighted and heated, and when the curtains are drawn down the car becomes a spacious dressing room provided with hot and cold water and wash basins for the purpose of removing traces of the strenuous work required in some of the brisk comedies.

In the rear of the car is a "boot" for the storage of small properties while above is a rack for the carrying of heavier articles, the trunks for costumes going in a rack on the top of the limousine. When exterior pictures are to be made, costumes, scenery and properties are loaded on the car and the players are whisked out into the country or wherever the scenes are laid. Costumes may be changed without returning to the studio and lunch hampers stored under the seats render the passengers independent of restaurants.

"In one corner is a medicine chest amply provided with medicines and bandages for the treatment of cuts or sprains, for the players grow so interested in their little comedies of action that they sometimes forget to guard themselves against injury in the knockabout work.

TO TRY OUT COLOR PICTURES.

Charles Urban and a staff of skilled operatives arrived in New York last Monday, November 29, from London, England, for the purpose of demonstrating to American picture manufacturers his process of producing motion pictures in natural colors. Mr. Urban announces that it is his intention to produce a number of reels of pictures by his process here and then to give exhibitions in the various large cities. The first exhibition will be given in the concert hall of Madson Square Garden on December 11.

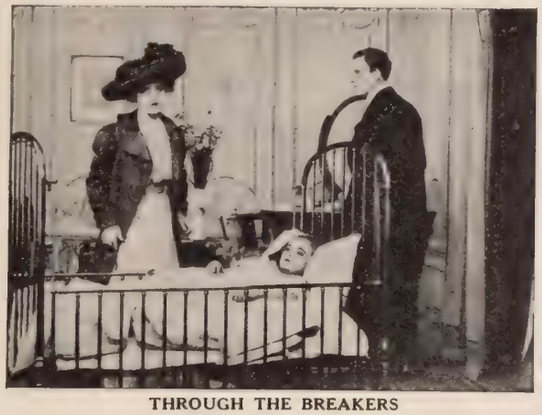
A great deal has been said in print about the color process and the possibility of obtaining satisfactory results therefrom, but this is the first time that a definite attempt to produce such pictures has been made in America. Commenting upon the plan of Mr. Urban, "The Moving Picture World" expresses doubt as to the success of the process. The willingness of Mr. Urban and his associates to submit it to a test, or, rather, to demonstrate its practicability, should be sufficient to silence most critics—

It will be interesting to readers of The Film Index to know that Mr. Urban and his associates in the color project were formerly Americans, or, at least, resided in America for many years prior to engaging in business in London. Consequently, the "show-me" attitude of an American is nothing new to them.

The result of Mr. Urban's color demonstrations will be awaited with great interest by American picture men.

BIOGRAPH FILMS

Trade Mark. Trade Mark.



THROUGH THE BREAKERS

Released December 6th, 1909

THROUGH THE BREAKERS

A Story of the Slaves of Society

Undoubtedly the cardinal sin of society's devotees is neglect of the home. The obligations are so compelling that the undivided attention of its members is induced to the entire disregard of all things domestic. Mr. and Mrs. Nostrand were no exception to the rule, and although they held for their young child the most sincere parental affection, still they suffered it to the care of the maid, while they spent their time at the whist party or the club. The little one alone and forlorn, crushed in spirit, becomes seriously ill, and the father, now alarmed, insists that the mother remain at its side, but she does not realize the child is seriously ill, and so attends a fancy dress soirée. In the course of the evening she is apprised that her child is dead. Rushing home she finds she has not only lost her child but her husband, who leaves the house in a fit of despondency. Both, however, are driven by the same impulse to the grave of the baby, where they are reunited.

Length, 974 Feet

Released December 9th, 1909

THE REDMAN'S VIEW

A Story of the American Aborigines

The subject of the Redman's persecution has been so often the theme of story that it would appear an extreme exposition of egotism to say that this production is unique and novel, but such is the case, for there was never before presented a more beautiful depiction of trials of the early Indians than this. It shows how the poor redskin was made to trek from place to place by the march of progress which was ever forging its way into the West. The white men coming on a tribe of Kiowa Indians, force them to move on, and keep the sweetheart of one of the young braves, who is the old chief's son, to act as a slavey. The young man recognizing his duty towards his father leaves his sweetheart. The poor redskins are driven from place to place, until at last the old chief dies, and chanting the song of death they prepare his bier. It is erected on stakes covered with moss and foliage. On this he is laid, with his head towards the East, a fire to light his way, and food that he may not hunger. The young man's duty fulfilled, he hastens back for his sweetheart, whom he rescues. We last see the couple bowed before the bier of the old chief. The scening and poetic beauty of the subject has never been excelled. **LGTH., 971 FT.**



THE REDMAN'S VIEW

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers—Dec. 11.

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Dec. 9	The Redman's View	Dramatic	971
Dec. 6	Through the Breakers	Dramatic	974
Dec. 2	The Death Disc	Dramatic	995
Nov. 29	The Trick That Failed	Comedy	645
Nov. 29	In the Window Recess	Dramatic	337
Nov. 25	The Mountaineer's Honor	Dramatic	977
Nov. 22	The Open Gate	Dramatic	988
Nov. 18	A Midnight Adventure	Comedy	519
Nov. 18	Sweet Revenge	Dramatic	417
Nov. 15	Two Women and a Man	Dramatic	988

EDISON CO.

Date.	Subject.	Class.	Length, Feet.
Dec. 10	The House of Cards	Dramatic	960
Dec. 7	My Lord in Livery	Comedy	520
Dec. 7	What the Cards Foretold	Comedy	420
Dec. 3	The Keeper of the Light	Dramatic	965
Nov. 30	The Heart of a Clown	Dramatic	600
Nov. 30	The Wonderful Electro Magnet	Comedy	400
Nov. 26	Then and Now	Comedy	250
Nov. 26	Annual Celebration of School Children at Newark, N. J.	Topical	300
Nov. 26	Bluebeard	Dramatic	400
Nov. 23	A Rose of the Tenderloin	Dramatic	940
Nov. 19	Three Thanksgivings	Dramatic	950
Nov. 16	The Imp of the Bottle	Dramatic	750
Nov. 16	A Winter's Tale	Comedy	250

ESSANAY CO.

Date.	Subject.	Class.	Length, Feet.
Dec. 11	The Ranchman's Rival	Dramatic	1,000
Dec. 8	A Pair of Slippers	Comedy	601
Dec. 8	The Bachelor and the Maid	Comedy	315
Dec. 4	His Reformation	Dramatic	1,000
Dec. 1	Two Sides to a Story	Comedy	593
Dec. 1	Baby Swallows a Nickel	Comedy	388
Nov. 27	Judgment	Dramatic	988
Nov. 24	A Lady's Purse	Comedy	508
Nov. 24	On the Wrong Scent	Comedy	408
Nov. 20	The Best Man Wins	Comedy	875

GAUMONT

Date.	Subject.	Class.	Length, Feet.
Dec. 11	Daughters of Poverty	Dramatic	953
Dec. 7	Listen	Comedy	344
Dec. 7	Top Heavy Mary	Comedy	283
Dec. 7	In a Pickle	Farce	374
Dec. 4	X-Ray Glasses	Mystery	410
Dec. 4	To Get a City Job	Comedy	501
Nov. 30	In the Consumme	Comedy	496
Nov. 30	The Broken Vase	Comedy	472
Nov. 27	The Village Scare	Comedy	381
Nov. 27	The Mix-up at Court	Farce Comedy	590
Nov. 24	Tulips	Educational	105
Nov. 24	A Heart's Devotion	Tragic	842
Nov. 20	Visions of a Nag	An Equine Tragedy	517

KALEM CO.

Date.	Subject.	Class.	Length, Feet.
Dec. 10	Rally Round the Flag	War Drama	955
Dec. 3	The Geisha Who Saved Japan	Dramatic	955
Nov. 26	The Governor's Daughter	Dramatic	955
Nov. 19	Pale Face's Wooing	Melodrama	930
Nov. 12	Dora	Dramatic	965
Nov. 5	The Cattle Thieves	Dramatic	860

LUBIN MFG. CO.

Date.	Subject.	Class.	Length, Feet.
Dec. 9	If Love Be True	Dramatic	975
Dec. 6	She Took Mother's Advice	Comedy	465
Dec. 6	He Wanted a Baby	Comedy	460
Dec. 2	The Cub Reporter	Comedy	945
Nov. 29	A Life for a Life	Dramatic	850
Nov. 25	Martyr or Crank	Dramatic	580
Nov. 25	Finnegan's Initiation	Comedy	420
Nov. 22	When Women Win	Dramatic	650
Nov. 22	The Rubber Man	Comedy	270
Nov. 18	Servant's Revenge	Comedy	610
Nov. 18	Foiled	Dramatic	375
Nov. 15	Children of the Sea	Dramatic	900

GEORGE MELIES.

Date.	Subject.	Class.	Length, Feet.
Dec. 8	The Fatal Ball	Dramatic	1,000
Dec. 1	Fortune Favors the Brave	Fairy Story	600
Dec. 1	Seeing Things	Comedy	400
Nov. 24	The Red Star Inn	Dramatic	1,000
Nov. 17	Mrs. and Mr. Duff	Comedy	488
Nov. 17	The Count's Wooing	Comedy	477
Nov. 10	A Tumultuous Elopement	Farce	950

PATHE FRERES.

Date.	Subject.	Class.	Length, Feet.
Dec. 12	La Grande Breteche—film d'art	Dramatic	951
Dec. 11	Exploits of a Cowboy	Instructive	446
Dec. 11	Willyboy Gets His	Farce	502
Dec. 10	Masquerader's Charity	Dramatic	394
Dec. 10	Bear Hunt in Russia	Sport	564
Dec. 8	Impossible to Get Sleep	Farce	315
Dec. 8	The Evil Philtre	Dramatic	623
Dec. 6	The Lady's Companion	Dramatic	804
Dec. 4	A Cask of Good Old Wine	Comedy	535
Dec. 4	From the Egg to the Spit	Educational	398
Dec. 3	The Three Neighbors	Comedy	413
Dec. 3	Forced Into Marriage	Dramatic	561
Dec. 1	The Wolf Hunt	Sport	269
Dec. 1	Legend of Orpheus	Mythical	705
Nov. 29	Spanish Marriage	Comedy	551
Nov. 29	A Bunch of Lilacs	Dramatic	423
Nov. 27	The Mixed Letters	Farce	584
Nov. 27	Chinese Amusements	Novelty	397
Nov. 26	The Bigamist	Dramatic	951
Nov. 24	The Sleeper	Comedy	604
Nov. 24	A Convenient Lamp Post	Farce	390
Nov. 22	The Crocodile Hunt	Scenic	266
Nov. 22	Late for the Recital	Comedy	656
Nov. 20	The Patient from Punkville	Comedy	551
Nov. 20	Adonis Is Robbed of His Clothes	Comedy	417
Nov. 19	The Nobleman's Dog	Dramatic	754
Nov. 19	How French Perfumes Are Made	Industrial	230

SELIG POLYSCOPE CO.

Date.	Subject.	Class.	Length, Feet.
Dec. 9	The Engineer's Daughter	Dramatic	1,000
Dec. 6	The Heroine of Mafeking	Dramatic	1,000
Dec. 2	An Indian Wife's Devotion	Melodrama	470
Dec. 2	A Million Dollar Mix-up	Comedy	520
Nov. 29	Brought to Terms	Comedy	615
Nov. 29	Making It Pleasant for Him	Comedy	380
Nov. 25	Custer's Last Stand	War Drama	1,000
Nov. 22	On the Border	Dramatic	630
Nov. 22	In Wrong Simms	Comedy	345
Nov. 18	Up San Juan Hill	War Drama	1,000
Nov. 15	The Fisherman's Bride	Melodrama	1,000

URBAN ECLIPSE.

Date.	Subject.	Class.	Length, Feet.
Dec. 8	The Secret Chamber	Dramatic	623
Dec. 8	Capturing the North Pole	Farce Com.	381
Dec. 1	Consul Crosses the Atlantic	Comedy	810
Nov. 23	Belle of the Harvest	Dramatic	511
Nov. 23	Marriage of Love	Dramatic	452
Nov. 17	Workhouse to Mansion	Dramatic	610
Nov. 17	Fighting Suffragettes	Comedy	380

VITAGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Dec. 11	Gambling With Death	Dramatic	933
Dec. 7	A Lesson in Domestic Economy	Comedy	684
Dec. 7	A Day With Our Soldier Boys	Educational	302
Dec. 4	Life of Moses, Part I	Historical	981
Nov. 30	The Bridegroom's Joke	Comedy	690
Nov. 30	Dirigible Balloons at St. Louis	Scenic	275
Nov. 27	Jean Valjean	Dramatic	990
Nov. 23	Why They Married	Comedy	905
Nov. 20	The Sins of the Fathers	Dramatic	985
Nov. 16	Benedict Arnold	Historical	685
Nov. 16	Indian Basket Making	Industrial	245
Nov. 13	Launcelot and Elaine	Dramatic	1,000

Pup Philosophy



Copyrighted 1909, by Theatre Film Service Co.

Now what do you know about that? My boss has had me registered! Lots of pups are registered alright, in kennel clubs, but precious few get into the Librarian's books at Washington. My number is 40,082. Some class, eh? Wait till I get my diamond collar!

MY HOUSE has made a special study of FILM SERVICE for years. It leaves nothing to chance. Every detail for a splendid show is planned out in advance, and take it from me there are some details in the film business from the renter's point of view. Foresight is better than hindsight, and there isn't any such thing as luck. If you expect to succeed as an exhibitor, depending on luck alone, ta ta for you—your competitor won't know you're there. Get wise to this: My house gives careful attention to planning for YOUR future. It studies YOUR requirements for mutual good. That's why

STUDIED SERVICE

THE KIND THAT SATISFIES

means so much. It is also my best reason for asking the privilege to "show you." Won't you grant us just that?

PUP SOCRATES
His Mark

Theatre Film Service Co.

85 Dearborn St. The House That Bought 104 Reels Last Month **CHICAGO, ILL.**

$2.00 PER YEAR SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. NO. 51 NEW YORK, DECEMBER 18, 1909 WHOLE NO. 191

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

Richard Harding Davis' Stories In Pictures

Edison Manufacturing Company Will Produce a Series of Subjects From That Author's Delightful Works---Grand Opera Too---Kinetoscope Exhibition.

DEVOTEES of the motion picture will be delighted to learn that the Edison Manufacturing Company has acquired the exclusive right to produce pictures from the works of Richard Harding Davis, probably the most popular of American novelists. Few novels lend themselves to the requirements of the motion picture producer more happily than those of Mr. Davis. Full of life and action they possess the necessary dramatic qualities and are readily interpreted by pictures. These qualifications together with the wide circulation of the Davis stories, will attract unusual attention to the pictures when produced.

The Edison Company has selected for the first picture of the series a story of life at a United States Army post in the West, entitled "Nolan's Folly" the release of which will be announced at an early date.

Another important engagement along the same line is announced in an arrangement with Roy Norton, who will put into pictorial form his famous "Whistling Sandy Stories." In securing the cooperation of these popular authors, together with Edward W. Townsend, Caroline Wells, Mark Twain and Rex Beach, the Edison Company has displayed unusual enterprise and is setting a lively pace for its contemporaries in motion picture production.

Grand Opera Subject.

Sometime ago the Edison Company announced that it had in contemplation a series of grand opera subjects in view. The first of these—"Faust"—is ready for release December 24. Those familiar with the opera will wonder how it is possible to give an adequate production of pictures of the elaborate scenic effects for which it is remarkable. But it is in scenic effects that the Edison Co. excells, and the doubting ones will be happily surprised when they realize that the picture producer has been able to accomplish illusions that are impossible to the dramatic stage. No expense has been spared to make this, the first of the picture operas by the Edison Company, an artistic, dramatic and photographic success.

Atlanta Automobile Races.

On November 29, the Edison Manufacturing Company made shipments from their factory of a special film "The Atlanta Automobile Speedway Races," which will prove of absorbing interest to the motion picture audiences in all parts of the world. Realizing the interest that such a film would create, the Edison Company entered into negotiations with the Atlanta Automobile Association, as a result of which exclusive motion picture privileges for the great meet of November 9-13, were secured.

It will be remembered that at this meet several world records were broken. The film, which is 630 feet long, contains excellent pictures of the most thrilling as well as interesting moments of the races, pictures of the winners and their cars, views of the course, grand stand, etc., and objects of incidental interest. The photographic qualities of the film are excellent and the subject is a real thriller throughout. The Edison Company are proud of the fact that they were able to secure exclusive privileges for these races, which stroke of enterprise they consider in the nature of "Scoop."

Kinetograph At Boston Electrical Show.

Two nickel-plated improved Model "B" Edison Kinetoscopes were on exhibition during the electrical show at Mechanics Building, Boston, Mass., from November 15 to 25. The machines were shown in actual operation, projecting Edison Film. Seven performances were given daily and it is estimated that at least six thousand people witnessed the exhibition every day. The film came in for their full share of praise, but the chief interest of those in attendance was centered in the new Kinetoscope Models, one of which was exhibited on the main floor and the other in the lecture hall in the basement.

The results of the exhibition, which was the first of this kind that the Edison Company ever engaged in, far exceeded their expectations. Exchange Representative and Exhibitors were lavish in their praise of the new Edison Model, which is not only more attractive in general appearance than its predecessor, but also has new and exclusive mechanical features that distinguish it from all other machines now on the market. Instead of black japan finish the mechanism support of the new model is now heavily nickled and highly polished, as are also the cranks, adjusting lever, stereoptican slide and rod, all screws on the mechanism and all gears and pinions on the right frame side. The new ornamentation has made a most decided improvement in the appearance of the new model.

The trade was particularly interested in the improvements and the mechanism, particularly in the new case-hardened, polished steel three-piece rollers which surplant the solid one-pin tension roller. The flanges of the new rollers revolve independently of each other as well as of the roller between, thus preventing all drag on the film. The fact that the upper sprocket and lower take-up sprocket are now made of steel and flanged and the center relieved so as to prevent wear of the film was also favorably commented on. It was also the general opinion of visitors that the new model besides being more attractive furnishes a steadier projection than its predecesor.

(Continued on page 4.)

Modern Land Boomers Using Motion Pictures

Exhibit of Louisiana Development Company at Chicago Agricultural Show.—Ditch Digging and Sugar Making by Cinematograph.

James S. McQuade.

THE great land show, held in the Coliseum, Chicago, for a fortnight, which closed Dec. 4, had a wealth of agricultural products on display that has never before been equaled on this or any other continent. The far West, the Northwest, the great Middle West, the Southwest and the far South and Eastern states were all well represented; and one rubbed clothes with visitors from every section of the country while passing through the thronged aisles and viewing the marvelous farm and orchard products of the richest country on earth. Nor was the vast educational value of the exposition confined to the amazing display of a bewildering variety of the good things that we are producing from the virgin soil of our favored land including the hardy products of the north temperate zone and the luscious, pampered products of semi-tropical climes—there was a veritable army of experts present, anyone of whom was ready and willing to take you in hand and make you as familiar with the resources of his section as was he, himself.

The Ubiquitous Moving Picture.

"But what on earth has this to do with moving pictures and a moving picture publication!" exclaims the reader. Just wait, brother. "There are more things in heaven and earth than are dreamt of in your philosophy"—or mine.

As I was slowly and considerately attempting to plough my way through the dense stream of good-natured, eager-to-be-instructed mortals, many of whom, no doubt, had in mind—and strongly so—the desire and purpose to quit the "madding throng" of city life and choose the quiet retreat and independent shade of bucolic surroundings, whom should I carom against but my friend, "Bill" Wright, of the Kalem Company. It is as natural somehow, for "Bill" to scent the whereabouts of a moving picture, as it is for a bloodhound to trace the footsteps of his quarry.

"Well, what in The Film Index brings you here?" I exclaimed. "Are you thinking of buying a farm?"

"No, I have got one and that is enough. Come along with me and you will see the greatest industrial moving picture, ever," was the reply.

So, I followed him, stopping often, involuntarily, to gaze at ponderous pumpkins and melons, 80 and 100 lbs. in weight, rosy apples that

(Continued on page 22.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.
FOREIGN SUBSCRIPTIONS—$2.50 per annum.
All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS
ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅝ x 9	21.00
Eighth "	1⅞ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

DECEMBER 18, 1909

SLIGHTLY EXAGGERATED.

Newspaper stories regarding the coming Johnson-Jeffries fight have conveyed a most exaggerated impression to the public as to the value of the motion picture privilege which figured in the bids for the event. In some cases a valuation of $500,000 was given the picture privilege, and there exists among laymen a fixed opinion that the picture end is really worth more than the fight. As a result of this belief another opinion has gained currency that the fight will not be on the level, but will be run in the interest of the pictures.

Whether the thought of big profits from the pictures is entertained by the principals and their managers or not, The Film Index is unable to say. Undoubtedly they have some notion that the privilege is of great value. This notion has been cultivated by some fabulous bids for that privilege by individuals who have no conception of the risks attending the picture business, and more especially the elements of chance in getting good pictures of the event. If all the favorable conditions for taking pictures could be guaranteed; if there could be a certainty that the pictures would be good after taking, the man who proposed to make a bid would then have something to work upon. But there is no certainty that either conditions or pictures will be perfect, consequently the picture privilege is the biggest kind of a gamble, and any man who ventures to say that it is worth even $50,000 is merely making a guess—taking a hundred to one shot.

The unfortunate result of this wild guessing as to the value of the picture privilege is to give the individuals who have the award to make exaggerated notions of its value, which will make it difficult for them to recognize a proper figure when the matter is presented to them by persons who know how to bid intelligently. There is still some time for the matter to be considered and it is possible for some of the hot air to be squeezed out.

KINEMACOLOR.

Kinemacolor is the term used to designate the process of photographing motion pictures in natural colors. This must not be confused with the process of coloring motion picture film by hand as is done so artistically by Pathe and others. It means that the colors appearing in the objects photographed are registered upon the sensitized film and reproduced directly therefrom on the screen by the projecting machine. This is the process which Mr. Charles Urban brought over to show to the picture men of America. By the time this issue of The Film Index reaches its readers Mr. Urban will have given his exhibition in Madison Square Garden concert hall and we shall know more about the success of his efforts.

There has been a great deal written by persons who know practically nothing about Mr. Urban's discoveries to prove that there could be nothing practical in color photography as applied to motion pictures. It will be interesting to observe the results obtained. As to the methods and the cost those are questions which Mr. Urban is familiar with; but he has spent much time and money in discovering them. It is certain that he knows what he is about and will be able to demonstrate that the process is commercially practical. We will have a report of the exhibition next week.

It may be interesting to American picture men to learn that Mr. Urban, who comes to us from England with his color process, is a native American, born and raised in Cincinnati, Ohio. He went to England about thirteen years ago and his introduction to the motion picture business and subsequent rise to prominence is a mighty interesting yarn.

WHAT'S THE USE.

Information filters through from the last meeting of the Motion Picture Patents Company that some of the licensed exchange men are not running straight. On that occasion several rather heavy fines were imposed and one branch office was ordered closed. In other cases strong warnings were issued.

Strange, isn't it, that the tempatation to surround a few measely dollars is too strong to be resisted, even when one of the best opportunities some men ever had is at stake?

Talk about lead pipe cinches; there isn't a thing in the amusement business that is equal to a film exchange license under the Motion Picture Patents Company. Look at the Lucky fellows who are riding about in automobiles these days. Sure; its the easiest money they ever made, and they will tell you without hesitation that they got it out of the exchange business; that they are getting more the same way. Now; when a man's got a good thing like that, wouldn't you think he would play safety and try to hang on to it?

But they don't. Seems the more a man has the more he wants, and to get more he will take a chance of loosing his good thing. Many of them do not realize what a good thing they have, and won't till they lose it. If there are any in doubt they might get some valuable information from some of the "independent" exchanges. Those fellows would give all their old shoes and more to get back into the game right.

Best thing the licensed exchange man can do these days is to run straight. He has had a good thing handed to him and he ought to be wise enough to hang on to it. There is money in it.

New Rule for Kleine Releases.

A modification of the Motion Picture Patents Company rule governing the Gaumont and Urban-Eclipse subjects released by George Kleine was made at the last meeting of the Company. Theretofore exchanges were required to place standing orders for three reels weekly covering both makes—two Gaumont and one Urban—to obtain the standing order price of 11c. per foot. This is changed to permit the standing order to be made for Gaumont or Urban Subjects separately. By this arrangement the three-reel standing order to Kleine may be for three Gaumont reels or three Urban reels.

Pantograph Corporation Sued

Action has been commenced against the Pantograph Corporation by the Motion Picture Patents Company for infringement of the Edison patent No. 12,037, covering cameras. The Pantograph Corporation is a New York company with a studio at Nepera Park, N. Y., and is making a strenuous effort to produce something that will look like a motion picture. A motion for a preliminary injunction will shortly be made in this case.

MORE BIBLE STORY PICTURES.

Dr. Peters Working With Vitagraph Staff on Scenarios for "Life of Joseph" and "King David."—"Cardinal Richelieu," New High Art Production.

Although the "Life of Moses" series projected by the Vitagraph Company is but partly completed, the producers are so sanguine of the success of the idea of illustrating biblical stories by motion pictures, that other and equally pretentious Bible subjects are now in preparation. Under the direction of Dr. Madison C. Peters, who arranged the "Life of Moses," the Vitagraph scenario writers are now at work on another series, the "Life of Joseph," which will be followed by still another entitled "King David."

Beyond question the Vitagraph Company has not only struck a fertile field for development, but has taken up a subject that should prove of the greatest interest to the general public. The splendid results obtained in the first two pictures of the Life of Moses series prove that the producers have determined to spare neither time or expense in making adequate productions. It may be noted here that a complete negative of the second picture of the Life of Moses was destroyed because of certain defects which would ordinarily have been passed, but which, in this case detracted from the high character of the subject. Sacrifices of this sort, which would bankrupt the ordinary picture concern, mark the efforts of such firms of motion picture producers as the Vitagraph Company to put out only the best in picture art.

It is proposed by the Vitagraph Company to continue its Bible series indefinitely according to the demand for that class of pictures.

Another High Art Production.

While the work entailed in the production of the Life of Moses series would have been sufficient to engage the entire attention of most motion picture studies the Vitagraph Company has carried along at the same time, other productions equally important in point of the amount of labor and research. "Cardinal Richelieu," founded upon the story of the same title, which has just been completed, is one of these. This picture belongs to the "high art" series produced by the Vitagraph Company, of which the magnificient double reel Napoleon picture was the first.

In the "Richelieu" picture, as in the others, especial atention has been given to the scenic effects and costuming, which are elaborately and historically correct. In the construction of some of the set pieces and painted backgrounds months have been consumed in labor and research.

Seeking Local Color.

It is becoming quite a matter of course nowadays, for American motion picture makers to send several companies of actors across the continent, if need be, for the purpose of getting the correct setting for their productions. The Vitagraph Company announces that it will, early in the coming year, send a stock company to the island of Jamaica and other points of interest in the West Indies for the purpose of getting "local color" to illustrate more accurately than is otherwise possible some of their forthcoming pictures. Still another company will be sent kiting across the country to Southern California to obtain some special views not before utilized in motion pictures, and which appeared especially attractive to Mr. A. E. Smith when touring through that part of the country last spring.

When producers are willing to go to these lengths to obtain novel settings for their pictures it is not to be wondered at that motion pictures have obtained the position in the amusement field they now hold.

Big Philadelphia Theatre

The Lehigh Palace Amusement Company has planned a motion picture theatre for the northern section of Philadelphia, Pa., on Lehigh Avenue, near Germantown Avenue, that is estimated to be the biggest in the country. It will be 126 feet by 100 feet on the ground, and will cost $100,000. The auditorium will seat 1,800.

SITUATION IN ST. LOUIS.

Exhibitors Petition For the Discontinuance of Vaudeville---Want No Opposition.

From surface indication conditions in St. Louis, Mo., are not as pleasant as the exhibitors would like them to be. There is indications of an approaching "nickelodeon war" on account of the introduction of vaudeville. Evidence of this impending strife is offered in a resolution printed herewith, to which is affixed the names of nearly thirty picture theatre managers. The resolution is addressed to the Western Committee of the M. P. P. Co., and reads as follows:

St. Louis, Mo., Nov. 20, 1909.

Gentlemen: We, the undersigned, Motion Picture Exhibitors, this city, desire respectfully to call your attention to, and request your assistance in the suppression of the further encroachment of the vaudeville evil in connection with the motion picture theatre.

It is our opinion, and we believe yours as well, that the introduction of vaudeville into motion picture theatres lowers the standing of this form of entertainment in the community, resulting in a poorer class of patronage than would otherwise frequent such houses.

This is necessarily the case because the low price of admission makes the employment of any but the cheaper grades of vaudeville impossible. This sort of vaudeville is usually vulgar, cheap, often distinctly of an immoral tone, and altogether inconsistent with the character of the motion pictures themselves.

Vaudeville once introduced is bound to lead to rivalry among exhibitors, who, in their efforts to get the largest patronage, are forced to use more, and still more vaudeville until the entertainment becomes primarily a vaudeville show, using only an occasional reel of motion pictures of the cheaper sort; in other words, the money that should be spent for high class pictures goes for cheap vaudeville.

It is unnecessary to call your attention to wnat the spread of this practice may mean to you.

St. Louis, unless something is done, will go through the same experience as have other cities, where many of the better houses, who formerly were exhibiting high grade motion pictures, are now running cheap vaudeville, with a small quantity of cheap pictures.

It is further our opinion, and certainly must be yours, that the future of motion pictures depends upon the elevation rather than the degradation of this form of entertainment—a result that can be attained only by improving the quality of the pictures and by eliminating all vaudeville. with the exception of high grade vocal numbers between reels.

Another evil, to which we wish to call your attention, is the promiscuous granting of licenses to applicants regardless of location. We believe that where a first-class and successful house is established no license should be granted to start another house in the immediate neighborhood to divide the patronage—the result of which can only be the keenest kind of rivalry and competition, the reduction of expense, and the cheapening of the service.

The effects of this sort of competition are practically identical with the effects of vaudeville and are equally as detrimental to the interests of the business at large.

We request that you favor us with an immediate reply, stating your views, and advising us what cooperation and assistance you will furnish us in meeting and overcoming these two evils.

Respectfully submitted: F. C. Rinsche, Savoy; S. L. Solomon, Washington; J. Warner, Lafayette; H. R. Fisher, North Grand; E. A. Meyer, Mecca; Frank R. Tate, Bijou Amusement Co.; Louis P. Aloe, Casino Amusement Co.; Wm. Sievers, Grand Central Amusement Co.; Edward A. Schwartz, Hippodrome Theater, 131 North Broadway; Albert Lynn, Nightingale, 2909 South Broadway; John Robeman, Mgr., Favorite Theater; Louis Stahl, Liberty Theater; Bottinelli & Ferraris, Family Theater, 1440 South Broadway, Auditorium Theater, 1603 South Broadway, Ideal Theater; W. R. Deweez, The Broadway, 2420 South Broadway; John H. Oberhaus, Avenue, 2617 Cass Ave.; Philip Wolf, Lowell, 5100 North Broadway; Geo. J. Dent, 1314 North Kingshighway; Isaac Blum, Jr., The Etzel; A. M. Schneider, American Odeon; C. Young, McKinley; S. Schwartzburg, Royal; Fred Welerinberg, The Best, 2317 Cherokee; J. W. Hemans, Best No. 1, 1415 Easton; Wm. McDonald, Compton; John T. Fitzsimmons, President, Grand Avenue Amusement Co.; H. E. Aitken, President, Western Film Exchange.

The Film Index is not authorized to speak for the Western Committee, but ventures the opinion that the said committee, while sympathizing with the petitioners, would hardly undertake to remedy the evils complained of. Vaudeville is a doubtful feature as part of a motion picture program. We have never seen a vaudeville act at a picture show that was worth while. They were so bad that they detracted from the pictures. As a "horrible example" of cheap vaudeville they might serve some purpose in teaching the public how very bad cheap vaudeville is. We cannot see how it is possible for any self-respecting picture theatre manager to introduce that class of entertainment to his patrons. The best remedy for the situation in St. Louis is to let those managers who will stand for that sort of thing, go as far as they like with it—it will surely put them out of business if they stick to it long enough. But there would be an awful yell if the Patents Company, or any of its representatives were to even suggest a measure such as the petitioners propose.

Regarding the other evil—the promiscuous granting of licenses to applicants regardless of location—this unquestionably calls for some consideration, not by the Patents Company alone, but by the exchanges as well. It is the exchange that is primarily responsible for the multiplication of theatres; and licenses are granted, in many cases upon the representation of the exchange which hopes to serve the licensee. Competition among exchange men is the root of the evil. Exchange men should get together and cut out the root. Senseless competition in any business is damaging to profits and thus hurtful to the business generally. It ought to be possible to correct errors of this sort without reference to the Patents Company. There is a remedy, and some day it may be involked. In the meantime it is hoped that the St. Louis petitioners will be able to get satisfactory action from the Western Committee.

WILLIAM WRIGHT—GENERAL SALES MANAGER.

The Kalem Company have tendered a deserved promotion to Mr. William Wright, who has been the western representative for that company for the past two years, with headquarters in Chicago. Kalem has created the position of general sales manager and appointed Mr. Wright to the position, with headquarters in New York. He will take charge at an early date and will be succeeded at Chicago by a Mr. Lynch. Mr. Wright will also have charge of the advertising of the Kalem Company.

KALEM'S NEW PICTURE SERIES.

The first subject of the series of children's pictures to be issued by the Kalem Company is entitled "The Cardboard Baby," a modern fairy story for American children, and will be released Dec. 24. It is also the first product of the new studio, which is now in working order. The dark rooms and manufacturing department is arranged on a plan similar to the main studio on the floor above in the same building. In addition is the studio proper, especially fitted with scenic effects designed by the Voegtlin Company, and includes a panoramic apparatus of great utility. A large area is given over to the scene painters whose art will be an important feature in the new Kalem series.

CUBA FILMS COMPANY.

Jose Marsal, secretary, and I. Vogel, treasurer, of the newly organized Cuba Film Company of Havana, Cuba, were in New York last week arranging for a supply of pictures for use in picture theatres of the Island. The new company, explained M. Marsal, is incorporated for $200,000 and will control practically all of the picture houses in Cuba, about 60 in number. Julian Santacruz is president. Among the purchases made in New York was a full line of Pathe subjects and machines. The address of the company is Armistad, 148 Havana.

SHRINER HOWARD.

Frank J. Howard, the first and last word in the film business in the "Pie Belt," was in New York during the first week in December attending the annual festivities of Mecca Temple, Nobles of the Mystic Shrine. Shriner Howard is a member of the order in Boston and came over to get a few points for the "high jinks" soon to be pulled off in the Hub. He cavorted over the "burning sands" until the morning stars began to wink, but turned up at The Index office to swap the time o'day with the editor bright and early the same morning.

UNDERWRITERS VIEW FILM TEST.

Experiments Made at Essanay Plant With Old Style and N-I Film.

A representative gathering of Chicago underwriters visted the Essanay plant last week to view a thorough test of flamable and non-inflamable film stock. Among those who conducted the investigations were Mr. William S. Boyd, secretary of the West Association of Electrical Inspectors; Mr. Dana Pearce, representing the National Board of Underwriters' Laboratories; Mr. Towsley, of the City Electric Inspection Bureau, and Assistant Chief McDonald, of the Chicago Fire Department and inspector of theatres.

The tests were conducted by employees of the Essanay Film Mfg. Co., to determine chiefly the action, volume of fire, etc., produced by the burning of 1,000 feet of inflamable film in a film "tank," also in a film magazine.

The first experiments were made with 1,000 feet of film rolled loosely in a "tank," without fastening the door. The entire one thousand feet of film were consumed in less than 45 seconds, while the heat generated was intense. The same amount of film was placed in the tank and the door closed, thus making the receptacle air-tight. Within the length of time that it required for the other film to be consumed the door of the tank was blown open with great force, due to the gas generated within, while a dense volume of smoke and flames burst forth. This test showed conclusively that had the opening of the tank been made securely fast at all points there would have been an explosion which would undoubtedly have made a loud report and had done considerable damage other than the destruction of the film. One thousand feet of film in a closed magazine emitted dense clouds of smoke, but no blaze.

Five hundred feet of N-I film were placed in the tank, ignited and the door closed. After two minutes' time the box was opened and it was found that only a few feet of the film had been consumed and the flame had died out.

The N.-I. film was then given a severe endurance test. First the hot rays of the light from the lamp were thrown on the still film. The only result was that the film warped and blistered, but would not ignite. The same experiment was made with the inflamable film which burst into flame in less than five seconds.

Even though the inflamable film was proven to be of a highly combustible nature numbers of the gentlemen present at the test expressed their surprise that when the film caught fire at the lense from the heat generated by the lamp it was not communicated to either the feeding or receiving magazines. This test was made several times and it was found that, if both magazines were properly closed the fire would not communicate to the film enclosed. The film tank, however, is not a safe receptacle.

The National Board of Underwriters' Laboratories, which department was represented at the recent film tests by Mr. Dana Pearce, have arranged to make experiments of a more thorough nature and several thousend feet of both varities of film have been forwarded them for their use in these tests.

THEATRE FOR GEORGETOWN.

Crandel Macakay, of Georgetown, D. C., is building an exclusive picture theatre on M Street, near 33d Street, in that city. The building has a frontage of 36 feet and a depth of 66 feet. The average height of the interior will be 30 feet. There will be a gallery across the M Street front seating 173. The first floor will incline toward the stage, which is in the rear of the building, and will accommodate 246 seats.

The exterior of the building will be very attractive, of Spanish design. The brick walls will be stuccoed, and an overhanging Spanish tile roof will flank a gable over the main entrance. The large arch entranceway will be surrounded by rows of electric lights. Other lights will be interspersed throughout the front to get the proper effects. Back of the stage will be dressing and toilet rooms and emergency exits.

Ohio Moving Picture Theater Managers, Attention!

We are rapidly booking dates for the original

JOHNSON-KETCHEL FIGHT

THREE AND ONE-HALF REELS, TAKEN AT COLMA, OCT. 16, 1909

Booking With Licensed Exhibitors Only

The biggest attraction yet. A clean fight of 12 rounds with a sensational climax—the knockdown of Johnson and the knockout of Ketchel. Get in line and get the money. Send capacity of your house, location and population and we will tell you how.

If your own theater is small get the biggest hall in town and we will make arrangements with you under special license. We hold exclusive rights for Ohio.

Lake Shore Film & Supply Company, Superior Bldg., Cleveland, O.

ADDRESS JOHNSON-KETCHEL FIGHT DEPARTMENT, SAM BULLOCK, MGR.

DAVIS STORIES IN PICTURES.

(Continued from page 1.)

Wm. O'Donnell, of the Howard Moving Co., of Boston, who was in charge of one of the machines, and who has operated every type of machine now on the market, expressed the opinion that the new Edison machine is a vast improvement over any that he has yet handled. As a direct result of the exhibit two new machines were placed in the New Liberty Theatre on Tremont street and one in the Palace Theatre on Scolley Square. A model was also installed in the demonstration room of the Howard Moving Picture Company.

The Edison exhibit was in charge of their sales manager, John Pelzer, who gave it his personal supervision.

AMONG THE EXHIBITORS.

Phillip Pfeiffer, of Cincinnati, Ohio, will open a picture theatre at 2406 Vine street, having a capacity of 250 seats.

John Snively will open a picture theatre in the Clement block, Paris, Texas.

The new Scenic Temple of Cambridge, Mass., will open with motion pictures and vaudeville on Dec. 15. Fred C. Murray is manager.

James J. Mackay and John Sumner have purchased the motion picture theatre at Westfield, Mass.

E. W. Condon, proprietor of the Dreamland picture theatre at Springfield, Vt., has installed a new Powers machine and otherwise improved his house.

Prof. Otto K. Wirsing has taken charge of the Gayety picture theafre at Belleville, Ill. A new picture machine has been installed and an orchestra added to the attractions.

Le Core & Wilson have bought the Scenic theatre at Braidwood, Ill., from Mr. Schimondle, the former manager.

Joseph Lynch, proprietor of the Star motion picture theatre at Claremont, N. H., has retained the services of M. Goodman as manager.

The Pastime Amusement Co.'s Majestic theatre at Charlestown, S. C., is breaking all records this season.

Manager Herbst of the Lyric theatre, Hazelton, Pa., has installed a new Pathe machine.

The new Park theatre, recently opened at Putnam, Conn., is doing a prosperous business. Frank Guilmet is the proprietor.

Joseph Vet and Mortimer Banks have opened a picture theatre at Asbury Park, N. J.

King & Gaynor have purchased the Theatorium at Delaware, Ohio.

Bert Satterlee will open a picture theatre at Delavan, Ill.

The Three I Amusement Co., of Peoria, Ill., has purchased the Elite picture theatre at Burlington, Ill., making nine in their chain of picture houses.

Sylvester Haggerty is making a great success with his picture theatre at Greenwich, Conn.

Herman Hackerman will build a picture theatre at 1202 Patterson avenue, Baltimore, Md.

William Leroy Foster of Allegheny, N. Y., has purchased Dreamland theatre at Wilkesbarre, Pa.

Thomas McAllister will build a picture theatre at 52d street and Sansome avenue, Philadelphia, Pa., at a cost of $25,000.

Frank Wheeler is the new manager for Stevens & Jackson's Imperial theatre, at Rockville, Conn.

Howard Graham now occupies his new theatre building at Chattanooga, Tenn.

Royersford, Pa., theatre managers propose to make the admission price ten cents instead of five.

Roy W. Joslyn has purchased the Churchill storehouse at Lebanon, N. H., and will provide for a picture theatre in the building.

The Gem Moving Picture Theatre Company has installed a new picture machine in their house in Winchendon, Conn.

Mrs. Ida Hittinger, of Honesdale, Pa., has purchased a picture theatre on Main street, Carbondale, Pa.

M. J. White, formerly mayor of Dover, N. H., is now running a picture theatre in that city.

NEW ANNAPOLIS THEATRE.

The Magnet is the name of a new picture theatre at Annapolis, Md., and is the first house in that city built especially for the motion picture. It is located on Main Street, near Conduit, and has been finished in most attractive and modern style for its purpose. Over three hundred persons will be accommodated in the comfortable theatre chairs. There is good ventilation and in addition everything new in the way of mechanical effects has been installed. A roomy stage with regular flies, two sets of dressing rooms and other conveniences have been erected and altogether the little playhouse is a very attractive and pleasing one.

Cooper & Hunter are the proprietors and managers, and the jam on the opening night, Nov. 29, held out flattering promises of the future popularity and success of the venture.

CONCERNING PATENTS.

The New York Review, the Shubert theatrical organ, has assigned its "funny man" to write picture news. Here's an extract from the last installment:

"Patents and patent devices seem to be the bugbear that is causing all the members of the moving picture fraternity to spend sleepless nights. For years the Edison company, by means of litigations, have been able to practically hold their stand at the head of the moving picture business, by virtue of their patent 12,-038. This patent they involve in the case of the Edison versus "The Biograph Company," only to meet with defeat. They then applied and procured reissue patent 12,192, which has never been adjudicated and which claims everything in the world not owned by the Standard Oil Company.

"By procuring a number of stalking horses to pose as picture companies, they have succeeded in getting one or two decisions on this patent. No real test, however, was made until the current week, when in the case of Edison versus the New York Motion Picture Company, a decision was handed down in favor of the New York Motion Picture Company which goes a long way toward clearing the atmosphere and fixing the validity of patent 12,192. It may not be generally known that the patents of the Edison Company have no standing in Europe and on the Continent for the reason that they are chiefly copies of inventions of Mr. Frise Green of London, who never made any application for a patent, but published his discovery broadcast in a number of European photographic papers.

"At the present time the Edison company, or rather the Motion Picture Patents Company, of which the Edison is a part, have been starting a series of suits against everybody and everything. The case against the Centaur Company of Bayonne, N. J., comes up on November 27. The case against the Columbia Film Company was argued during the current week. It is more than likely that the decision handed down in the case of the New York Motion Picture Company will cover all these cases."

Quit yer kiddin'.

SAM BULLOCK, FIGHT LECTURER.

Some amusing stories are told by Sam Bullock, Manager of the Johnson-Ketchel Fight Department of The Lake Shore Film & Supply Company, Cleveland, Ohio, in connection with the showing of the Johnson-Ketchel fight films.

Sam is something of a lecturer and in describing the contest round by round he injects considerable humor in the subject at hand, especially when the colored folks are in evidence, as for instance when "filling in" a date at a small show recently in a settlement where the sons of Ham predominate, he was describing the large attendence at Coffroth's Arena "the gate receipts exceeding upon this occasion thirty-three thousand dollars, out of which Mr. Johnson received twenty-one thousand dollars (emphasizing this, during which he paused while murmurs of "Oh My!" "Heah dat honey," etc., were heard all over the house). Then he remarked—sotto voce, "So I guess Mr. Johnson won't have to telegraph his baby for money this winter"—at which every darky yelled with delight. Sam says this and other "bits" are appreciated by whites as well as blacks, incidently he says that the above little place of 140 capacity, which never played to over $30.000 in a day netted one hundred and sixteen dollars ($116.00) that day at 10 cents and the manager wants a return date at 15 cents.

Another place he quotes at Cleveland, all run down; the new owner put it on and did $195.00 the first day, over $200.00 the second day and wants another booking "any old time." Still a third at Cincinnati "a dead one" about to close—145 capacity—took in over $100.00 a day and several good show-men in Cincinnati are bidding for a return date.

Sam says public interest in the Johnson-Ketchel fight pictures is intense and attributes it to the coming match between Johnson & Jeffries. Anyway he says it is a winner and clean enough for the ladies.

MELIES RELEASES TEMPORARILY SUSPENDED.

After this week the releases of George Melies will be temporarily suspended owing to alterations that are being made in the studio in Brooklyn, N. Y. Mr. Gaston Melies, the American representative of the firm, explains that changes which were found necessary, had to be made at once, so he thought it best to suspend the release date. The changes will not occasion great delay and will be announced in a few weeks.

MR. EXHIBITOR!

You Want What You Want When You Want It

And When You Deal With Us

You Get What You Want When You Want It

HERE ARE A FEW REASONS THAT MAKE US

"THE HOUSE OF SPECIALS"

"Taft at the Ball Game" "The Hudson-Fulton Celebration"
"Peary Arriving in America" "Automobile Races at Atlanta"
"Pathe's 'Drink'" "Pittsburg-Detroit Championship Series"
"Johnson-Ketchel Fight Pictures"
"Consul, The Great, Crossing the Atlantic"

AMERICAN FILM SERVICE

"BEST SERVICE IN AMERICA"

Temporary Quarters at 120 E. Randolph Street - - - CHICAGO

THE BEST JUDGES

Declare that our **Premier Film Service** is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

These are critics whose approval is only gotten by cornering it.

There's a Reason—better find out and become the man who knows.

Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Cincinnati, Ohio
Rochester, N. Y. Des Moines, Iowa
Wilkes-Barre, Pa. Omaha, Neb.

WEEKLY GRIST FROM CHICAGO

McQuade "Hates To Do It," But Must Reveal Demoralized State of the "Independent" Picture Men.—Warning to Exhibitors It Should Be.—Success of Loper.

James S. McQuade.

I REALLY dislike to take up the subject of the N. I. M. P. A., as it is disagreeable to descend to the low plane on which they conduct their campaign of misrepresentation, vituperation and disorganization. When the Alliance was formed and since, an honest effort has been made to treat it fairly in this column and to state facts, as near as they could be learned, with no attempt to create news for sensational purposes. In this letter, as in any of those preceding, in which it was necessary to refer to the N. I. M. P. A., the facts will be followed and clearly stated.

What appears most astonishing is the utter disregard shown for exhibitors by the publication of conflicting statements by certain members of the Alliance, in order to secure business. In the issue of Dec. 11, of the "Moving Picture World," there is furnished a striking illustration of this conflict of statements. On page 862 there appears an advertisement of the N. I. M. P. A. and on page 826 another of the Film Import & Trading Co., which is a member of the Alliance. In the first mentioned advertisement, the Alliance states: "Independent Exchanges can furnish SIX American made reels weekly and by Dec. 31, FIVE more." The Film Import & Trading Co., in its advertisement says: "Of the supposed 20 odd American makers, only THREE make regular weekly releases."

How is that for the (dis) organization that boasts so loudly of its ability to deliver exhibitors from the "Trust!"

Again the Alliance advertisement reads: "If you are already patronizing an independent exchange and are SUSPICIOUS that they are not buying film, write the secretary for the desired information." And the F. I. & T. Co. says: "There are about 100 so-called independent exchanges; not more than 30 of them buy new films; the other 70 either subrent or try to do business on accumulated junk."

On this point the child and the parent seem to agree: Nearly all the independent exchanges are selling junk. True, the parent is careful to use the word "suspicious," whereas the outspoken child blurts out the truth. In Heaven's name! Can an exhibitor be sane and yet hope to escape poverty by remaining in the "independent" ranks?

But listen! In the face of all these contradictory statements and the clear confession that nearly all the "independent" exchanges sell junk, read the following gross mis-statement from the N. I. M. P. A. advertisement: "The N. I. M. P. A. is made up of ALL the American film manufacturers and ALL the prominent importers of the very best makes of European film, etc., etc."

But what is the use of wasting space any further! The dog to his vomit and the fool to his folly.

Streyckmans Rejoins the "Show World."

The unexpected has happened, after a round of peculiar incidents. H. J. Streyckmans is again on the staff of the "Show World." It is nearly a year since he left that publication to become Secretary of the I. P. & P. Co., being the prime mover in its organization. In the selection of J. J. Murdock for its president, and in the appointment of D. W. McKinney as vice-president and Capt. Boening as secretary.

He it was, too, who influenced the "Show World" to mount this modern Pegasus that undertook to carry its backers over the prone body of the "Trust," to the heaven of success and affluence. But, alas! Bellerophon-like, Streyckmans, McKinney, Boening and the "Show World" have each been thrown, in turn, by the skittish animal, which is now viciously seeking a hard spot on which to spill poor Murdock.

In plain American, the I. P. & P. Co. is in a bad fix and is no longer able financially to support its former mouthpiece, the Show World, and so that publication has again allied itself with its ex-business manager, who in the past steered it successfully through several stormy seas.

Mr. Streyckmans has been given sole charge of the moving picture department of the paper. What influence this will have on Mr. Murdock remains to be shown. "No quarter" is the warword between these two, and if Murdock is naughty he will get a slap on the wrist with Streyckmans' hefty pen. It is whispered that Streyckmans will maintain a strict censorship over the wording of advertisements and reading matter coming from hyper-militant "independents," and that he will seek a happy, neutral path while casting sly glances on the advertising plums in the licensed orchard.

As Murdock has exhausted the English language both in advertisement and article, to berate the "Trust." and, as it is expected that Streyckmans will deny him a continuance of that privilege, there may be interesting "doins" shortly. Without an organ Murdock will be reduced to the bear and pole act. His final performance is awaited with no small measure of interest.

In the meantime, "Doc" Frank Evans, formerly connected with a medicine show, is acting vice-president, acting secretary, acting chief clerk and acting shipping clerk of the I. P. & P. Co., besides filling the duties of private secretary to President Murdock.

Restaurateur Prospers in M. P. Business.

H. T. Loper, manager and proprietor of the Lyric theatre, Springfield, Ill., accompanied by his son, Harry A. Loper, called at the Chicago office of The Film Index Monday last.

Mr. Loper was owner of the Loper cafe, in Springfield, which was wrecked by a mob during the race riot of August, 1908, at a temporary loss to him of $16,000, which amount will be paid him sometime in the future by the city of Springfield. Immediately after the rioters were quelled and order was restored, Mr. Loper turned the wrecked restauant into a moving picture theatre and installed a high-class service which has made him prosperous. Manager Loper books his film at the K. O. Co.'s Exchange, using 14 reels per week. He gives a straight moving picture entertainment with illustrated songs, and claims he has the best patronage in his city, by long odds.

"Fully 60 per cent. of my patrons visit the Lyric once every day, as I give two new reels daily and they have a new bill every day in the week," said Mr. Loper. "I like the picture business better than any. I have struck and there will be no more restaurants in mine. I wish we could have more scenic and industrial films, say, like the 'Panama Canal' or the 'Wonders of Nature.' Our people demand that type of film more than any other, but comedy subjects are always welcome. Business is fine and the outlook is good."

Thielen Circuit Enlarged.

The Grand theatre of Joliet, Ills., was added to the Thielen circuit recently, making eight houses in all. The new Kewanee theatre will be opened Jan. 15 making nine in the string. The Grand, of Joliet, with a seating capacity of 850, was formerly a vaudeville house, controlled by M. Goldberg; now it will use six first runs weekly with high class vaudeville.

Sidney Smith, who is considered one of the best judges of moving pictures in the business, is kept as busy as a nailer booking film for the circuit. He makes headquarters at the Geo. K. Spoor Exchange and speaks in high praise of that service, attributing the great success of the Thielen circuit largely to the high quality film service furnished him. The Thielen circuit is now paying one of the highest weekly rentals for film in the Middle West.

Chicago Film Brevities.

It is rumored that the Chicago Examiner will soon run a column in its Sunday issue, weekly, in the interests of the N. I. M. P. A. The department will be in charge of E. E. Miller.

Mr. Gelder, proprietor of the Forum theatre on Garfield Boulevard, in the finest residence district on the South Side, who has been using "independent" film for the past seven months, returned to the licensed fold last week and is getting a high class service from the Theatre Film Service of Chicago.

Producer Nash

Thomas S. Nash, one of the chiefs of staff of the Selig Polyscope Company, of Chicago, accompanied Mr. W. N. Selig on a recent visit to New York. When Mr. Selig was not busy with his associates in the Patents Company meetings, he was taking observations on the comings and goings of Nash. A tracing from the data in Mr. Selig's possession will make a map of the meanderings of "Teddy in Africa" look like mere child's play. It should be distinctly understood that Nash is no "piker"; he was after "big game" exclusively.

IMPERIAL FILM EXCHANGE

THE PIONEER RENTAL BUREAU

WHEN you want a square deal go to the "IMPERIAL"—it's the big "Buy Word" in the Motion Picture Business.

William F. Steiner, president and general manager, has been longest in the business among the film renters and knows your needs and wants. If "IT'S" possible to be had, he'll get "IT" for you.

Genial and obliging managers and representatives in all offices. Get quotations from the nearest.

WE CARRY A FULL LINE OF A. B. C. POSTERS

TROY
229 River Street
Lee Langdon, Manager
Frank Noeles Paul Page
Representatives

WASHINGTON, D. C.
434 Ninth Street, N. W.
Tom Moore, Manager

NEW YORK CITY
44 West 28th Street

WILLIAM F. STEINER, President
BEN ABRAMS, Solicitor

WILLIAM DEVERY, Secy. and Treas.
J. C. DEVINE, Representative

A FEW MORE HEADLINERS

Some Pictures of the Past Week Shine Brightly — Immense Advance Over a Year Ago.

There is no lack of headliners among the licensed issues of the past week. The producers continue to keep up the record of high-class production to an extent that would have been considered entirely impossible a year ago. Films of a quality that would have been considered exceptional in 1908 are only ordinary issues today, while feature films of today would have been quite out of the question a year ago. We have only to examine a few of the leading issues released during the past seven days and imagine what a sensation these films would have created ten or twelve months ago, to realize how rapidly film production has progressed in the meantime.

Take the Edison picture, "The Keeper of the Light," as one example. This film is truly a picture poem. The story is of a simple character, but it has deep heart interest, and it pulls at our sympathies wonderfully. The acting is also excellent and is warm with feeling and expression, but it is not in these particulars alone that the film shines most strongly. It is also in the masterful arrangement of the scenes, the artistic backgrounds and the superb photography, all combining in one harmonious effect, that the film strikes us as approaching the ideal. What a sensation such a film would have caused in 1908!

Or consider the Biograph's "Death Disc." Good as this company's average work has been for a long time, how this picture would have been talked about a year ago! The subject is based on a poem telling a story of Cromwell's time and every scene breathes the spirit of the poetic lines. At the same time there is intense dramatic interest and sustained suspense to the very end. So carefully is the picture constructed that one can search it in vain for a flaw in detail. It is indeed a picture to be proud of.

Then there is the great Vitagraph subject, the first of the Biblical series dealing with the life of Moses. Let us just for a moment imagine ourselves back in 1908, seeing this wonderful film reproduced on the screen. How our eyes would have bulged out and our enthusiasm run riot! Here is a picture that even now must rank extremely high in all points of artistic merit. In the arrangement of the scenes and action, the enterprising Vitagraph company had the benefit of the direction of that distinguished Biblical student, lecturer and divine, Rev. Madison C. Peters, D. D. The posing is full of dignity and is strongly impressive, while the scenic backgrounds are truly magnificent. Most of all, the story conveyed is Biblically correct.

What would have been said in the past of such a film as Pathe's "Legend of Orpheus"? Here is a film that is offered with no special heralding but that would have been little short of sensational in former days. The superb acting, the classical nature of the story, the finely colored scenes, the artistic backgrounds, fairly radiating the atmosphere of ancient times, all combine to make a splendid film subject, interesting to everybody and especially interesting to students of mythology. How can we overestimate the value of this class of work in its educational and elevating effect on the motion picture public?

Consider also the Selig issue of last Monday, "The Engineer's Daughter." Here is a picture that is so far above the feature pictures of former years as to be in an entirely different class. It tells a thrilling story with perfect logic and the acting is of the kind that makes one think he is witnessing a series of actual events in everyday life. Where are the melodramatic heroics of former days? Gone, and in their place we see natural human action that grips us by its convincing realism.

"Through the Breakers," another powerful Biograph subject appealing to our better natures and teaching a lesson of the greatest value, is a film that is high above the pictures of old. It is, indeed, a headliner.

Coming to comedies, compare the Vitagraph release of last Tuesday with the old-time slapstick stuff. This subject, "A Lesson in Domestic Economy," is full of laughable incidents pictured to us with natural realism that is delightfully convincing. We can all sympathize with the young "Newlyweds," who discharge their cook and try to do their own housekeeping, because they do not act like foolish clowns, but go through their troubles as though they were actually experiencing them.

Two other fine comedies on one reel are the Essanay releases of Wednesday. Essanay comedies have long been famous and these two are up to the present high Essanay standard, but if we will think back we will realize how much better these are than the good ones of the previous year.

In the line of novelty or specialty pictures, there is the Urban release of Dec. 1, "Consul Crosses the Atlantic." Here is a picture showing the wonderful ape, Consul, to even better advantage than he is seen on the vaudeville stage and in vaudeville this act draws a fabulous weekly salary.

Another novelty picture and one that wins repeated applause is the Pathe colored film showing the development of the hen's egg, during the hatching period until the little chick is born, and then continuing the life of the chicken until we see it on the revolving spit roasting for our dinner.

The above "headlines" are by no means all the licensed pictures of special merit released during the past week, but they serve amply to illustrate the immense advances all manufacturers are making in film production.

MICHIGAN EXCHANGES COMBINE

Vaudette and National Get Together and Establish Big House in Detroit

Word comes from Grand Rapids, Mich., that A. J. Gilligham, of the Vaudette Film Exchange, of that city, has concluded a deal with the National Film Exchange, of Detroit, Mich., of which Philip Gleichman is the principal, effecting a consolidation of the two exchanges under the name of National-Vaudette Film Exchange. The headquarters of the new concern will be in Detroit, but a supply house will be maintained in Grand Rapids.

Mr. Gilligham will retain his residence in Grand Rapids, but the Vaudette office force will go to Detroit. The combination will form one of the strongest exchanges in the West and will practically supply the entire state of Michigan, reaching out into Ohio and Indiana.

The Vaudette Film Exchange was established on Oct. 12, 1907. At that time only the very largest cities had exchanges and Mr. Gilligham's venture was looked upon very dubiously by other picture men. The exchange has prospered from the start, the expansion being such that the force has increased from three persons to thirteen, and the original quarters have long since been outgrown. A removal to larger quarters had to be made some months ago.

The combination of Gillgham and Gleichman will be a sure enough strong one, and here's success to them.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, DEC. 13, 1909.

BIOGRAPH—A Corner In Wheat, dramatic, 455 feet.
LUBIN—Jinks, The Grouch, comedy, 740 feet.
When Courage Fled, comedy, 230 feet.
PATHE—The Tramps Romance, dramatic, 541 feet.
Repairing the House, farce, 413 feet.
SELIG—Pine Ridge Feud, melodrama, 975 feet.

TUESDAY, DEC. 14, 1909.

EDISON—Fenton of the 42d, dramatic, 860 feet.
The New Policeman, comedy, 100 feet.
GAUMONT (KLEINE)—Nothing Is Ever Lost, comedy, 495 feet.
The Life Buoy, dramatic, 446 feet.
VITAGRAPH—The Professor and the Thomas Cats, comedy, 405 feet.
A Merry Christmas and a Happy New Year, comedy, 586 feet.

WEDNESDAY, DEC. 15, 1909.

ESSANAY—A Female Reporter, comedy, 464 feet.
An Amateur Hold-up, comedy, 442 feet.
MELIES—The Living Doll, Christmas spectacle, 1,000 feet.
PATHE—Punch and Judy, juvenile comedy, 364 feet.
The Ugly Girl, dramatic, 620 feet.
URBAN-ECLIPSE (KLEINE)—The Red Signal, dramatic, 355 feet.
Switzerland; Conquering the Alps, scenic, 605 feet.

THURSDAY, DEC. 16, 1909.

BIOGRAPH—In a Hempen Bag, dramatic, 455 feet.
The Test, comedy, 545 feet.
LUBIN—Romance of the Rocky Coast, dramatic, 825 feet.
SELIG—The Indian, western drama, 950 feet.

FRIDAY, DEC. 17, 1909.

EDISON—A Gift From Santa Claus, Christmas comedy, 920 feet.
KALEM—The Law of the Mountains, dramatic, 875 feet.
PATHE—The Lucky Number, comedy, 538 feet.
A Strong Tonic, comedy, 433 feet.

SATURDAY, DEC. 18, 1909.

ESSANAY—The Spanish Girl, dramatic, 975 feet.
GAUMONT (KLEINE)—Cambyses, King of Persia, historical, 486 feet.
The Shepard's Flute, pastoral fairy story, 528 feet.
PATHE—Honey Industry, industrial, 331 feet.
Hector, the Angel Child, comedy, 620 feet.
VITAGRAPH—Two Christmas Tides, Christmas special, 952 feet.

BIOGRAPH CO.

"A CORNER IN WHEAT."—No subject has ever been produced more timely than this powerful story of the wheat gambler, coming as it does when agitation is rife against that terrible practice of cornering commodities that are the necessities of life. Laws are being framed with a view of suppressing such nefarious transactions, and no more convincing argument could be shown than that set forth in this picture. Every phase of the question is illumined, beginning with an animated reproduction of Jean Francois Millet's masterpiece, "The Sowers." From the barn they start and with the grian sack hung from their shoulders, the two bent and knotted forms are seen trudging wearily over the plowed ground their arms swinging in perfect chronometry with a slight gush of wheat grain pouring forth at each advance of the arm. In this scene we find the genesis of one of the mammoth industries of the earth. The foundation of life, for it is the foundation of the bread of life. How little do those poor honest souls realize the turmoil the fruit of their labors will incur. What a contrast is shown in the office of the Wheat King surrounded by his lieutenants, waiting for the word as he engineers the great corner, whereby he will obtain absolute control of the entire produce, not only of the present, but the future toiling of the poor sowers. Into the wheat pit on the 'change we go, and there find a struggling mob of brokers with their all slowly but surely melting under the blast of the King's determination. At length the battle is won, and the Wheat King stands majestically amid the debris of wrecked fortunes. Here is the gold of the wheat. He is lauded for his acumen, wined and dined and regarded as a man among men, little thinking of the misery and suffering his so-called genius has induced. Ah! that is the chaff of the wheat. The baker is obliged to pay twice as much as formerly for his flour and so much charge twice as much for the loaf. Consequently, many a poor soul must go hungry. Furthermore the bread fund for the poor is cut down, and many a shivering wretch stands in the line only to be denied bread when his turn comes. There is no vengeance possible here but the hand of God, and God's vengeance, when wreaked, is terrible and unconditional, and one of the sins that cries to heaven for vengeance is denying food to the hungry. This cry is heard, and as the King is showing his friends through the elevators into the bins of which are flowing the steady stream of his golden grain, he trips and falls into one of the bins and is buried. He has been called before his God to answer. Our thoughts are carried back to the bent and knotted forms of the sowers trudging along, ignorant of the vengeance of the wheat.

"IN A HEMPEN BAG."—Here is one occasion in which the letting of the "cat out of the bag," almost resulted in an awful calamity. The house cat has become such a nuisance that the mistress decides it shall be drowned. To this end she secures a bag, ties the feline pest in it and dispatches the maid for the old deaf gardener to take it to the river and throw it in. Meanwhile, the mistress has discovered the nurse drunk, and discharges her. The children, finding their pet tied up in the bag, let it out and carry it away to hide. The nurse, perturbed at her dismissal, to get even conceives the idea to hide the baby, and seeing the empty bag, being ignorant of its destination, puts the infant in it and ties it up. The deaf gardener enters and carries the bag off, making his way to the river. On the way he meets a couple of boys with a rifle, who, upon learning the contents of the bag, beg the old man to let them have a shot at it. To this he consents, but the gun jams and won't work, so the man proceeds on his way. At the house there is a panic in the endeavor to find baby until the presence of the cat tells them the impending danger. By this time the bag is brought to the river, but the boys run up just as the old man is about to throw it over. They have adjusted the rifle and beg for another chance. The old man tells them he will open the bag and they may shoot as the captive jumps out. You may imagine their surprise, when instead of a cat they find a baby, just as the distracted terror-stricken mother rushes up.

"THE TEST."—In this subject the Biograph presents another episode in the Wright family. Harry gets in bad for a time, but he wriggles out like a trout off a hook and comes up with that perennial grin or "The smile that won' come off." Harry is sarting on a business trip and Bessie is sad, but he makes the big promise, showing her a photo of herself in his bill case, which shall ever be before him. As he turns to fasten his grip wifey extracts the photo, handing him the closed case, with the expression, "We shall see." Putting the case in his pocket, he departs. Next we find him at the hotel of another town enjoying with convivial society, a little game of draw. Ah, he must not forget a letter to wifey. He tells her how lonesome he feels, that her picture is now before him. When Bessie reads this, she storms. "What a fib. I thought so." She writes him of the trap she set, and when he looks at the case now for the first time, he is flabbergasted. "Now I'm in for it. Ah, an idea." He telegraphs to his mother to send him at once the photo she has of Bessie. The photo arrives and he starts for home. Of course, you may imagine the reception, but when he shows himself possessed of her photo, Bessie pleads for forgiveness for having doubted him. Another victory for Harry.

ESSANAY FILM MFG. CO.

"A KISS IN THE DARK."—This is something new in comedy, a slight departure from the usual Essanay style, but it is a roaring good one, backed by a capital idea, and played by excellent talent. There are a number of novelties introduced which will be interesting and entertaining.

Peter O'Rourke and his pretty young wife, Mollie, receive a letter from their old time friend, Frank Morrison, who states that he is just returning from India to pay them a short visit. Mollie's heart is made glad as the letter states that Frank is bringing her a number of priceless curios for her already extensive collection. But Peter is skeptical, as Frank was at one time Mollie's sweetheart, and he is not thoroughly convinced that Mollie has quite forgotten him.

Frank arrives. He is warmly welcomed and told to make himself at home. Peter, who is inclined to be jealous, proposes a little scheme to Frank to find out what Mollie would do if another man made love to her.

Mollie and Frank are left alone, Peter stating that he is leaving the house for a few minutes, but in reality he spies on them from the window. Frank begins making love. Mollie, who has learned her husband's plan, resolves to make him thoroughly jealous, and makes love to Frank. Peter from the window shows his deep outrage and when the affair has gone far enough as he thinks, he enters and upbraids Frank.

Evening comes and Peter tries another scheme. He daubs Mollie's cheek with ink and again leaves the house. Frank enters, mistakes Mollie for his own wife, who is expected to arrive at any moment, kisses her and gets a portion of the ink on his own cheek. Mollie



screams and runs out of the room. The maid enters, makes fun of Frank, who spitefully kisses her on the cheek. In comes Bill, the hired man, who kisses his fair one and also gets his cheek blackened.

Frank's wife arrives and finds the room empty. Finally Frank appears and kisses her fondly on the cheek. Peter sees the couple and thinks the woman is Mollie, preparing to elope with Frank. He rushes in with a pair of horse pistols and a carving knife, resolved to annihilate the entire colony.

He sees his mistake when Mrs. Morrison reveals her features. Mrs. O'Rourke appears, Peter falls on his knees and begs forgiveness. She takes him in her arms and presses her cheek to his. Peter looks into the glass and at the other guests. All their cheeks are daubed with ink.

"OBJECT: MATRIMONY."—Peace has reigned for three solid weeks at Miss Neverwed's Select School for Young Ladies—an unprecedented record in the history of the institution. In the girl's dormitory, the hotbed of insurrection, a dozen or more young ladies hold counsel, each one earnestly endeavoring to "start something." An opportunity comes when Miss Neverwed, wearing a long, sober face, appears and accuses one of them of some atrocious crime in the schoolroom, of which the girl is innocent. The girls immediately resolve to get even.

Miss Neverwed has a dislike for all men, since years ago she had refused to marry Timothy Pettibone, and the girls, knowing what an annoyance any masculine is to their principal, decide to at least endeavor to force her into marriage. Consequently the next day an interesting advertisement appears in the personal columns of the local paper:

> Maiden lady, not beautiful, but with warm heart and $30,000, wishes to meet gentleman of means. OBJECT: MATRIMONY. Address J. A., Box 23, Herald office.

The next day large numbers of answers arrive, to which the girls mail the same reply:

> Dear Sir—I will pass along Main street and Joy avenue about 4 p. m. to-morrow with a companion, and will wear a red rose and white waist. JULIET.

At the appointed time on the following afternoon Miss Neverwed's favorite pupil coaxes her principal out for a walk, after pinning a red rose on her white shirt waist. At the point named in the letter numbers of persistent suitors crowd about the bewildered Miss Neverwed, each arguing his case and offering her his credentials.

At this critical moment a tall, handsome gentleman comes on the scene, disperses the annoying suitors, lifts his hat to Miss Neverwed and begs permission to escort her home.

At the doorstep she holds him a moment and searches him face.

"Are you Timothy Pettibone?"

"I am, indeed, my dear Juliet," answers Timothy, "I have come back again to plead my suit."

"O, Timothy" sobs the happy little Juliet falling into his arms.

A few minutes later the mob of disapointed suitors again come on the scene, but Timothy waves them off.

ESSANAY FILMS

Trade Mark

Trade Mark

SHOULD HEAD YOUR BILL. DO YOU GET THEM?

Those who have learned to expect something funny in Essanay comedies will be particularly tickled with this week's release. "There's a laugh in every foot."

THIS WEEK

Release of Wednesday, Dec. 15

Comedy—"The Essanay Kind"

A FEMALE REPORTER

(Length, approx., 464 Feet)

AND

AN AMATEUR HOLDUP

(Length, approx., 442 Feet)

Release of Saturday, Dec. 18

WESTERN

THE SPANISH GIRL

(Length, approx., 968 Feet)

NEXT WEEK

Release of Wednesday, Dec. 22

Comedy—"The Scream Variety"

A KISS IN THE DARK

(Length, approx., 400 Feet)

AND

OBJECT: MATRIMONY

(Length, approx., 635 Feet)

Release of Saturday, Dec. 25

WESTERN

THE HEART OF A COWBOY

(Length, approx., 959 Feet)

"BREAKING RECORDS EVERYWHERE"

The superb, clean-cut photography in our Western pictures is a feature *worth emphasizing*. The scenic settings, truly Western, are remarkably beautiful, while the stories are of absorbing interest, full of snap and go, excitement—action.

Order one from your film exchange today.

Trade Mark

ESSANAY FILM MFG. CO.

435 North Clark Street, Chicago

Trade Mark

telling them that Miss Neverwed has consented to be his wife.

Later, when Miss Neverwed learns that her good luck came about through her pupils' practical joke, she scolds and lectures a little, but ends in showering abundant forgiveness and thanks upon them.

In this story there is a touch of pathos and comedy, evenly combined. Heart interest in the little maiden lady's loneliness and the situation where she is mobbed by her many persistent suitors is an amusone. The photography is excellent.

"THE HEART OF A COWBOY."—This big Western picture, though not a Christmas story, is full of the spirit of yule-tide, as expressed in the old axiom: "It is better to give than to receive." This is our Christmas day release, and the subject has been especially reserved for this date. We feel, and are sure that every exhibitor who views it will coincide with our view, that it the best Western picture we have released up to this date.

Two handsome young Americans, cowboys of the "Bar O" ranch, fall in love with Kitty Blair, the



pretty daughter of a neighboring ranchman. The two young fellows have been pals up to the time they meet Kitty, when a bitter rivalry rises between them. Kitty presents Stephen Bronson, one of her admirers, with her latest photograph, but shows her impartiality when she gives Stephen Howard, the other suitor, a similar photograph.

The two young fellows finally resolve to see the girl together and ask her to choose between them. When they state their case to Kitty, she hesitates but a moment and gives her hand to Bronson. Howard manfully withdraws, after shaking hands with Bronson and wishing the two a happy life together.

It is not long, however, before Bronson shows the other side of his nature. Bronson loses money gambling and plans to reimburse himself in appropriating another ranchman's cattle. Bronson takes into his confidence one Will Parsons, another cow-puncher, and when night falls they visit the corral and make away with a half dozen of the ranchman's choicest steers. Parsons is sent on to sell the cattle while Bronson rides off to visit his sweetheart.

In the meantime discovery of the theft is made and a photograph of Kitty, bearing the legend, "To my friend Steve," is found close to the spot where the cattle were rounded up.

A visit to Steve Howard's "dobe" follows, but Howard's entire ignorance of the entire affair seems to point out his innocence.

There can be but one other Steve who could be guilty, and Bronson is hunted up. He is apprised at his sweetheart's home, accused of the theft and is about to be lead away to the lynching tree when Howard, who has come upon the scene, steps in front of Bronson and shoulders the guilt himself.

Bronson is thunderstruck, but does not offer to interfere when Howard is led away. He is not quite capable in his black soul of appreciating the nobleness of Howard's sacrifice. On the other hand, Howard is firmly convinced that Bronson is innocent and it is to make happy the girl he loves in taking Bronson's place.

Bronson, after the party has left, turns to the girl and begs her to go East with him. She consents and goes into the house to pack her suitcase. While she is in the house, Parsons, having sold the cattle and returned with the money, calls Bronson aside and tells him he is ready to divide.

They are in the midst of this transaction when Kitty comes out of the house and hears them talking about the theft. Immediately she realizes Howard's great sacrifice for the cowardly knave she has agreed to marry, and in a moment desperately resolves to turn them over to justice and save Howard's life

They are surprised when they look up into Kitty's revolver, but she forces Bronson to write a confession clearing Howard, and jumping astride Bronson's horse gallops off after the sheriff and his posse.

She arrives just in the nick of time. The rope has been thrown over Howard's neck and is ready to draw him to his death. The girl's timely arrival prevents this and her screams for them not to hang the man check them. Kitty brings forth the confession from Bronson, Howard is liberated and Kitty goes to his arms.

The sheriff and his posse jump on their horses again and ride off in pursuit of Parsons and Bronson. They overtake them finally and the two meet their just deserts.

GAUMONT.

(GEORGE KLEINE.)

"NOTHING IS EVER LOST."—Mr. Oblivion has an unfortunate habit of forgetting things and mislays his set of false teeth in a restaurant. Fortunately, the waiter finds it and brings it to him. While taking an afternoon promenade, the wind blows his wig off, but a sailor brings it back to him. Next, he drops a compromising letter, which is found and returned to him by a boy, but unluckily for Mr. Oblivion, it is restored to him in his wife's presence. Then, when strolling along the river bank his wife falls into the water, but is rescued and placed in his arms just when he was beginning to forget her. Finally, he loses his purse, but somehow that does not come back to him.

"THE LIFE BUOY."—A poor fisherman finds a baby floating in a life buoy on the sea, evidently surviving a recent ship wreck. He adopts the child in spite of the desperate poverty of his own family. His creditors sell his furniture to satisfy their debts, but when they are about to sell the life buoy, the fisherman seizes it, it breaks in two and is found to contain a roll of money, which brings comfort and happiness to the poor family for the rest of their lives.

"THE SHEPHERD'S FLUTE."—Jack is a poor shepherd boy, employed by an avaricious old farmer. While the sheep are browsing Jack goes to sleep. His master finds him thus and beats him mercilessly.

Poor Jack, when alone, kneels down and invokes the Gods to help him. A beautiful fairy comes out of a bush and orders Jack to cut a reed and make a flute of it. Then she explains to him that when anybody wants to hurt him, all he has to do is to blow the flute and his enemies will immediately begin to dance as long as he will blow.

Jack returns to the farm and when his master is about to beat him for his tardiness, he commences to play his flute. The stick falls from his master's hands and he begins to dance. As soon as the music stops, the farmer calls all his farm hands to beat Jack, but Jack plays his flute again and makes them all dance. Then the farmer sends for soldiers to arrest Jack, but when they arrive they also are made to dance. Then the shepherd escapes. This angers the soldiers, who turn upon the peasants and beat them for calling them out for so trivial a reason.

LUBIN FILMS



JINKS THE GROUCH

Released December 13

Jinks the Grouch

Jinks the Grouch is advised that he is heir to his uncle's fortune. He at once tells his wife to burn up the household goods. He feels himself already as a member of the millionaire set, when a telegram announces that a new will has been found, cutting him off. A screaming comedy. Length 740 feet.

Released December 13

When Courage Fled

Little Mrs. Chalmers is afraid of nothing, but she is only a woman after all, and when she sees a tiny mouse running around the floor, she climbs into a chair and screams for help as loudly as though she had never accomplished great feats of bravery. A snappy little comedy.
Length 230 feet.

Colored Posters
for all our Subjects made by the
A.B.C. Co., Cleveland, Ohio



ROMANCE OF THE ROCKY COAST

Released December 16

Romance of the Rocky Coast

Mary is married to a man twice her own age, the proprietor of an inn. He poisons a man of wealth; his young wife remains silent until her former sweetheart is accused of the crime. To save his life she tells the truth. A strong dramatic feature film.
Length 825 feet.

LUBIN MANUFACTURING COMPANY, 926-928 MARKET STREET PHILADELPHIA, PA.

"CAMBYSES, KING OF PERSIA."—About 550 B. C. there reigned in Persia and Egypt, Cambyses, a very cruel and passionate king.

He fell in love with Amestris, the beautiful wife of his favorite courtier, Prexaspe. It happened one day that young Masyos, son of Prexaspe and Amestris, was learning how to throw the javelin or spear.

Cambyses comes upon the scene and plays with Masyos. Unhappily, as King Cambyses threw the javelin, Masyos ran in front of him so that the javelin pierced him through the heart.

Amestris, the boy's mother, did not understand that it was accidental, and she swore to avenge Masyos' death. Accordingly, she feigned to yield to Cambyses' passion in order to attract him into her home.

There, before the corpse of her dead son, which she tragically displayed to Cambyses, she stabbed the king to the heart with the same javelin with which he had killed Masyos.

URBAN-ECLIPSE.

(GEORGE KLEINE.)

"THE RED SIGNAL."—The daughter of a signalman, assailed by a villian, is rescued by her sweetheart. The villian, with an accomplice, plans to wreck the midnight express train and rob the passengers.

The plot is overheard by a waitress, who informs the heroine.

Meantime, the train wreckers have fixed an obstacle across the railroad tracks. The express is fast approaching, when the brave girl climbs the signal ladder, detaches the red lamp and waves it to stop the train.

She succeeds and thereby saves the lives of the passengers and crew, only just in the nick of time.

Scene in the board room of the railway company—congratulations from the president and reward of the heroine.

"SWITZERLAND: CONQUERING THE ALPS."—Depicting the perilous ascent of an Alpine peak, 13,670 feet in height, by a route never before attempted. Even the guides were afraid to undertake it, so the risk incurred by the man with the motion picture camera was certainly far greater.

The scenes depicted are as follows:

Engaging guides—Leaving Lauterbrunnen—Boarding the train for Scheidegg—The mountain railroad and surrounding scenery seen through a telescope—Ascent to the Guggi Hut—Partaking of refreshment—Watching a sunset—Amidst the terraces of the Guggi Glacier—Typical Dolomite rocks and treacherous "traverses" warily negotiated—Tremendous heights and sheer depths— Snow everywhere—Camping out on the plateau—Resuming the journey over awful chasms and pinnacles—Crossing glaciers, ice falls, avalanche, ice cave and seracs—Sublime panorama—Arrival at the summit.

KALEM CO.

"THE LAW OF THE MOUNTAINS."—Upon no section of this country has the spirit of advancement laid its hand more lightly than upon the mountains of Eastern Tennessee and Kentucky. Scattered along the streams and valleys are found the rude cabins of the mountaineers. Here they have lived for generations a life of practical isolation from the outside world until their very language has taken on the characteristics of the hills that surround them. Hunting is their principal means of livelihood eked out by such crude agriculture as the rough land will permit. Scattered about are numerous illicit stills that have existed for years in spite of the vigilance of the revenue men. Never does a mountaineer assist a revenue man is finding a still. The unwritten law of the mountains is the informer must die. The next picture, one of the Kalem Company's absorbing films, is the dramatic story of a man who broke the unwritten law and paid the price.

Scene I.—At the opening of the first scene we are gazing on a rugged hillside in the mountains of Eastern Tennessee. Down the side of the hill to the little path that winds along it, comes Wes Clayborne, a young mountaineer. Slender and awkward, dressed in bluejeans, and carrying his gun on his arm, he slouches along with that peculiar slow gait typical of these mountain people. Arriving at a large stone lying alongside the path, he seats himself. This path leads to the Harden home and Wes has long been in love with Emily, the youngest daughter. He has come this way in the hope of catching a glimpse of her. As he glances back he sees her coming along the path. They greet each other shyly, but it is plain to be seen they are very much in love with each other. Wes volunteers to draw the water for her and together they move on down the path. Arriving at the spring Wes kneels to fill the bucket while Emily stands watching him. They both keep up an aimless conversation to cover up their self-consciousness. As Wes is about to return the full bucket to her he musters up courage enough to speak what has long been in his mind. Bashfully and awkwardly he tells of his desire to make her his wife. Emily, who has kept her head hung in confusion while he was speaking, now smiles shyly and turns her face against his shoulder. Wes folds her tightly in his arms.

Scene II.—Five years have passed since Wes brought Emily home to the little cabin he built on the hillside. Although they still love each other dearly, things have been going badly with them for the last year. Wes' long sickness with fever not only used up all the little money they had, but also exhausted their credit at the country store down by the crossroads. And now their baby is ill. Emily tries to still its cries then picking up the medicine bottle draws the cork with her teeth and turns it upside down in the hope that a little may remain. Not a drop falls into the waiting spoon. As she sets the bottle down in despair, Wes comes in. His ragged clothes and bare feet show how desperate is their need. He asks Emily gently about the baby. She shakes her head and shows the empty bottle. They must have medicine. Wes turns out his pockets in silent desperation. Not a penny remains. But never mind. He will take the bottle and go to the doctor. Surely the doctor won't refuse when he knows how desperate is their need. After kissing Emily and the baby he goes out. As Emily looks after him a faint ray of hope lights up her tired, worn face.

Scene III.—With drooping head and sorrowful face, Wes walks dejectedly along the mountain road towards the little village down in the next valley. From the other direction comes a dilapidated wagon containing two tall lank mountaineers. Wes speaks to them and is about to pass on when they pull up and call him back. Out of the wagon they jump and greet him boisterously. They are both drunk. After hearing Wes' pitiful story one of them draws a jug from the wagon and offers him a drink. Wes takes it. The two mountaineers boast of the quality of their moonshine whiskey and invite him to visit their still up in the hill. Wes promises to do so and they climb into their wagon and drive on singing in drunken glee. Wes looks after them a moment, then starts on his way to the doctor's office.

Scene IV.—At the far end of the single street of the little mountain village is Dr. Ely's office. Up to the door comes Wes. He stops and hesitates. He is deep in the doctor's debt now and remembers how grudgingly the doctor made the last visit. But the thought of his sick baby drives him on. As he starts for the door the doctor comes out. Wes shows the empty medicine bottle and begs the doctor to go see the baby. But the doctor reminds Wes of the many times Wes has promised to pay him his large bill and refuses. Wes begs desperately. While they are talking, Jim Weston, a revenue officer, comes slowly up the street, stops and listens. The doctor after a final refusal drives on. Wes gazes after him in despair for a moment, then moves on dejectedly. Weston, the revenue man, watches him walk away. Into

Selig Headliners

DECEMBER 13, 1909

PINE RIDGE FEUD

Code Word, Pine—Length 975 Feet

A Melodrama of Rare Worth

DECEMBER 16, 1909

THE INDIAN

Code Word, Indian—Length, 950 Feet

A story of the Southwest, 50 years ago, produced the Selig way.

Scenic TWO ON ONE REEL *Comedy*

DECEMBER 20, 1909

THROUGH THE HOOD RIVER VALLEY AND ALONG THE COLUMBIA IN OREGON

Length, 529 Feet. **Code Word, Hood**

A MODERN DR. JEKYLL

Length, 471 Feet. **Code Word Jeky**

Selig four color posters at all exchanges. **Weekly bulletin sent post free.** **Let us put your name on our mailing list.**

THE SELIG POLYSCOPE CO., Inc., 45-47-49 E. RANDOLPH STREET CHICAGO, U. S. A.

his keep eyes there comes a light of a shrewd plan. He follows Wes slowly.

Scene V.—Back along the mountain path that leads to his cabin Wes comes shuffling along. In the distance appears the revenue man following him. He calls to Wes. Coming up to him the revenue man questions Wes as to his trouble. Reticent at first, Wes finally tells the whole story. The revenue man is very sympathetic and after gazing about cautiously asks Wes if he would like to earn some money. From his pocketbook he takes several bills. At sight of the money Wes' hands involuntarily reach forward. Weston shows Wes his badge. At this Wes recoils. The revenue man, leaning confidentially towards Wes tells him he is trying to locate the still he knows is in the neighborhood and offers Wes all the bills to tell him. Wes indignantly denies all knowledge. But the revenue man is persistent. Poor Wes is terribly tempted. Before his eyes is the means to save his baby's life. His own will be the forfeit if he is discovered, but better that than his baby should die. As the revenue man silps the bills into his hand he breaks down and points over the hill to the still. The revenue man hurries on. Wes stands looking at the bills in his hands as if they were burning his flesh. With the tears glistening in his eyes he murmurs it was for Emily and the baby.

Scene VI.—As Wes is hurrying back to the village he sees the doctor approaching in his buggy. Standing in the middle of the road Wes stops him. The doctor impatiently tells him he can do nothing for him. Wes waves the money at the doctor. At sight of the money his manner changes. Hastily pocketing the amount of his bill he tells Wes he will go at once to the cabin. Wes begs him to hurry and the doctor drives on. Wes looks after him a moment thinking bitterly how much difference a little money makes, then he turns and hurries on towards the town to buy provisions.

Scene VII.—Around the store the usual crowd of mountaineers are loafing. From the store comes a rough mountaineer and begins to tell his neighbors of having seen Wes Clayborne, that they all know hasn't a cent, in the store paying for provisions from a large roll of bills. While the mountaineers are discussing him Wes comes from the store with a basket filled with purchases. He sees his neighbors but barely speaks to them as he hurries away. The mountaineers watch him suspiciously, then crowd around the grocer in angry discussion of how Wes got the money.

Scene VIII.—The doctor has already reached the cabin, examined the baby and written a prescription ere Wes arrives. He is just bidding Emily good-bye as Wes enters with the loaded basket. At sight of the full basket Emily utters a surprised question, but Wes evades it by an inquiry of the doctor as to the baby. No sooner has the doctor departed than Emily renews her questioning, but Wes tells her it is all right and forcing a smile to his face he leads the way into the cabin. As Emily and the baby pass out of sight Wes turns and over his face comes the look of a hunted man. With hopeless drooping shoulders he follows them into the cabin.

All is excitement in the little mountain town. In the court house yard an angry crowd of mountaineers are discussing the capture of two of their number by a revenue officer, while in the distance a deputy marshal, gun in hand, sits guarding the jail entrance. Into the yard drives Jim Weston with his prisoners, the same two moonshiners Wes met in the mountains that day. At sight of them the mountaineers start forward to rescue them. But Weston is too quick for them. Out comes his gun. Hands up, is the order. In sullen rage the crowd falls back. Weston calls the deputy and orders him to keep them covered. Backward he goes with his two prisoners. Now he has reached the jail door. He calls for the door to be opened. In he steps and he is safe while the crowd of mountaineers stand motionless under the leveled gun of the deputy.

Scene X.—A few days later a friendly neighbor stopped at Wes' cabin. After repeated halooes, Emily comes to the door. He tells her how the mountaineers are accusing Wes of having informed on the moonshiners for money. She indignantly denies it. Then where did he get the money? Emily weakens. The neighbor warns her that she and Wes had better take their baby and go away, or—. At this moment Wes comes up. He glances suspiciously at the neighbor, then at Emily, and asks what is the matter. Emily looks silently at him and he drops his eyes. Then she puts her arm on his shoulder and begs him to say he didn't do it. Wes hangs his head. Emily motions the neighbor to leave. He goes. Emily is weeping while Wes stands with bowed head and hopeless suffering eyes.

Scene XI.—Along the path leading to the spring comes Wes, a bucket on his arm. His cocked rifle is on his arm and he glances cautiously from side to side as he advances. From behind the fence surrounding his little garden patch a figure rises cautiously. A shot rings out. Wes clutches wildly at his rifle, staggers and falls. A shudder passes over his form and he is still lying with upturned face and sightless eyes staring into the blue sky above. The sacrifice is made. He has paid the penalty of breaking the inexorable law of the mountains.

LUBIN MFG CO.

"JINKS, THE GROUCH."—Jinks is a grouch of the grouchiest sort. In the office he is grouchy because his work keeps him after the regular hour and on the way home he has several altercations with passersby. As he comes up to his own house he finds that the gate, long needing attention, has fallen from its hinges and a loose board in the piazza floor flies up and hits him in the face, after which he stumbles over a milk bottle carelessly left on the floor. Mad clear through, he enters to find that dinner is not yet ready and Mrs. Jinks explains that she has had trouble with the stove because the chimney needs to be repaired. Jinks storms and stamps, bringing down a part of the ceiling. To relieve his feelings he kicks at the cat with such violence that he sustains another tumble. The next morning he is advised that he is heir to his uncle's fortune and gives up his position. He buys an automobile and telegraphs his wife to burn down the house when she sees him coming in the car, as he will build a new one. A telegram announces that a new will has been found, cutting him off and Jinks, who has spent all his money celebrating, starts home afoot. He is run down by an automobile and taken home. His wife follows instructions too literally and he is grouched out of a home and into his old job.

"ROMANCE OF THE ROCKY COAST."—You remember The Children of the Sea. Here is another tale of the rocky bound coasts presenting scenery as striking as that of the earlier release and offering a story of more absorbing interest. A happy ending is provided but not until the spectator has been held in suspense as the story is unfolded. Married to a man twice her own age, Marie mourns the true love of her sweetheart, but remains faithful to her husband, who daily grows more unbearable through his temper and greed. He married her that he might succeed her father as proprietor of the inn and he is not unaware of the value of her beauty as a trade bringer, but takes from her the tips bestowed by generous patrons. One man of wealth excited the husband's avarice and poison is placed in his wine, the crime being overseen by the wife, who keeps silent until her former sweetheart is accused of the crime. To save his life she tells the truth. The sweetheart is released and presumably when the law shall have exacted its penalty the little widow will at last be free to marry the man of her choice. No better marine photography has been shown and the story is one of the gripping sort.

"WHEN COURAGE FLED."—Little Mrs. Chalmers is afraid of nothing. When the men push past the line

EXCLUSIVE RIGHTS for LOUISIANA and MISSISSIPPI

OF THE ORIGINAL

Johnson-Ketchel Fight

TAKEN AT COLMA, CAL., OCTOBER 16, 1909

The clearest and best fight film ever made of a world's championship contest. The greatest attraction and money getter ever placed before the public. This film will be shown at all licensed theatres, and orders for service will receive attention in the rotation received. We will make contracts with any Licensed Exhibitors in Louisiana and Mississippi whether he gets his regular service from us or not. Communicate with us at once, so as to be the first in your locality.

S. NYE BASS FILM EXCHANGE, 823 Union St., New Orleans, La.

THE LIVE SOUTHERN EXCHANGE. We have nothing but brand new film on our shelves and can assure a crackerjack service, free from repeaters and old shoddy, rainy junk. We can ship the famous Pathe Professional Outfit at a moment's notice, and have all Pathe Film d'Art. Drop us a line and watch results.

JOHNSON-KETCHEL FIGHT PICTURES

EXCLUSIVE RIGHTS FOR MISSOURI, KANSAS, NEBRASKA, OKLAHOMA, ARKANSAS AND TEXAS

These pictures are **getting the money!!** Big receipts wherever shown. Wire or write for dates and terms.

Remember These Are the Original Coffroth Arena Pictures Taken at Colma, Cal., Oct. 16, 1909.

Moving picture show managers, wake up and book this sure winner!! We are giving picture shows the first chance in each city.

YALE FILM EXCHANGE, - - 622 Main St., KANSAS CITY, MO.

LICENSED BY MOTION PICTURE PATENTS COMPANY

of waiting women at the railroad station she throws them back into their proper place and holds them there until the women have been waited upon. A masher follows her through the park and persists in annoying her with his attentions. She makes quick work of him, throwing him into the river. She foils an attempted hold-up and captures a Black Hand abductor with scarcely an effort, but she is only a woman after all and when she sees a tiny mouse running around the floor she climbs into a chair and



screams for help as loudly as though she had never accomplished great feats of bravery. Her feelings may well be imagined when it is found that the mouse is only a mechanical toy operated by her son Johnny in revenge for her refusal to let him go out and play. To cry over a real mouse would have been humiliating, but a clock-work affair—! Johnny is very, very sorry that he did it, but it is too late to mourn. The illusion has been shattered. A snappy little comedy that will get a laugh with every turn of the projecting machine-crank.

GEORGE MELIES.

"THE LIVING DOLL."—Christmas eve Polly, a little girl, is in great excitement. She wishes to get so many toys from Santa Claus! She hangs her stockings on the mantelpiece, says her prayer, bids her mother good night and goes to bed.

As soon as she is sleeping, two kidnappers come into her bedroom, take her and bring her into a miserable cellar. The man quarrels with the woman and reproaches her for having taken the little girl. Polly cries very much from fright. The kidnappers, fearing the police, take her away from the cellar.

While she is out with them, she runs away and gets lost in a forest. The snow falls. She remembers the tale of Tom Thumb and she climbs a big tree and sees in the distance a church illuminated for the midnight mass.

She goes there directly. The beadle will not let her in, but a kind woman sends her to the gallery. She notices a beautiful colored window and admires it. Suddenly the window turns like a wheel and disappears, and in its place Santa Claus is there loaded with toys. He smiles at her, calls her and then invites her to visit his palace. He then vanishes. Again she sees a vision of children finding their Christmas presents, and sees the angels blessing her. She leaves the church and goes to Santa Claus' palace.

Everything was beautiful—Polly is delighted to see such wonders. She finds a big box which contains a doll as large as herself. She undresses the doll, takes her clothes, puts them on and goes into the box herself.

Santa Claus appears and is very busy getting ready to distribute the toys in his aeroplane loaded by angels. They take the box containg Polly and put it with the other presents.

The aeroplane leaded with toys goes over the city, stops at the different chimneys and leaves the toys.

The box containing Polly is put down a chimney and placed with the other presents.

Polly is so glad to find herself at home, she leaves her box and dances about the room. At this moment the nurse awakens Polly and the child finds it was only a dream.

She runs downstairs and finds her parents waiting for her near her stockings and she soon forgets the dream.



The last scene shows her with Santa Claus who is saying farwell to all and giving them toys, candies, etc. Polly also sends kisses to everybody.

This Christmas tale is the most spectacular film ever presented or produced, and the snow scenes are very effective. The film is partly tinted and toned in different colors, which adds to its photographic qualities.

PATHE FRERES.

"THE TRAMP'S ROMANCE."—A beautiful day in the country! Sunshine, flowers and happy youths and maidens playing games. Tom, the poor tramp stands by and sees it all. Tears start to his eyes as he realizes that there is no joy or happiness for him. Love seems to have passed him by. No one cares for him, he has no home, he's alone and poor; while everybody else this glorious day seems to be bubbling over with the joy of living, with plenty of friends to love and be kind to them.

After leaving the happy scene in the meadow, the tramp wends his way to the home of his beenfactress, a beautiful, kind young lady, who gives him a little change and a wind word whenever he stops at her window. Her charity has so touched the friendless one that he looks upon her as a sort of goddess and trembles with joy when he sees her sweet, kind face. Today, after thanking her not only with words, but also with his poor eyes, he tramps along until he



comes to a quiet spot by the brook, where lying down he falls asleep and has the most vivid of beautiful dreams. A lawyer-like looking man with frock coat and top hat comes up to him and handing him a paper waits until he has read it. Poor Tom almost faints from joy when he sees that an unknown uncle, whose fortune amounts to almost a million dollars, has made him his sole heir. He can scarcely realize his good luck, but when the lawyer hands him over the money he no longer doubts the truth. His first thought is to buy himself some clothes, because now that he is rich he must go at once to seek the hand of his beautiful benefactress. The tailor fits him out so splendidly that he scarcely recognizes himself. He hurries to the house of his adored one and when he enters he finds her in the drawing-room with her father and mother. He tells the latter the object of his visit and at first they are indignant at such a request, but when they see the fortune he produces from his pocket, they are more inclined to look kindly upon their new acquaintance.

When the girl sees him she recognizes him and extends her hand with a smile on her face; he waits a moment and then taking her in his arms he reverently embraces her. The next scene is their marriage; she pale and beautiful, leaning on the arm of her proud and happy husband.

Poor Tom; he sees all this as plainly as he ever saw anything in his life—when all at once he receives a blow which seems to shatter his every nerve, and opening his eyes he beholds two bluecoats, who stand telling him to "move on," or they will lock him up. He rubs his eyes and moves on, and then, as if still in a dream, stoops to pick some wild flowers growing all around him. With the thought of his beautiful lady still in his mind he takes the simple little bouquet to her house, where he is met by the butler, who tells him that his young mistress is at that moment being married in the parish church, and asks him if he does not hear the bells. Tom does hear the bells and waits outside until the ceremoney is over. As the gay party leaves the church he approaches the bride and presents his flowers. She stops and graciously thanks the poor man, who kisses her hand and then stands back as the richly gowned wedding guests impatiently push forward.

"HONEY INDUSTRY."—After seeing this picture one could almost go into the culture of bees oneself, so much information can be obtained by observing with attention the different views given in this film.

There are two kinds of hives; the natural and the artificial. In a natural hive the combs are made by the bees themselves and in an artificial hive, layers of perforated wax are placed in frames which can be removed without disturbing the bees. Our visit to the artificial hives here gives us a splendid idea of how the latter are used. Another pictuer shows us the bees at work. The latter are divided into three classes: the queen, who is the only prolific female bee; the males or drones, which the swarm exterminate when they wish to enter the hive again after the impregnation of the queen bee; and the workers. The latter gather the honey from the flowers and cleverly fashion hexagonal or six-sided cells of wax inside the hives, where the queen deposits her eggs.

The honey is gathered the end of May or beginning of August. To extract the latter the hives are placed in a special sort of apparatus, which leaves the cakes of wax intact.

The next picture shows us the honey being put into jars which are packed in cases for shipping. The last scene shows a big fat rosy baby enjoying a perfect feast of the beautiful golden honey.

"REPAIRING THE HOUSE."—Mr. Durand, anxious to take possession of his new house as soon as possible, goes to see his agent to know when he may expect to move. Mr. Dupree, the agent, assures him that everything is now ready, with the exception of one or two most insignificant details which can be completed without causing him or his family the least discomfort, while they are living in the house. Mr. Durand having perfect confidence in his agent, arrives at the house with his entire family and the servant maid. But what a reception they get! The house is far from being anything like finished—the carpenters, painters and other workmen are all busy on the structure and when the indignant owner enters he sees the scaffoldings everywhere, on which the men are sitting busily working away. The first thing he does is to fall over a pot of paint and ruins his very best clothes. This, of course, does not improve his humor and his rage increases as he passes from room to room only to find everything in an unfinished condition and the house altogether uninhabitable. Poor Mr. Durand! Fate seems to be against him this particular day—he falls down numberless ladders and trips over tools and upsets paint until he becomes like a wild man. And although the situation is most sad for him and his wife, it is anything but said for the spectator who cannot but be highly amused at the different ridiculous positions in which he is placed. Some one must pay for all this trouble, and now that Durand comes to think of it, the agent, Mr. Dupree, is the one to blame. So off he goes to interview poor Dupree, armed with a pot of some sort of black liquid. Dupree gets every drop of it in his face and all over his person. His real estate office was closed the last we heard of him.

"THE UGLY GIRL."—Canta, known as "the ugly girl," is hooted at by the children, shunned by all men and made a laughing stock of by the women. Sad indeed is her lot and despair is written on her unattractive countenance as she draws her shawl more closely around her and hurries away to some solitary spot where she can rest in peace.

The scene is distinctly an Oriental one. Wherever one turns the richest of coloring greets one's eyes. The tiny dark native children in picturesque costumes play in the streets. Everybody seems happy and contented except poor Canta, who passes out of the town into the country where she can be alone with Nature, who kinder than her fellow beings smiles on her and whispers beautiful things to her such as she never heard from human lips. Reaching a cool quiet stream Canta stops to quench her thirst. In the distance she hears some one approaching, and looking around she sees a splendid looking youth coming along with faltering steps in her direction. She crouches as if to hide, as she does not wish him to see her ugly face. As he draws nearer she sees he is handsomer and more splendid than he appeared at first, but she also sees that he is blind and guides himself with a staff. No longer fearful, now that she knows that the stranger cannot see, the girl stands



erect and when he asks her for a drink, hastens to give it to him. He gently kisses her hand in gratitude for her kindness and Canta begs him to allow her to be his guide. These two afflicted mortals therefore start out together, each glad of the companionship of the other.

One day the blind man, Ivah by name, meets a dervish, who presents him with a lotion which he says will restore his sight. When Canta hears it she becomes alarmed because she is fearful that should Ivah see how hideous his guide is he will flee from her as does the rest of her fellow creatures. But her love conquers her pride and she decides to induce Ivah to use the cure, no matter what the consequences might be to herself. Her unselfishness is rewarded and shortly after Ivah has used the liquid and they both stand at the feet of one of their gods, he not only regains his sight, but the generous girl, as a reward for the sacrifice she was willing to make, becomes the most beautiful of maidess, and when Ivah looks upon her he makes up his mind that she and no one else will be his bride.

"THE LUCKY NUMBER."—A rich, miserly old felolw, whose greatest pleasure in life is counting over the money he has hoarded by depriving himself of all pleasures, sends his faithful old serving maid to bed while he sits alone and fingers his gold. Old Susie comfortably settled in her attic chamber dreams that night that the number 13 is the winning number in a lottery which has been largely advertised in the place. In the morning she begs and implores her master to lend her the amount with which to purchase a ticket, and the latter, being a superstitious old codger, on hearing her dream gives her the money and she starts out at once to purchase the ticket. When she arrives at the grounds where the lottery is being held, she meets an old woman who is selling sweets. Going over to her, Susie soon forgets all about the ticket, she is so carried away with the delicious dainties the woman has in her basket. Before long she has spent all her money, but on returning home, never says a word to her master about what she has done.



The morning of the drawing of the prizes the old miser reads with joy in his heart that No. 13 has won. He makes up his mind at once to marry Susie, as he must have possession of all the wealth that will now be hers. He calls here, therefore, and tells her that he has decided that he cannot live without her and begs and implores the stupefied old woman to go with him at once to the Mayor's office, where they will get married. Scarcely believing her ears, she rushes up to her attic chamber to put on her best duds, and the miser spreads the news of his approaching nuptials through the village and invites his friends to assist at the ceremony. After the guests have left and all is over, the happy husband begs his bride to show him the lottery ticket. Poor Susie confesses to him how she was tempted that day by the candy woman and how she didn't purchase the ticket after all, adding philosophically that she thought "a bird in the hand was worth two in the bush." The newly made husband turns purple with rage and looks as if he would annihilate the trembling woman beside him. To think of all his trouble and all his expense and all he has for it is an ugly old hag on his hands for life.

"A STRONG TONIC."—An attentive husband very much worried about his ailing wife, buys her a tonic which has been highly recommended to him by the drug store man. He coaxes her to take a good big drink of the medicine, as he knows it will restore her strength, and to encourage her, he takes a dose himself. Hardly has he replaced the glass on the table, however, when he becomes possessed with herculean strength and performs all sorts of impossible feats, which finally get him into a good deal of trouble. As he walks along the street, an inoffensive pedestrian coming in the opposite direction accidentally collides with him and the strong man fells him with a single blow, leaving him prostrate on the ground. As soon as he recovers his breath he pulls himself together and races after his assailant. Several others join in the chase, among them two or three burly policemen. The strong man, seeing that he is pursued quietly uproots a lamp-post and turning, defends himself with same, wielding it as if it were a light hickory stick. After a while the crowd manages to get our friend down and try to carry him off bodily to the station house. As they are crossing a bridge in the park the strong man breaks away and catching the policeman and the others by the neck, pitches the whole bunch right over into the stream. They swim to shore and get help and are again on the strong man's track, succeeding finally in arresting him. He is not long in his cell, however, because he breaks through the wall and comes tumbling in on the captain and his men as they are talking over the wonderful feats of strength performed by their prisoner. Their amazement is great, and thinking to tame this new Samson, the whole force jumps on him and gives him a terrible beating.

"HECTOR, THE ANGEL CHILD."—Hector has always been a "Mama's boy," and has managed to so deceive his parents that they think him a model youth and are constantly boring their friends with accounts of his perfections. It is "dear Hector's" birthday, as the scene opens, and having spent a pleasant day with his parents, the latter bid him good night and give him his candle to light himself to bed. Hardly has

PATHÉ FRÈRES FILMS

THE DEATH OF

THE DUKE D'ENGHIEN

RELEASED, DEC. 20. **LENGTH, 951 FT.**

A thrilling picture of the execution of a member of the Bourbon family whom Napoleon erroneously supposed was plotting to gain the throne of France.

The picture is an art film in everything but name. The leading parts are played with sympathy and sincerity by MM. Grand and Houry, of the Comedie Francaise and Theatre du Gymnase respectively, and Mlle. Dermoz, of the Theatre Rejane, and the photography is of the usual Pathe standard—the best!

This film alone will make an enviable reputation for your theatre. See your exchange about it now.

RELEASED DEC. 20th, 1909

Get your Posters from the A. B. C. Co., of Cleveland, Ohio

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

PACIFIC COAST AGENCY—TURNER & DAHNKEN, 136 EDDY STREET, SAN FRANCISCO, CAL.

he left the room before they begin singing his praises to each other. To think, twenty-one years of age and as obedient and respectful to his parents as if he were a little boy! And so good and simple minded! Another youth at his age would want to spend his evenings at the theatres and going about town with other wild young men. But not so Hector. He spends his evenings at home reading some instructive book and then at 8.30 sharp he takes his candle and goes off to bed. They are indeed fortunate to possess such an angel son.

Well, it is our sad duty to relate that Hector is not quite the angel child his parents thinks him. In fact, Hector is a terrible hypocrite and has been fooling his parents for many a long day. We see him go up to his room, and piling some of his wearing apparel usder the bed clothes, arranges the later in such a way that it looks as if he were comfortably snuggled up in bed. He then hastens to get on his evening clothes and makes a hasty exit out of his window. When his parents enter his room on tiptoe about a half hour later, they stand over the bed almost afraid to breath for fear of waking him and then going out, close the door behind them and go happily to bed. We next see the angel one at a cafe, the gayest of the very gay party assembled there for a night of fun and pleasure. His highly respectable old uncle is also one of the party. Hector did not expect to meet the latter at this resort, but concealing his surprise, he just winks at the old gentleman and they understand each other perfectly. Judging from the next picture (time about 4 a. m.) the party must have been a howling success. The cafe is a wreck; the only guests still there are three disreputable looking men, with hats caved in and limp rumpled looking bodies, one of whom—the oldest—is endeavoring to fix himself comfortably in the very middle of the table. The waiters, hearing all the racket put the three undesirable guests unceremoniously out into the street. They spy their cab still waiting (which is a wonder, as the cabby growing tired of standing in the cold, had joined the jolly party about two o'clock). A most amusing sight indeed is the sorry-looking trio driving home. The angel child on the box; the cabby and highly respectable uncle lounging on the back seat. Well, the end of it all is that the angel child's entire family get the shock of their life when they are summoned to his room by the terrified maid and find Uncle and Cabby sleeping soundly in their son's bed. The latter, hearing some one coming, conceals himself in the cupboard and to this day his parents still think him "An Angel Child."

"PUNCH AND JUDY." Our old friend Punch with his faithful old crony Judy, greets us here again. It is doubtful if many have ever seen before a Punch and Judy show on such a fine scale as this particular one.

The very first view, in which we are.show how these wonderfully amusing puppets are made, is most interesting, as it is something altogether novel, which many of us have never before had an opportunity to see nor ever will again. Now we enter the show.

Our friend, the dignified policeman (whose dignity, however, gets many a jolt), the sheriff and all the other droll personages that go to make up an up-to-date Punch and Judy show are each and everyone present and keep the audience in one scream of laughter with their kililngly ludicrous antics. After we have watched the actors for some time we are given a peep behind the scenes and view for ourselves how wonderfully adroit and skillful the operator of a Punch and Judy show must be. How quickly every change must be made; how he has to drop one character and pick up another in a twinkling so that there will not be the slightest hitch in the show. After our visit behind the scenes, we get a view of the audience, nearly all children, and watch with amusement how their eyes dance with joy and how they clap their hands with wild delight as they watch with the most earnest attention every movement of the tiny actors. Every now and then some little tot with the color mounting to his cheeks, will jump from his seat and clap his little hands loudly in a burst of spontaneous applause. It is all most interesting and entertaining and a film that the little ones will not soon forget.

SELIG POLYSCOPE CO.

"PINE RIDGE FEUD."—In the far West there lived many years ago two families between whom there existed a feud of many years' duration. These two families hated each other with the savagery born of the primeval man, and they loved with a tenacity that knows no law of God or man.

It appears that John Fully, in a drunken brawl, had killed one of the Hewhy family, and from that time on no opportunity was lost in other quarrels until many relatives of both families were shot to death, either mysteriously or openly, and the only ones surviving of the Hewhy family are old Hank, his son Karl, and his daughter Lucy. Now fate oftentimes plays strange antics, and so it happened in our story that Luke Fully becomes violently enamored of pretty Lucy Hewhy, and these two, the progeny of the warring factions, secretly plight their troth, and on a pretty summer day are discovered by Karl Hewhy, Lucy's brother, a chap of dissolute habits, who hates Luke with a venom sprung from the recognized fact that the latter is morally his superior. He sees his sister in the embrace of one of his family's avowed enemies, and upon Luke's departure, upbraids her for her disloyalty to her own kith and kin, and orders her home, while he himself has determined to kill Luke at the first opportunity that may present itself. He haunts the paths of the mounain forests which his enemy may possibly frequent, and finally in the distance he discovers John Fully and Luke, who have just set out on a hunt. He follows them stealthily, takes aim, fires, drops his foe to the ground and flees homeward to tell his father of his cowardly act. However, instead of inflicting a death wound, the bullet only shatters a bit of Luke's left shoulder, and Karl, believing him dead, gallops away. Arriving home he relates to his father the story of his dastardly work in the presence of his sister, who calls them cowards and tells them that they are unfit to bear the name of man, whereupon her father drives her into the house with blows. She, however, watches her opportunity to make her way to the Fully home, and she arrives just as Luke is being carried into the house, and Bertha, Luke's sister, is mounting a horse to ride to relatives to apprise them of what has happened.

Old Fully is much distressed over his son's condition and does all he can in his rough way to alleviate his sufferings, when Lucy rushes into the room and falls on her knees by the side of her lover's bed. She pleads to be allowed to remain there and care for him, and for the first time old Fully learns of the great love existing between his son and Lucy. Horror-stricken, the old man rushes from the house, swearing that he will wreak vengeance on those who attempted his boy's life. Well aware of the family temper, Luke advises the grief-tsricken girl beside him to hasten and advise her brother of his impending fate. She acts upon his suggestion, but instead of gratefulness she meets with abuse, and is driven from her own door. In the next scene we see a party of men mount their horses and ride towards the home of the Hewhys. The unfortunate Lucy, who bemoans her lover's fate, sees the party approach the house, who caution her to silence. Though her nature recoils at her brother's deed, the inherent blood of family cries out within her for protection for the last surviving men of her race. She watches the posse enter the house stealthily. Then she is all alive; the keen air of the mountains invigorates her and gives new life to her worn body. Hesitating no longer, she dashes to the home of her lover, caring naught for the brush or thistles that seem to reach out to intercept her path, and entering the cabin she falls exhausted to the floor, and apprising Luke of he condition of affairs, she beseeches him by his love for her to take some action to save her father and brother from the awful fate of hemp and tree limb, so close at hand. Luke bids her give him pencil and paper and he writes the following note:

"Dear Dad: For heaven's sake don't kill Lucy's father or brother; I love her, dad, and it would kill me now to break her heart. Remember, dad, its your son who pleads for their lives."

Delivering this note to Lucy, he enjoins her to spare no time in reaching his father, for the breathing space of a second might mean life or death to the two she neither respected nor loved, but yet would assist.

During the passing of the scene just closed, the two culprits are bound hard and fast, and are standing beneath the trees which are soon to prove their gallows. In the distance are tethered the posses' horses. About Karl's neck the noose has already been slipped; he stands defiant, death staring him in the face, which in no wise, however, alters the imperturable bravado of his nature. On his left, cowering and begging for the mercy his son derides, is the unmanly, unmanned Hank, whose fat, stubby legs refuse to support his cringing body. He sinks to his knees, is jerked to his feet again and the noose thrust about his neck. Unable to bear the touch of the rope about his throat, the old man in a paroxysm of frenzy shrieks aloud: "I didn't do it; I swear I didn't! That lad o' mine did it!" However, his quest is in vain, and they are about to hang the two victims, when old Fully perceives the figure of a disheveled girl rushing towards him. He hears her almost inarticulate cries to "Stop! for God's sake, stop!" and notes a paper she is frantically waving. He turns to the impatient posse and tells them to "wait." Fatigued beyond endurance, poor little Lucy falls at the feet of her lover's father and delivers his son's note into his hands. Old Fully reads the note with mingled surprise and disgust, and the posse, impatient to accomplish their intent, but curious, ask for the contents of the note. The old man tells them and bids them release the two condemned men, and they obey reluctantly.

Young Hewhy, with a sardonic laugh bids his late captors adieu. On the other hand, his father attempts to take his daughter home. She, having done her duty by him, refuses to follow, and old man Fully takes her to his home, not because of any paternal feeling for her, but because of a sense of personal satisfaction at having robbed his old enemy of his only daughter.

Months have passed. Luke has entirely recovered from his wound and he and Lucy are leading a happy married life. Happy, not only because of their love for each other, but happier still becaues of the fact that with her simplicity and honesty and winsomeness of nature, Lucy has won the heart of her father-in-law.

At the home of the Hewhys it is quite different. Where the former is all contentment, the latter is all broil, harshness and malcontent. Disappointed in all they have undertaken to exterminate their old enemies, father and son have sought the customary solace of the weak-minded and uncultured, and are half crazed with drink. A quarrel ensues, and the younger being the stronger, drives his own father from the house.

On that day, while seated in front of their cottage, the Fullys and their friends are startled by the appearance of a shambling old figure making his way towards them. As he approaches the house they all recognize old Hewhy, and seizing their guns are about to drive him away, when they notice that he carries a stick of wood to which is attached a piece of white cloth, indicative of truce. He is allowed to step upon the ground his feet have hitherto never touched. Whimperingly and dejectedly he tells his tale of sorrow and woe, and piteously begs that he may be allowed to remain with them in peace and quiet until the end of his days.

Old Fully, first horror-stricken, refuses absolutely, but when a woman pleads with a woman's wiles and a woman's ways and a woman's little glance and touch and sob, well, what could poor old Fully do, when Lucy brought them all to bear upon his rugged but human heart? Why, he yielded, of course, just as you or I would, and clasping the hand of his old time enemy ended forever the old time feud.

"THE INDIAN."—Some fifty years ago in the South-West, when the Indians pretended friendship for their "pale face brothers" and yet proved treacherous in the extreme, there lived one red man whose fealty to his white brothers we will recount.

It is the afternoon of a hard day's drive, and we see two settlers ambuscaded, as best they can, behind their "prairie schooner," with their wives and children under cover. Indians are circling about on ponies, gradually drawing closer to the little party and firing as they approach. The two settlers are assisted by Wahnatee the red-skin who is friendly with the whites. A shot is fired and one of the children falls mortally wounded. Seeing this, Burton, one of the settlers, tells Wahnatee to take Mrs. Burton and his child to a distant hill and that he will cover their retreat. It is a pitiful parting for there shall be no reunion. The Indian conducts the half fainting woman and child to a place of safety, then returns to find both settlers dead and scalped and their wagon in flames. With the calm stolidity of his race's nature. Wahnatee bemoans the fate of the two massacred men, then returns to guard the woman and child entrusted to his care, just as the moon rises over the hill-tops and the stars flicker above him.

Our scene changes to the dawn of the next day. The Indian, still awake and with senses keen, hears the beat of horses' hoofs. He listens. Closer and closer come the riders, until at last he recognizes a band of cowboys. At once he wakes Mrs. Burton, then rushes in the direction of the cowboys and informs them of what has happened.

Now, among these cow-punchers are two men who play important roles in our story. One is termed "Black Bart" because of his ungovernable temper and ugly demeanor, the other is a big, good-natured individual named Jack, and after the death of Burton both are enamored of Mrs. Burton. As a consequence, the feeling between the two men is not over friendly.

The Indian, we must bear in mind, has never forgotten the trust placed in him by his white brother Burton. He knows that Jack is honesty itself, as he likewise knows that Black Bart is treacherous and brutal.

Well, one day while a crowd of good fellows are playing cards and drinking in Old Dutch Pete's saloon, Bart sees Wahnatee sitting by the stove. In his half drunken mood he begins to taunt the Indian—he even draws his gun—but Wahnatee remains dignified and imperturbable. About this time Jack enters the saloon. Bart invites him to take a drink. In the frankness of his nature Jack refuses. Words ensue into a quarrel, and as Jack strikes his enemy to the floor, the latter draws his gun and fires, wounding Jack. Seeing the results of his action, he then rushes from the saloon closely followed by the Indian.

Now, as children we have all read Fenimore Cooper's "Leather Stocking" series. In them he says "a red-skin's hate never abates; his friendship is sure, but his animosity surer." Thus is it now with Wahnatee, and as a result of that animosity we see a fierce runnning combat on horseback. Both men are desperate and slash unmercifully at each other with their bowie knives. Both men are badly wounded, but the Indian eventually strikes Black Bart from his horse and then the fight is continued on foot, until the fatal blow is struck and the white man lies dead at the feet of the other whom he had taunted for weeks.

Again the scene is shifted and we see Jack recuperating from the flesh wound he had received. His friends are gathered around him, and most attentive of all is Mrs. Burton, whom honest Jack has actually persecuted with his repeated endeavors to have her marry him. Suddenly there is quiet among all, for they see Wahnatee, with bloody knife and yet more bloody body, enter the room. Solemnly he tells Jack that his enemy lives no more, and then with his usual dignity predominating, he slowly sinks to the floor, as his soul wanders onward and upward to the "happy hunting grounds."

VITAGRAPH CO.

"THE PROFESSOR AND THE THOMAS CATS."—Prof. Squills, tired after a hard day's work, retires to his bedroom and prepares for slumber. Hardly has he got into bed when he hears unearthly howls which make him start up and look out of the window. He sees a big Thomas cat on the roof of the adjoining house and immediately begins a bombardment with shoes and whatever he can lay hands on, but without budging the enemy of his slumber. Ah! the attic. He will get him from there, so he crawls up the ladder in

VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, December 14, 1909

THE PROFESSOR AND THE THOMAS CATS

A roaring comedy picturing the attempts of Prof. Squills to go to sleep. The "Tom" cats start their unearthly howls and when the Prof. tries to get rid of them he meets with all sorts of trouble. He is locked out, chased by neighbors who think him a burglar, finally reaches home semi-frozen. Length, 405 feet.

A Merry Christmas and A Happy New Year

Our first Christmas picture. A clever story with a vein of good, clean comedy. Length, 586 feet.





Saturday, December 18, 1909

TWO CHRISTMAS-TIDES

A very pretty Christmas story. A young lady chooses the wealthy suitor in preference to the poorer one. The latter remains a bachelor while the woman is left a widow with two children in poverty. Christmas Eve the little girl sends a letter to Santa, which through a strange coincidence falls into the hands of her mother's former lover. On Christmas Day the lover attired as Santa calls laden with presents. He renews his suit with the widow, who yields, making the day indeed a Merry Christmas. Length, 952 feet.

Handsome Colored Posters for All Subjects Made by the A. B. C. Co., Cleveland, Ohio

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

his night dress and stocking feet and picking up some loose bricks from the attic floor he opens the scuttle leading to the roof and again opens fire on his enemies. Meanwhile the servant girl, feeling the draught, discovers the open scuttle, which she closes and locks from the inside.

The shivering professor is in a sad predicament, but he clambers down a water pipe and almost into the



arms of a policeman, who is making love to the cook next door. There is a lively chase after poor Squills, who manages to evade his pursuers by hiding in a barrel. Using this protection he reaches his home, where the pursuers discover that it is not a burglar after all, and the luckless professor is glad to get into bed.

"A MERRY CHRISTMAS AND A HAPPY NEW YEAR;" OR, "THE EMANCIPATION OF TOM CONSTANT."—Tom Constant, a hard-working and underpaid bookkeeper in the employ of O. U. Mehan, a crusty and close-fisted old broker, is surprised to find on his desk the day before Christmas the following letter:

"Departing from my usual custom, I present you with this Christmas token of my appreciation for your twenty-five years of faithful services.

"O. U. MEHAN."

With this was an oblong package. With surprise and expectation on their faces, the bookkeeper and the stenographer and the office boy hastened to undo the mysterious package, which consisted of a shoebox in which was a small chicken that had all the appearance of having died of starvation. However, Tom brings



home the chicken and his wife and large family welcome it as an addition to their Christmas board.

On Christmas morning, as Tom and his family are getting ready for dinner, they are thrown into a state of consternation by a letter from his brother.

Dear Tom:—It has been fifteen years since I have heard from you. Found your address in directory. Am bringing my wife and daughter to take Christmas dinner with you. Your brother, BILL."

While they are discussing how they will manage to make the small chicken go around, Brother Bill and family enter, followed by a chef from the neighboring hotel bearing a huge tray laden with turkey and side dishes. Bill is a prosperous miner, and, quick to see the signs of poverty, he presses upon his brother as a gift a generous roll of bills. He engages Tom at a handsome salary to go West with him and take up an important position at the mines, and next morning Tom fails for the first time in twenty-five years to be found at his desk by Mr. Mehan.

Ten o'clock comes and passes, and as Mr. Mehan rages, Tom saunters in, taking great satisfaction in discharging his employer. Brother Bill, in the background, enjoys the scene, and, making handsome presents to the surprised stenographer and office boy, they leave the greedy Mehan speechless with anger.

"TWO CHRISTMAS-TIDES."—The first scene of this pretty Christmas story by the Vitagraph Company shows two rival suitors for the hand of a young lady. She loves the one, but the other is wealthy and she chooses the wealth, while the rejected one, with his faith in woman shattered, remains a bachelor. Prosperous but alone.

Ten years later. A bare and poverty stricken home. The rich man having died and left no provision for his widow, she supports herself and her children by taking in washing. It is Christmas Eve and out of their window the children are wistfully watching the decorating of a Christmas tree in the window of a well-to-do neighbor. The poor mother sighs as she realizes that her loved ones cannot enjoy such pleasures as she and the little boy goes out to deliver her work.

The little girl left alone again goes to the window and watches the preparations across the road and as they pull down the curtain shutting off her view she, with childish simplicity, writes a postal card to Santa Claus:

"Dear Santa: Please don't forget Bobby and me. Mamma is a widow and has no money. We live at 76 Wilson Street on the top floor. Marie Trimlow."

She goes out to mail the card, but finds that she is too small to reach the letter box and asks a passing gentleman to oblige. He becomes interested, and looking at the card recognizes the name of the wo-



man he loved and lost. Asking the girl a few questions he tells her that Santa will surely not forget.

It is Christmas. A tiny plant on the table is all the tree that Mrs. Trimlow and her children can have. A knock at the door. Bobby opens and starts back in wonder as a really and truly Santa enters, laden with all kinds of presents. After he has distributed the gifts and the children are spreading them out in another room he pulls off his mask and reveals himself. It does not take long for Mrs. Trimlow to yield to his entreaty and a more happy Christmas party it would be hard to find.

EDISON MFG. CO.

"FENTON OF THE 42D."—The Edison Company, recognizing the vast possibilities for moving picture films in both the scenic and dramatic incidents of the Southwest, has adopted for its production a story that deals with life in that country in all its ruggedness and virility. The story, though simple in plot, is most absorbing in action, and teems with intensely dramatic situations.

Capt. Fenton of the "42d" and his men are detailed to patrol the Mexican border on the lookout for smugglers. The ranch on which they have camped is owned by as ugly-looking a Mexican as ever smoked a cigarette and drank mescal, and presided over by his sister, who is as pretty as he is re-





pulsive. At the request of the sister, Capt. Fenton makes his headquarters at the ranch house and gains the hatred of her Mexican lover by promptly falling in love with her. While on a night ride through the country, Fenton is shot by the jealous suitor, is nursed back to health by the beautiful sister, and while convalescing, declares his love, which she reciprocates.

Shortly after, two smugglers are seen sneaking through the lines. One is shot in attempting to escape, and the other captured after a long chase. The captured smuggler is brought to Fenton as he is enjoying a tete-a-tete with his lady love, and proves to be her brother. Fenton's struggle between love and duty is graphically shown when the girl, on bended knee, pleads for her brother's freedom. Duty to his country conquering, his sweetheart denounces him and sends him away. That night she rescues her brother from the soldiers under Fenton. They take refuge in the hut of a friend, and when surrounded fight until their friend is killed and the brother mortally wounded. The defense of the hut is one of the most thrillingly dramatic scenes ever witnessed, the girl aiding the besieged men by loading their guns and revolvers and supporting them when, weak from loss of blood, they are on the point of collapse. The acting at this point is so terribly real that the spectator will suddenly forget that he is gazing at a theatrical production instead of an actual struggle for life, and his sympathy for the girl who is battling for her brother's life will know no bounds.

The picture ends as all good pictures, plays and books should end—happily, with the reunited lovers in each other's arms. The Edison Company has spared no expense in making this picture, and the story is told clearly, concisely and dramatically. The actors were all chosen, not only for their dramatic ability, but for their ability to look their parts; and the result is a perfect silent drama in every particular. The photographic effects are splendid.

"THE NEW POLICEMAN."—This short picture was suggested by a story which is now going the rounds and getting the laughs.

A new policeman, anxious to follow instructions literally, is given his book of printed rules. One of these is that he must report any occurrences out of the ordinary. On his first night's beat he comes across a dead dog at the corner of two streets. He promptly takes out his notebook in order to jot down the





occurrence, but to his dismay finds that one of the street names is so long and vague that he cannot write it. He scratches his head in perplexity, but the situation is relieved when another policeman comes along and suggests moving the dead dog to the corner of two streets with short and simple names, This is promptly put down in the new notebook and our new patrolman is happy.

The picture is a clever little comedy incident well brought out by good acting.

"A GIFT FROM SANTA CLAUS."—This picture is proof positive that there is such a person as Santa Claus, that he does come down the chimney, and that he does know the things that children want. The picture is not only timely and full of the Christmas feeling, but in itself and quite aside from the Christmas spirit it is an interesting story for the grown-ups as well as the children. It belongs to the order of "The Little Lord Fauntleroy," which fascinated the parents of a few years ago, and is full of the very genuine heart interest that should belong to everything concerning child-life.

It begins with the departure of Captain Lovell, a young officer of the Merchant Marine, and his farewell to his little motherless daugher whom he leaves at a select school for girls, presided over by a lady whose business instinct is stronger than her sympathies. Captain Lovell's ship goes on the rocks, and in the

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

Advance Film Descriptions

Gaumont

Week December 12th to 18th, 1909

DEC. 14th "NOTHING IS EVER LOST."—Gaumont—Comedy—Approx. Length 495 feet.—Amusing experiences of a gentleman who has everything he loses brought back to him, with the exception of his purse. Nearly five hundred feet of frivolous fun.

DEC. 14th "THE LIFE BUOY."—Gaumont.—Drama.—Approx. Length, 446 feet.—A tale of treasures of the "Deep blue sea," combined with touching episodes of a fisherman's life. A very pleasing subject with a splendid moral.

DEC. 15th "THE RED SIGNAL."—Urban-Eclipse.—Subject, Drama.—Approx. Length, 355 feet.—A most sensational railroad subject full of intensely thrilling situations. This will make a big hit.

DEC. 15th "SWITZERLAND, CONQUERING THE ALPS."—Urban-Eclipse.—Subject, Topical.—Approx. Length, 605 feet.—An exquisite mountaineering subject, showing the great dangers experienced by those who aspire to conquer lofty snow-clad mountains. This picture was taken in the mountains of Switzerland. No staging at all.

DEC. 18th "THE SHEPHERD'S FLUTE."—Gaumont.—Pastoral Fairy Subject.—Approx. Length, 531 feet.—A beautiful bucolic scene richly colored, showing how a good fairy saved a poor shepherd from his cruel master by means of a magic flute. Cleverly acted and good photograph with superb scenery.

DEC. 18th "CAMBYSES, KING OF PERSIA."—Gaumont—Historical Drama—Approx. Length, 486 feet.—A grand and inspiring subject full of great interest, depicting stirring events that happened 550 years before Christ. Acting, Costumes, Staging and Photography are magnificent.

Big Four Color Posters Specially Made For All Above Films are Supplied by the A.B.C. Company of Cleveland, Ohio.

ECLIPSE

Imported by

George Kleine



52 State St., Chicago 19 E. 21st St., New York

next scene we see the school mistress reading the account of the wreck in the paper, and in anything but a kindly way breaking the news to the Captain's little daughter, Eloise. Eloise now has no one to provide for her, and at the end of the month she is forced to give up her pretty room at the school and become a little drudge, scrubbing the steps, sweeping the floors and sleeping in the bare attic room at the top of the house. Here we see her finding some consolation in her love of books and entertaining her one friend, the poor little, half-starved work-child of the kitchen, by reading aloud to her. Even this taste of comfort is denied her by the heartless school mistress.

In the midst of her troubles the Christmas season arrives, and the scene shifts to Santa Claus's house, way up by the North Pole. We see the jolly old fellow looking out over the world and arranging his gifts to provide for the wants of those children of the various lands that he views through his wonderful spyglass. Eloise sends him a note, and although the other girls have not been good to her since her father's death and the consequent loss of her own good clothes and position, she forgives them and remembers them all in her letter to Santa Claus, which concludes with a wish that he will not send her any present except—"just some one to love her." The receipt of this note makes Santa Claus thoughtful for a minute, and then with him we look through his spyglass and we see what he sees.

On a deserted island far away on the other side of the world we see a man signaling a ship, which answers his signal, and the man looks remarkably like Eloise's father. Then, when Christmas Eve arrives, we see Santa Claus come down the chimney into her attic room and transform its barrenness into a bower of beauty, and we see Captain Lovell landing safe and sound in America again. Then Eloise wakes up and Santa Claus promptly vanishes, as of course he must, according to all traditions. We see her delight at the changed aspect of her room and sympathize with the thought, so plainly indicated, that all this beauty needs but one other gift—her father. Next we see what Eloise does not, that he is almost at the door while the wish is expressed, and so we can laugh through our tears when she looks up to find him with outstretched arms waiting to clasp her to his heart again.

The story is one most appealing and should be counted as a very happy factor in the Christmas season's festivities. It is delightfully played by all the characters from little Eloise and her father down to the smallest child in the school, and the Edison Company has reason to be proud of the entire production.

THE QUEEN THEATRE

One of Boston's Latest Moving Picture Houses Well Located

One of the latest as well as one of the finest additions to the moving picture houses of Boston, Mass., is the Queen Theatre, at No. 634 Washington street, specially designed for women and children. Architecturally the theatre is something entirely new to New England, both inside and outside, large sums of money being spent on the statuary decorating the exterior, mostly representing queens of various nationalities.

The Queen Theatre boasts one of the finest locations in the central shopping district. It faces Boylston street on Washington street; is convenient to all surface car lines and in the same building with the subway entrance.

The management promises that the moving picture subjects, as well as the illustrated songs, will be carefully and specially selected for the entertainment of women and children. Careful attention will be given to the selection of the singers, and the promise is held out that at all times the artists will be the best known to the moving picture business.

The decoration is particularly attractive to its patrons, and many words of commendation have been heard. The Philadelphia Decorative Company, which has designed and built over fifty theatres of this character in the country, have combined in this structure all the modern improvements and conveniences. The seats have received careful attention and every one offers an unobstructed view of the stage.

Who Wants to Sell?

Grelle Brothers, who can be addressed care of The Film Index, are in the market for a good theatre in the East. Pennsylvania or New York preferred. They do not want a big city proposition, but any town from ten to twenty thousand inhabitants, looking for two good live picture theatre men will make no mistake in getting in touch with them.

Essanay Company's Christmas Release

The Essanay company announces that their Christmas day release will be an exceptionally good Western drama, the film especially reserved for this date. This subject is entitled "The Heart of a Cowboy," and though not a strictly Christmas picture is filled with the spirit of yuletide in the moral that it preaches of "It is better to give than to receive." In this case a cowboy offers his life to save that of a friend, whom he believes innocent of the crime he is accused. The results are quite satisfying.

Particularly pretty and noteworthy is the scenic work in this picture. The Essanay company's remarkable success in their selection of choice backgrounds for their Western subjects has caused a murmur of happy surprise and in this picture they claim to have quite outdone themselves. The story is an extraordinary strong one, full of brisk action, and exceptionally pleasing in its photography.

Patents Company Holds Long Session

The last meeting of the Motion Picture Patents Company was held Dec. 2 and 3, and the final session did not terminate until shortly after midnight on Friday. It is reported that a number of fines were imposed upon exchanges for continued violation of the rules, and one branch exchange, The Theatre Film Supply Co., at Charlotte, N. C., was ordered discontinued. Measures for the good of the trade were discussed at length.

"Independent" Manufacturers Organize

The "Alliance of Independent Motion Picture manufacturers of New York," a membership corporation, filed articles of incorporation with the Secretary of State at Albany, N. Y., on Dec. 6. Its purpose is to foster the interests of those engaged in the manufacture of motion pictures, machines, films, etc. The directors named in the papers are Louis Burnstein, James W. Whitman, Patrick A. Powers, John L. Bowler and Edwin Thanhauser. Here's your "independent" picture trust at last. Swanson's "long talk" did not have the desired effect.

SONG SLIDE DEPARTMENT

BEGINNING OF ILLUSTRATED SONGS.

During the past dozen years the vaudeville stage has seen many changes and many innovations have been introduced that promised to live till the end of time. The old ballad singer has passed into history with his claw hammer coat and his fierce alto voice, and in his stead has come the pictorial balladist, with his stereopticon and colored pictures illustrating every line of the song which he presents to the audience. Whether the change has been an advantage to the art of vocalism is a matter of opinion, but the fact remains that the audiences like the change and applaud even very bad singers when they are accompanied by good pictures, well presented with good taste by a competent opeartor, who is in fact the person who should in most casos receive the plaudits of the audience instead of the singer. But the fact remains that to-day very few singers are seen in single acts on the vaudeville stage unless they are backed up by stereopticon illustrations.

For a long time favorite balladists fought against the illustrated song, but they had to come to it, and with the advent of the dime theatres presenting life motion pictures they all had to fall into line or get no work. The result is that to-day it is estimated that in the United States alone there are over ten thousand theatres great and small that are presenting illustrated songs and each paying the salary of a ballad singer with illustrated songs.

Illustrated songs had their genesis almost as early as the invention of the magic lantern, but the first there is any record of in the United States was when, about 1865, Philip Phillips, a Methodist exhorter, travelling evangelist and singer, presented at his meetings and lectures religious songs and hymns illustrated by magic lantern pictures. "Rock of Ages" and "Abide with Me" were two of Mr. Phillips' favorite songs and as the pictures were presented on the screen, often acompanied by the words of the hymn, Mr. Phillips, acompanying himself on a cabinet organ, led the singing, and the audiences —perhaps more properly the congregation— joined in the singing.

During the campaign of 1868, when General Ulyssus S. Grant was the Republican candidate for President the first time, a man by the name of Bernard Covert toured the country singing his own composition, that grand patriotic ballad, "The Sword of Bunker Hill." He carried with him one George Guise, a famous magic lantern operator of Boston and pictures said to have been posed by a Dr. Briggs, a Boston artist, illustrating from life subjects the situations of the song. These were presented all over the Middle States at Republican mass meetings with an eclat that made the song a household word.

The presentation of songs accompanied by magic lantern illustrations did not become very common at that time possibly because of the great expense of the apparatus and pictures and because of the extremely low salaries paid variety performers of that day, $100 then being the highest mark that star performers had reached for a week's work.

Several years later, if the writer's memory serves him correctly, James Holbrook, a singer of Irish hallads toured the country with a comedy company and the illustrated song was for the first time seen by the writer as an adjunct to a theatrical performance. Holbrook sang his ballads and they were illustrated by stereopticon, the first dissolving machine the writer ever saw, and were presented while the curtain was down and the stage being set for the next act. Holbrook sang such songs as "Killarney," "Mary the Rose of Tralee," "Kathleen Mavourneen," and other Irish ballads of the better class. They were illustrated from nature and life.

The next we hear of illustrated songs, although there might have been other singers who employed them, was in the latter eighties or early in 1890, when Mr. Allen May, a ballad singer, sang a song at the Union Square Theatre entitled "The Little Lost Child." The slides were posed from life by Mr. George H. Thomas, a Brooklyn photographer. Soon a California singer named Meyer Cohen put in an appearance and claimed to be the originator and father of illustrated songs, but whether he had antedated Mr. May at the North Pole of illustrated melody, remains an open question. Mr. May did not claim that he was the originator of pictorial melody but he did claim that Mr. Cohen had appropriated his act and was presenting a "Gold Brick" to the audiences. The dispute between these eminent votaries of vocal art, in which they labored, because their illustrations got them work, in spite of their raucous voices, became very acrimonious and raged until they discovered that the public didn't care a "snap" which was right. They were in fact both of them appropriators of what had been done years before and the only credit they deserved was to say that they pleased their audiences.

Early in the nineties the illustrated song acts began to multiply and as the amateur photographic craze made the illustrating of songs cheaper and some very creditable performances were given by teams who improved upon the work of these two leaders both as to vocalism and pictures. Among the teams that made their appearance were Maxwell and Simpson, Lote, Silver, Bennett and Cohen; Bennett and Rich; Alonzo Hatch, and Jacklin and Ingram. The latter team departed from the beaten track of singing and presenting popular songs and making their own pictures selected only the best of famous old balads and always had an exclusive act and it was always an act of great beauty, both as to pictures and vocalism, as Mr. Ingram was a photographic artist of high merit and Mr. Jacklin was a capable and educated vocalist who had spent his life in operatic work.

With the multiplying of illustrated song acts the publishers of poular songs early grasped the advertising possibilitines of the lantern slide and began to get out illustrations for their songs. Up till 1896 there had probably not more than a score of popular songs been illustrated and the singers generally paid for their slides. But soon the rivalry among the publishers became so fierce that they began to give away song slides to all who could get a stereopticon and could get work. This called for slide makers and the making of illustrated song slides sprang into the importance of being a recognized industry. A dozen shops sprang up, but most of the product was poor trash. No attempt was made to introduce the artistic element into the work, and most of the makers were poorest of amateurs.

But like the dross that floats on the top of the melting pot the poor slide makers had their day. Soon the men who had artistic acts found that their salaries were being reduced by the multitude of new acts which the music publishers were precipitating into the pictorial song arena, and they quit the business in disgust. The old salaries of from $150 to $300 per week, that had been paid to the old delineators of pictorial melody, shrunk as low as $30 per week and instead of art subjects and ballads like "Killarney," the songs presented by singers with two notes in their voices like "Isaacstein Was a Horse Marine, But he never Sat on a Horse," became the favorite and the singers were transformed from singers to very bad declaimers. The price of song slides with this influx of junk and bottle dealers shrunk from $10 and upward to $5 and downward per set.

But the old principle of the survivial of the fittest then got in its work. Certain music publishing firms, whose principles were easy would get some good slide maker to illustrate a song for them and after buying a few sets of slides they would get some bottle dealer who was operating a slide shop in a cellear or a hall bedroom to wash the paint off the set and copy them at four or five dollars per set less than the rightful owner of the negatives would make them for. This queered the business and brought down the price of slides and the practice was not stopped until some of the queer slide makers, with the firms who had encouraged them, had been advertised broadcast and some of them had got so near the jail that they could almost see the knob on the door.

As a result most of these bottle dealers went out of business or sunk into such disrepute that they could get no work and the majority of them have passed into history with no credit mark for themselves. But the men who made straight goods still kept in business and are in it to-day, and although they never succeeded in restoring the price of goods to their old standard, they are by their enlarged field of operations and with adequate capital doing well.

New Slide Exchange Doing Well.

The new branch office of the Novelty Slide Company, located at 10 East 14th street, is doing remarkably good business considering that it has only been opened a week. A representative of the Film Index visited the place this week and found quite an assembly of singles waiting their turn. The exchange situated as it is in a convenient location and under the management of a capable man seems certain of success.

The Novelty Slide Co. is making a specialty this week of space slides. They read something like this: "This show concluded, next picture —." The blank is a white space where the title of a picture may be written. The "space slides" are taking well.

RECENT SONG SLIDE RELEASES.

Synopsis of Production Issued by the Leading Slide Makers.

Novelty Slide Company.

"THE STARS AND STRIPES ARE NAILED TO THE OLD NORTH POLE"—Patriotic song; published by the Pemberton Publishing Company, New York. Slides consist of scenes at North Pole with many feature slides, especially designed for the song, which make the set an extraordinary one.

Henry B. Ingram.

"HAS YOUR LOVE GROWN COLD FOR ME?"—Popular ballad; words and music by Phil Staats; published by Gustave Von Meckle, New York. Many interesting poses by the well known little artist, Miss Teenie Ostrander, and Frank Shand. A really "cute" set.

"I MISS THEE LOREE"—High class love ballad; words by Alonza A. McGovern, music by William F. Jackson and W. H. Wiggins; published by Gustave Von Meckle. George Durant shows us all the dejection of a lover parted from his dear one. Good scenery.

"TOLD IN THE TWILIGHT, OH, MY DARLING."—Love song by Henry Parker, the famous old-time minstrel, who charmed former generation with his marvelous tenor voice; published by the Henry B. Ingram Co. Posed for by Mr. Jack Freilewich and the little gem, Miss Teenie Ostrander. A rare and unexcelled ballad and a quaint and pretty set of pictures.

"WHEN THE AUTUMN LEAVES ARE FALLING"—A marvelously sweet ballad by Ben Jansen; published by the Leopold Feist Co; posed for by the well-known tenor ballad singer, Charles B. Jackson, and Miss Fraser. The song is now being featured by Frank Morrell and was sung at over 1,000 performances by him in Great Britain.

Excelsior Slide Co.

"HAVE A DRINK TO YANKEE LAND"—Patriotic song; published by Jerome H. Remick; set composed of scenes taken in various parts of the world where the American traveler often longs for his native land.

"MANDY, HOW DO YOU DO?"—Published by Jerome H. Remick. A ballad descriptive of Southern life scoring a hit in a Broadway production. The melody is one that will appeal to all classes of audiences. Slides to correspond with the theme of the song are beautifully colored and artistically posed.

"BY THE LIGHT OF THE SILVERY MOON"—Words and music by Gus Edwards; published by Jerome H. Remick; posed for by Morris Kelly and Miss J. Morris, formerly a model for the noted artist, Ruetelinger of Paris. A pretty little ballad full of real heart interest, with slides that are sure to make an impression on the audience.

DeWitt C. Wheeler.

"I WONDER WHO'S KISSING HER NOW"—Popular ballad; published by Charles K. Harris. One of the biggest hits of the season and bound to make a bigger success if not a sensation when sung with the Wheeler slides. The set is an extremely novel one. A silhouette of two persons kissing is a feature, as is also a slide where the girl appears in miniature on a table alongside of a rose held by the "man." The Wheeler originality is dominant in this set.

WISCONSIN EXCLUSIVE RIGHTS

Johnson-Ketchel Fight Pictures

"MONEY MAKERS FOR THE MANAGERS"

Address NICHOLS BROS., Superba Theatre, GRAND RAPIDS, MICH

TWO YEARS THE STANDARD
5000 Exhibitors Endorse It

Curtainyline

The only absolutely fireproof curtain paint on the market.
A $3.00 carton will cover a surface of 175 square feet.

All Exchanges Carry It In Stock

Scenery of all kinds and Curtains to Order.

CURTAINYLINE CURTAIN AND PRODUCING CO., Inc.
403 Northwestern Bldg. 22 Fifth Ave.
CHICAGO, ILL.

Mr. Exhibitor and Operator
You can cut down your machine repair expenses by using

"STAY ON OIL"

The only oil that does not run off the machine from heat, thus causing gears and other parts to wear. Free from carbon and cannot gum.

If your exchange cannot supply you, write to

MOVING PICTURE SPECIALTY CO.
769 Lexington Ave. New York City

Speaking of

Slide Quality

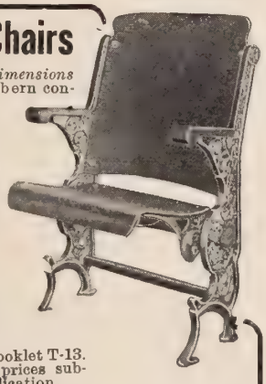
The Jerome H. Remick Co. ought to KNOW.
They've had EXPERIENCE.

We are the EXCLUSIVE makers of slides for ALL of Jerome H. Remick's songs.
This is a sure sign of QUALITY.
Don't you think so?

Excelsior Slide Co.
138 East 14th Street
New York

Opera Chairs

of *standard dimensions* and most mobern construction — in plainest to most elaborate designs.



Several styles of inexpensive stock chairs, suitable for Vaudeville and Moving Picture Theatres.

Walk into any theatre in your city and you'll probably see them.

Write for Booklet T-13. Samples and prices submitted on application.

AMERICAN SEATING COMPANY

CHICAGO
NEW YORK
BOSTON
PHILADELPHIA
BRANCHES

215 Wabash St.
19 W. 18th Av.
70 Franklin St.
1235 Arch St.
Everywhere

ARE YOU SATISFIED WITH YOUR PRESENT

SONG SLIDE SERVICE?

If not, call, write or phone

NOVELTY SLIDE COMPANY
10 East 14th Street
221 East 53d Street
} New York City

Nothing free, but you get full value for your money.

Superlative Song Slides

THE BEST ON THE MARKET

MADE BY PRACTICAL PHOTOGRAPHERS
COLORED BY COMPETENT ARTISTS

SEND for CATALOGUE and TERMS

THE HENRY B. INGRAM CO., Inc.
42 West 28th Street, New York

FILM INDEX, $2.00 Per Year

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A.

WANTED.

Information from past or present users of Gaumont Chronophones throughout the United States. Communicate with us and learn something to your advantage regarding Gaumont Chronophones. Address A. S. ALOE-CO., St. Louis, Mo.

YOU CAN'T BEAT IT

That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.

MULLIN FILM SERVICE

No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO

"SING, KATE, SING."—Another little comic hit published by J. H. Remick & Co., portraying the trouble of a girl past tender years who has difficulty in finding a life partner. The slides comprise a number of clever situations whereby "Kate" almost captures a man, but not quite. A blind man comes her way, but on the eve of the wedding, fortunately regains his sight, and makes his escape.

"GUIDING STAR"—Published by J. H. Remick & Co. A pretty little ballad with many cute poses.

NOTES HERE AND THERE

A committee from the Newark, N. J., Common Council recently made a tour of inspection of the various motion picture houses of that city and reported the conditions satisfactory.

Rev. Mr. Copp, of Washington, D. C., recently visited all the motion picture theatres in that city for the purpose of getting material for a sermon. His report was that he found a number of features which would be good for the churches to adopt, and that valuable lessons could be learned at the picture theatres.

State Policeman T. F. Downing reports the houses in Hartford, Conn., in good condition.

Picture theatre proprietors of Barre, Vt., have entered a protest against the $2 per day license fee assessed in that city. The rate is said to be ten times as much as that charged in any other town in the state. Looks like confiscation.

Lockport, N. Y., picturemen are making an attempt to run their houses on Sunday.

The Common Council of Troy, N. Y., is considering an ordinance the purpose of which is to levy a tax of $50 to $100 per day on all picture theatres seating over 600 persons, the amount to be fixed by the Mayor.

The Park Avenue Baptist Church of Plainfield, N. J., has decided to run a picture show on Monday of each week.

Three picture theatres in Sacramento, Cal., were closed for six hours the other day because the chairs were not fastened to the floor. The managers got busy and screwed down the seats and were allowed to re-open.

Motion pictures of the lumber industry will be one of the big features of the Hardwood Manufacturers' Association convention which is to be held at Hotel Sinton, Cincinnati, Feb. 1 to 3.

Columbus, Ohio, motion picture men contributed $75 to the Columbus Newsboys' Association fund for the Cherry Mine sufferers last Monday. The amount represented a percentage of the Sunday receipts.

WHOSE PRESS AGENT?

Under date of November 30, the "News" of Cumberland, Md., prints this editorial note:

The moving picture show is well worthy of serious criticism; its hold upon its public is tremendous, and its public includes all the children and young people of the community and probably a fair half of the adults. The fact is that it has already developed a literature of its own, and that in that literature may be discerned the germ of a school of criticism distinctively American.

On December 1 "The Statesman" of Yonkers, N. Y., had this editorial note:

The moving picture show is well worthy of serious criticism; its hold upon its public is tremendous and its public includes all the children and young people of the community and probably a fair half of the adults.

We wonder who the author of the foregoing note is. Evidently it was sent out by some press agent. Whoever he was he neglected to make the point that "the moving picture show was well worthy of serious criticism," Had he said serious "consideration" or "commendation," he would have hit the nail on the head. Any form of amusement that has so tremendous a hold upon the public as the author of the item infers, must have something to commend it.

KALEM FILMS

ISSUE OF DEC. 24, 1909

THE CARD BOARD BABY



A FAIRY STORY FOR CHILDREN

LENGTH 855 FEET

How many children attend your shows? How many of your pictures do they understand? These are questions every up-to-date manager should answer. We have investigated the matter very thoroughly and we are convinced that there is a great need of more films adapted to the afternoon shows, that any manager who will advertise to and cater to this trade will come up to his evening's business absolutely on velvet. ***Try it out. Use a fairy story, a travel film and a good clean comedy*** and talk big about your ***Children's Matinees.*** Don't think the grown-up will not come. The mothers and big sisters will bring the youngsters.

Here is the first of the new KALEM series of FAIRY STORIES for AMERICAN CHILDREN. No tights, no ballets, just clean mystery and fun.

THE CARDBOARD BABY

Briefly, the story of this new film tells how a little girl was taught by a good fairy to control her temper. To be sure it was all a dream, but it seemed a reality to the little girl and she had all sorts of astonishing and amusing things happen before she awoke.

Get this film and try it out. Write us how it goes. If the idea is a good one we will give you a new subject every week.

COMING DEC. 31

A SLAVE TO DRINK

One of the greatest temperance lessons ever taught by films.

Kalem posters can be obtained from your exchange or by mail from the A. B. C. Co., of Cleveland, O.

Free Descriptive Lectures Sent to all Theatre Managers

TRADE KALEM MARK

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

There are Three Good Reasons Why You Should Buy

The Edison Kinetoscope

if you are starting in the motion picture business.

FIRST.—The pictures are constant, steady and clear, insuring good patronage from the start. No jerks, blurs, stops and long waits between.

SECOND.—The Edison is the most durable machine made—requires fewest repairs and will outlast any other. You get *all* the profit and you keep it.

THIRD.—If you buy a cheap machine first and then have to buy a good one, you have not only injured your patronage, but you've doubled the cost of your instrument, and it will take you twice as long to get your money back. Buy the best machine first—the Edison Kinetoscope.

Write to-day for booklet and copy of the Edison Kinetogram.

EDISON FILMS

Releases of December 21.

A HAPPY ACCIDENT

A Christmas story. A wealthy lady, benighted while on a Xmas Eve visit to her nieces, acts the part of Santa Claus to the two little children of a poor mother at whose house she stops. A charming picture embodying the true holiday spirit.

Film No. 6561. **Code, VERWUNDUNG.** **App. Length, 475 Ft.**

THE MISCHIEVOUS ELF

A fairy comedy, introducing a sprite who, by his mischievous antics, causes all kinds of trouble and laughable situations until he is "bagged" by an old witch's magic. A clever series of trick pictures built around an interesting story.

Film No. 6562. **Code, VERWURSTEN.** **App. Length, 500 Ft.**

Released December 24.

FAUST

The first of the winter's Grand Opera releases. Gounod's great opera, with its absorbing story of love, temptation and unhappiness, due to the baleful influence of the Evil One, is here given a most elaborate and artistic silent dramatization. Complete in every detail of costume and scenic effect and magnificently acted.

Film No. 6563. **Code, VERZAGEND.** **App. Length, 1,000 Ft.**

Releases of December 28

TOBACCO MANIA

Trick Comedy

Film No. 6564. **Code, VERZAGNIS.** **App. Length, 360 Ft.**

THE FALLEN IDOL

Comedy

Film No. 6565. **Code, VERZAGT.** **App. Length. 330 Ft.**

THE CAP OF FORTUNE

Film No. 6566. **Code, VERZAHNEN.** **App. Length, 290 Ft.**

Release of December 31

FISHING INDUSTRY AT GLOUCESTER

Film No. 6567. **Code, VERZAKING.** **App. Length, 970 Ft.**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**

DEALERS IN ALL PRINCIPAL CITIES

LICENSED EXCHANGE DIRECTORY

Complete List of Film Rental Bureaus Working Under License from the Motion Picture Patents Company. Tells You Where to Get the "Good" Pictures

Birmingham Film Supply Co.,
2008½ Third Ave., Birmingham, Ala.

Mitchell Film Exchange,
120½ Main Street, Little Rock, Ark.

Clune Film Exchange,
727 South Main Street, Los Angeles, Cal.

Kay-Tee Film Exchange,
224 Pacific Electric Bldg., Los Angeles, Cal.

Tally's Film Exchange,
554 South Broadway, Los Angeles, Cal.

Miles Bros., Inc.
790 Turk Street, San Francisco, Cal.

Novelty Moving Picture Co.,
420 Turk Street, San Francisco, Cal.

Theatre Film Service Co.,
76 Second Street, San Francisco, Cal.

Turner & Dahnken,
136 Eddy Street, San Francisco, Cal.

Colorado Film Exchange Co.,
320 Charles Building, Denver, Colo.

Denver Film Exchange Co.,
713 Lincoln Ave., Denver, Colo.

Kleine Optical Co.,
Nassau Building, Denver, Colo.

American Film Service,
180 Madison Street, Chicago, Ill.

Calumet Film Exchange
Masonic Temple, Chicago, Ill.

H. & H. Film Service,
Monadnock Block, Chicago, Ill.

Kleine Optical Co.,
52 State Street, Chicago, Ill.

George K. Spoor & Co.,
62 North Clark Street, Chicago, Ill.

Standard Film Exchange,
79 Dearborn Street, Chicago, Ill.

Theatre Film Service Co.,
85 Dearborn Street, Chicago, Ill.

H. Lieber Co.,
24 West Washington Street, Indianapolis, Ind.

Iowa Film Service,
229 Commercial Building, Des Moines, Iowa

Pittsburg Calcium Light & Film Co.,
421 Walnut Street, Des Moines, Iowa

O. T. Crawford Film Exchange Co.,
Hopkins Theater, Louisville, Ky.

Imported Film & Supply Co.,
840 Union Street, New Orleans, La.

S. Nye Bass,
New Orleans, La.

Miles Brothers,
412 East Baltimore Street, Baltimore, Md.

Pearce & Scheck,
415 East Baltimore Street, Baltimore, Md.

Howard Moving Picture Co.,
564 Washington Street, Boston, Mass.

Kleine Optical Co.,
657 Washington Street, Boston, Mass.

Miles Bros., Inc.
Washington and Dover Streets, Boston, Mass.

National Film Company,
71 Griswold Street, Detroit, Mich.

Vaudette Film Exchange Co.,
103 Monroe Street, Grand Rapids, Mich.

Twin City Calcium & Stereopticon Co.,
709 Hennepin Avenue, Minneapolis, Minn.

Western Film Exchange,
201 Miner's Bank Bldg., Joplin, Mo.

Yale Film Exchange Co.,
622 Main Street, Kansas City, Mo.

O. T. Crawford Film Exchange Co.,
Gayety Theatre Bldg., St. Louis, Mo.

Western Film Exchange,
725 Century Bldg., St. Louis, Mo.

Montana Film Exchange,
41 North Main Street, Butte, Mont.

Pittsburg Calcium Light & Film Co.,
1318 Farnam Street, Omaha, Neb.

Actograph Co.,
69 No. Pearl Street, Albany, N. Y.

Buffalo Film Exchange,
272 Washington Street, Buffalo, N. Y.

Actograph Company,
50 Union Square, New York City

American Vitagraph Co.,
116 Nassau Street, New York City

Greater N. Y. Film Rental Co.,
116 East 14th Street, New York City

Imperial Film Exchange,
44 West 28th Street, New York City

Kleine Optical Company,
19 East 21st Street, New York City

Miles Bros., Inc.,
259 Sixth Avenue, New York City

Peoples Film Exchange,
126 University Place, New York City

P. L. Water,
41 East 21st Street, New York City

Alfred Weiss Film Exchange,
219 Sixth Avenue, New York City

Pittsburg Calcium Light & Film Co.,
501-503 Central Building, Rochester, N. Y.

Motion Picture Supply Co.,
Cox Building, Rochester, N. Y.

Moving Picture Service, of Syracuse,
427 South Salina Street, Syracuse, N. Y.

Imperial Film Exchange,
229 River Street, Troy, N. Y.

Theater Film Supply Co.,
212 South Tryon Street, Charlotte, N. C.

Lubin Film Service,
140 West 5th Street, Cincinnati, Ohio

Pittsburg Calcium Light & Film Co.,
132 East 4th Street, Cincinnati, Ohio

Lake Shore Film & Supply Co.,
314 Superior Avenue, N. E., Cleveland, Ohio

United Film Exchange,
414 Superior Avenue, N. W., Cleveland, Ohio

Ohio Film Service,
20 East Broad Street, Columbus, Ohio

Kent Film Service,
218 Nicholas Building, Toledo, Ohio

Monarch Film Exchange,
11 No. Robinson Street, Oklahoma City, Okla.

Amalgamated Film Exchange,
142½ Fourth Street, Portland, Ore.

C. A. Calehuff,
Fourth and Green Streets, Philadelphia, Pa.

Electric Theatre Supply Co.,
47 No. 10th Street, Philadelphia, Pa.

Lubin Film Service,
21 So. 8th Street, Philadelphia, Pa.

Licensed Exchange Directory—Continued

Swaab Film Service Co.,
338 Spruce Street, Philadelphia, Pa.

Columbia Film Exchange,
416 Ferry Street, Pittsburg, Pa.

Duquesne Amusement Supply Co.,
104-5 Bakewell Building, Pittsburg, Pa.

Pennsylvania Film Exchange,
403 Lewis Building, Pittsburg, Pa.

Pittsburg Calcium Light & Film Co.,
121 Fourth Avenue, Pittsburg, Pa.

Pittsburg Calcium Light & Film Co.,
108 South Main Street, Wilkes-Barre, Pa.

Mitchell Film Exchange,
Memphis, Tenn.

J. D. Wheelan Film Co.,
339 Main Street, Dallas, Tex.

J. D. Wheelan Film Co.,
519 Travis Street, Houston, Tex.

Progressive Motion Picture Co.,
408 Eccles Building, Ogden, Utah

Trent & Wilson,
330 Brooks Arcade, Salt Lake City, Utah

Lubin Film Service,
510 Paul-Gale Greenwood Bldg., Norfolk, Va.

Spokane Film Exchange,
Pantages Theatre Building, Spokane, Wash.

Amalgamated Film Exchange,
3d and Madison Streets, Seattle, Wash.

Imperial Film Exchange,
434 Ninth Street, N. W., Washington, D. C.

Western Film Exchange,
307 Grand Avenue, Milwaukee, Wis.

FILMS HOWARD MOVING PICTURE CO. FILMS
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 1908



TICKETS ON ROLLS
500,000 at 6½c per 1000
250,000 at 8c " "
100,000 at 10c " "
PIONEER TICKET COMPANY
722 Broadway, N. Y. City.

MODERN LAND BOOMERS

(Continued from page 1.)

would severally choke a six inch gun, wheat stalks that looked sheer ten feet high, ears of corn that would do good service as bowling pins, potatoes which needed a second glance to determine that they were not Aberdeen turnips, onions from Texas, any one of which would flavor a stew mess for a company of Zeleya's starving soldiers and—but what's the use!

"This is the place," said Kalem's Western hustle, as he stopped in front of a spacious booth, crowded with people who were listening eagerly to two gentlemen in the farthest corners who were busily explaining the possibilities of certain Louisiana alluvial lands now being opened for settlement. And these gentlemen from the far South were certainly "on to their job." Not content with having on display the produce of the soil, they had goodly samples of the various kinds of soil on hand for the critical inspection of all interested.

"At three o'clock a lecture will be given in the hall, across the aisle, illustrating by reels of moving pictures the topography of the land, its reclaimation and the culture of sugar cane," announced one of the gentlemen, whom I afterwards learned was O. W. Crawford. I was introduced to him and Edward Wisner, who owns over 1,000,000 acres of the richest alluvial lands in Louisiana, during a breathing spell, and learned that they are now especially engaged in drawing attention to 15,000 acres located at Paradis, situated on the Southern Pacific Railway, about 30 miles Southwest of New Orleans and 35 miles from the Gulf of Mexico.

During the lecture, I learned that the rich alluvial deposits of the Mississippi, throughout millions of acres in the State of Louisiana, reach a depth of 3,000 feet. On the surface, there is a depth of from two to six feet of decayed vegetable matter, forming a humus of great richness and productiveness. The land at Paradis and vicinity is only a foot or a foot and a half above the level of the Gulf and, in its unreclaimed state, is under water during the rainy season, due chiefly to the small gradient which does not permit of speedy drainage.

The Dredge Boat.

The moving pictures showed in a striking and unforgettable way how the land is reclaimed. A large dredge boat is seen in the first picture, scooping out a canal all around the section of land that is to be drained and placing the excavated earth on the borders of the section, forming a levee all around it. This canal is about eight feet deep and communicates with rivers and bayous, and through them to the Mississippi, so that the produce of the land can be conveyed by water to New Orleans or any other river town throughout its navigable length. And then came one of the surprises of this remarkable film—the working of the ditching machine.

The Ditching Machine.

It was too slow, expensive and laborious work to dig the ditches in the section by hand. In the first place the surface was soft and men could make but little progress in the face of such a gigantic task, and for a long time the far sighted men who saw the stupendous value of these lands were at their wits end. Then Yankee ingenuity came to their aid. A Northern man, named Hill, chanced to go down there, and he solved the problem by inventing the ditching machine. By an ingenious placement of knives and buckets in the machinery of this ditch digger, Hill succeeded in making steam do what manual labor failed to accomplish. And it does the work, too, in such speedy and decisive fashion that it looks like child's play, as viewed in the picture.

These ditches are dug lengthwise and crosswise, gridironing the whole section. The surface water seeps into the ditches and, at various points on the levee surrounding the land, pumping machinery is erected which empties the ditches, throwing the water into the canal. In a short time the land is as dry as the proverbial bone and the rich, virgin soil is ready to raise fabulous crops of corn, sugar cane, and a variety of products that make the ancient land of Canaan look like a deuce spot. In the dry season, when water is needed for the crops, the pumps are started and the whole surface is watered from the abundant waters of the canal.

During the run of this reel of film, a cart of melons was shown, with the weight of each marked on the end. The figures ran all the way from 60 to 100 lbs. Two men were also viewed carrying a monster melon in a net, and it looked as if their strength was taxed to bear it.

Unreclaimed land in this district is held at from $10 to $25 per acre and reclaimed at $65 per acre. Why go to Alberta and Saskatchewan for farm lands, with such treasures in soil as awaits us here, at home! But this is not an article written to boost any man's game.

Sugar Cane Culture.

Another reel that was run off during the lecture gave a splendid object lesson in the culture of sugar cane, or rather the process of turning the full grown plant into the indispensable article that makes our tea and coffee inviting. The opening scene showed an army of men in a cane plantation, shearing off the leaves with sharp knives and then cutting the stalks low down and laying them in heaps here and there as they proceed. No human hand touches the product again until the manufactured article is handled in market or store. A hoisting machine takes each of these heaps and loads it on a two-wheeled cart which conveys it to the railroad cars, where it is unloaded and loaded on the cars by hoisting machines.

Thence it is conveyed to the carrier at the mill, monster hoisting machines unloading the cars and placing the cane on the carrier. The carrier conveys it to the crusher, where the juice is squeezed out. This juice flows directly into huge vertical boilers, in which it is boiled until a certain temperature is reached—the point of perfect crystallization. An expert sits on a little platform and attends to four of these vertical boilers, watching carefully for the critical point of crystallization, when he draws a plug in each boiler. This man receives $7,500 a year for sitting there and pulling the plugs at the right time. The sugar is then drawn off and falls down chutes into barrels placed to receive it. The barrels when filled are headed up, placed in the store-house for a short time and then sent to market.

The refuse of the stalks, after crushing, is automatically fed into fire boxes, and furnishes two-thirds of the fuel required by the boilers to run the entire machinery of the sugar mill.

Many lectures were delivered in the same hall during the land shows existence, but those were the only moving pictures used. It is due to the great influence of moving pictures, as an aid in the presentation of industrial subjects, to state that the hall was always crowded when the Wisner and Crawford people gave their lecture, and that it was only sparsely occupied when others appeared on the platform.

Who can foretell the possibilities of the moving picture, even in the near future, as an educational aid along every line of human industry and achievement! A story or a lecture told or delivered by the aid of pictures is almost ineradicable, and the dryest subject by their aid can be made to pulsate with the keenest interest and enjoyment. The education of youth will become to them and their teachers a delight and pleasure and it looks as if the great Shakespeare's "second age," so far as the school life of boyhood is concerned, will be lopped from the life experience of man.

The SIGN OF SUCCESS
Moved Into Larger Quarters
NOW LOCATED IN THE
FILM EXCHANGE BUILDING
PENNSYLVANIA FILM CO., Pittsburg, Pa.
Buying Weekly Output Supreme Quality Service

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released December 13th, 1909

A CORNER IN WHEAT

The Story of the Wheat in Symbolism



A CORNER IN WHEAT

This is possibly the most stirring and artistic subject yet produced by the Biograph. It starts with an animated portrayal of Millet's masterpiece "The Sowers," which shows the genesis of the greatest factor in financial circles. The Wheat King succeeds in cornering the entire commodity, after a fierce fight in the pit. The price soars, bread becomes a luxury almost out of reach of the poor, the bread fund is cut down so that the unfortunates of the "bread line" are forced to go hungry, and for what? Just to satisfy the ambition of a gambler. However, this crime has cried to Heaven for vengeance, for while showing some of his friends through the elevators that contain his wheat, he falls into one of the bins and is buried. Length, 953 feet.

Released December 16th, 1909

IN A HEMPEN BAG



IN A HEMPEN BAG

This is a short subject of unique construction containing quite a few thrills. A cat is put into a bag to be drowned. The children release the cat and the discharged maid to get even with her former employer, not knowing the bag's destination, hides the infant child in it. The bag is carried off by the deaf gardener towards the river, and is overtaken just in time. Length, 455 feet.

THE TEST

Hubby is starting off on a business trip, and wifey sets a trap to test his sincerity. She extracts from his card case her photo. He writes that he is lonesome for her, but has her picture ever before him. She writes back in harsh terms what she thinks of him, and he would have been lost had he not wired his mother to send to him a duplicate photo she had. Hence hubby wriggles out of an awkward position. Length, 545 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers—Dec. 18.

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Dec. 16	In a Hempen Bag	Dramatic	455
Dec. 16	The Test	Comedy	545
Dec. 13	A Corner in Wheat	Dramatic	953
Dec. 9	The Redman's View	Dramatic	971
Dec. 6	Through the Breakers	Dramatic	974
Dec. 2	The Death Disc	Dramatic	995
Nov. 29	The Trick That Failed	Comedy	645
Nov. 29	In the Window Recess	Dramatic	337
Nov. 25	The Mountaineer's Honor	Dramatic	977
Nov. 22	The Open Gate	Dramatic	988

EDISON CO.

Dec. 17	A Gift from Santa Claus	Christmas Comedy	920
Dec. 14	Fenton of the 42d	Dramatic	860
Dec. 14	The New Policeman	Comedy	100
Dec. 10	The House of Cards	Dramatic	960
Dec. 7	My Lord in Livery	Comedy	520
Dec. 7	What the Cards Foretold	Comedy	420
Dec. 3	The Keeper of the Light	Dramatic	965
Nov. 30	The Heart of a Clown	Dramatic	600
Nov. 30	The Wonderful Electro Magnet	Comedy	400
Nov. 26	Then and Now	Comedy	250
Nov. 26	Annual Celebration of School Children at Newark, N. J.	Topical	300
Nov. 26	Bluebeard	Dramatic	400
Nov. 23	A Rose of the Tenderloin	Dramatic	940

ESSANAY CO.

Dec. 18	The Spanish Girl	Dramatic	975
Dec. 15	A Female Reporter	Comedy	464
Dec. 15	An Amateur Holdup	Comedy	442
Dec. 11	The Ranchman's Rival	Dramatic	1,000
Dec. 8	A Pair of Slippers	Comedy	601
Dec. 8	The Bachelor and the Maid	Comedy	315
Dec. 4	His Reformation	Dramatic	1,000
Dec. 1	Two Sides to a Story	Comedy	593
Dec. 1	Baby Swallows a Nickel	Comedy	388
Nov. 27	Judgment	Dramatic	988
Nov. 24	A Lady's Purse	Comedy	508

GAUMONT

Dec. 18	Cambyses, King of Persia	Historical Drama	486
Dec. 18	The Shepherd's Flute	Pastoral Fairy Story	528
Dec. 14	Nothing Is Ever Lost	Comedy	495
Dec. 14	The Life Buoy	Dramatic	446
Dec. 11	Daughters of Poverty	Dramatic	953
Dec. 7	Listen	Comedy	344
Dec. 7	Top Heavy Mary	Comedy	283
Dec. 7	In a Pickle	Farce	374

Date.	Subject.	Class.	Length, Feet.
Dec. 4	X-Ray Glasses	Mystery	410
Dec. 4	To Get a City Job	Comedy	501
Nov. 30	In the Consumme	Comedy	496
Nov. 30	The Broken Vase	Comedy	472
Nov. 27	The Village Scare	Comedy	381

KALEM CO.

Dec. 17	The Law of the Mountains	Dramatic	875
Dec. 10	Rally Round the Flag	War Drama	955
Dec. 3	The Geisha Who Saved Japan	Dramatic	955
Nov. 26	The Governor's Daughter	Dramatic	955
Nov. 19	Pale Face's Wooing	Melodrama	930
Nov. 12	Dora	Dramatic	965

LUBIN MFG. CO.

Dec. 16	Romance of the Rocky Coast	Dramatic	825
Dec. 13	Jinks the Grouch	Comedy	740
Dec. 13	When Courage Fled	Comedy	230
Dec. 9	If Love Be True	Dramatic	975
Dec. 6	She Took Mother's Advice	Comedy	465
Dec. 6	He Wanted a Baby	Comedy	460
Dec. 2	The Cub Reporter	Comedy	945
Nov. 29	A Life for a Life	Dramatic	850
Nov. 25	Martyr or Crank	Dramatic	580
Nov. 25	Finnegan's Initiation	Comedy	420
Nov. 22	When Women Win	Dramatic	650
Nov. 22	The Rubber Man	Comedy	270

GEORGE MELIES.

Dec. 15	The Living Doll	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball	Dramatic	1,000
Dec. 1	Fortune Favors the Brave	Fairy Story	600
Dec. 1	Seeing Things	Comedy	400
Nov. 24	The Red Star Inn	Dramatic	1,000
Nov. 17	Mrs. and Mr. Duff	Comedy	488
Nov. 17	The Count's Wooing	Comedy	477

PATHE FRERES.

Dec. 18	Honey Industry	Industrial	331
Dec. 18	Hector, the Angel Child	Comedy	629
Dec. 17	The Lucky Number	Comedy	538
Dec. 17	A Strong Tonic	Comedy	433
Dec. 15	Punch and Judy	Juvenile	364
Dec. 15	The Ugly Girl	Dramatic	620
Dec. 13	The Tramp's Romance	Dramatic	541
Dec. 13	Repairing the House	Farce	413
Dec. 12	La Grande Breteche—film d'art	Dramatic	951
Dec. 11	Exploits of a Cowboy	Instructive	446
Dec. 11	Willyboy Gets His	Farce	502

Date.	Subject.	Class.	Length, Feet.
Dec. 10	Masquerader's Charity	Dramatic	394
Dec. 10	Bear Hunt in Russia	Sport	564
Dec. 8	Impossible to Get Sleep	Farce	315
Dec. 8	The Evil Philtre	Dramatic	623
Dec. 6	The Lady's Companion	Dramatic	804
Dec. 4	A Cask of Good Old Wine	Comedy	535
Dec. 4	From the Egg to the Spit	Educational	398
Dec. 3	The Three Neighbors	Comedy	413
Dec. 3	Forced Into Marriage	Dramatic	561
Dec. 1	The Wolf Hunt	Sport	269
Dec. 1	Legend of Orpheus	Mythical	705
Nov. 29	Spanish Marriage	Comedy	551
Nov. 29	A Bunch of Lilacs	Dramatic	423

SELIG POLYSCOPE CO.

Dec. 16	The Indian	Western Drama	950
Dec. 13	Pine Ridge Feud	Melodrama	975
Dec. 9	The Engineer's Daughter	Dramatic	1,000
Dec. 6	The Heroine of Mateking	Dramatic	1,000
Dec. 2	An Indian Wife's Devotion	Melodrama	470
Dec. 2	A Million Dollar Mix-up	Comedy	520
Nov. 29	Brought to Terms	Comedy	615
Nov. 29	Making It Pleasant for Him	Comedy	380
Nov. 25	Custer's Last Stand	War Drama	1,000
Nov. 22	On the Border	Dramatic	630
Nov. 22	In Wrong Simms	Comedy	345

URBAN ECLIPSE.

Dec. 15	The Red Signal	Dramatic	355
Dec. 15	Switzerland: Conquering the Alps	Scenic	605
Dec. 8	The Secret Chamber	Dramatic	623
Dec. 8	Capturing the North Pole	Farce Com.	381
Dec. 1	Consul Crosses the Atlantic	Comedy	810
Nov. 23	Belle of the Harvest	Dramatic	511
Nov. 23	Marriage of Love	Dramatic	452

VITAGRAPH CO.

Dec. 18	Two Christmastides	Christmas Special	952
Dec. 14	The Professor and the Thomas Cats	Comedy	405
Dec. 14	A Merry Christmas and a Happy New Year	Comedy	586
Dec. 11	Gambling With Death	Dramatic	933
Dec. 7	A Lesson in Domestic Economy	Comedy	684
Dec. 7	A Day With Our Soldier Boys	Educational	302
Dec. 4	Life of Moses, Part I	Historical	981
Nov. 30	The Bridegroom's Joke	Comedy	690
Nov. 30	Dirigible Balloons at St. Louis	Scenic	275
Nov. 27	Jean Valjean	Dramatic	990
Nov. 23	Why They Married	Comedy	805
Nov. 20	The Sins of the Fathers	Dramatic	985

SLIDE PERFECTION

means "WHEELER" quality, which is the best on the market today. You can't go wrong with a song illustrated with WHEELER slides.

WHY ?

Because WHEELER illustrates only the **BEST** songs of the **BEST** publishers. A good song, illustrated with good slides, is the best act before the public today. **POOR** slides hurt a good song, but good slides don't better a poor song. WHEELER don't illustrate a poor song, but takes the best songs from the best publishers and combines slide perfection with song perfection. That's why WHEELER does the largest song slide business in the world. If you are not on a **STANDING ORDER** for the WHEELER output, better get on quick, as the service is perfection as well as the slides. The following slides have been released in the last thirty days, showing that the service is IT:

"EVERYBODY'S HAPPY WHEN THE MOON SHINES,"
Published by F. A. Mills, N. Y.
"HEINZE" (Comedy,
Published by J. H. Remick & Co., N. Y.
"IN THE GARDEN OF MY HEART,"
Published by M. Witmark & Sons, N. Y.
"WOULD YOU BE SATISFIED, SALLY?"
Published by Fred. Fischer Pub. Co., N. Y.
"YOU'LL COME BACK" (High Class Coon Song).
Published by F. B. Haviland Pub. Co., N. Y.
"PUT ON YOUR OLD GREY BONNET" (Descriptive).
Published by J. H. Remick & Co., N. Y.
"JUST A GIRL LIKE YOU,"
Published by M. Witmark & Sons, N. Y.
"IN THE HARBOR OF SUNSHINE AND LOVE,"
Published by F. B. Haviland Pub. Co., N. Y.
"ROSENBAUM" (Comedy),
Published by Fred. Fischer Pub. Co., N. Y.
"WHEN YOU'VE WON THE ONLY GIRL YOU LOVE,"
Published by M. Witmark & Sons, N. Y.
"MY OLD GIRL,"
Published by Grinnell Bros., Detroit, Mich.
"I'D LIKE TO BE THE FELLOW THAT GIRL IS WAITING FOR,"
Published by F. A. Mills, N. Y.
"GUIDING STAR."
Published by J. H. Remick & Co., N. Y.
"SING, KATE, SING,"
Published by J. H. Remick & Co., N. Y.
"I WONDER WHO'S KISSING HER NOW,"
Published by Chas. K. Harris, N. Y.

If you have slides for any of the above songs that are not WHEELER'S you have not got the best.

We get our business by producing the best; why don't you improve YOUR business by getting the BEST?

DE WITT C. WHEELER, Inc.

120 West 31st Street : : : : NEW YORK

$2 00 PER YEAR

SINGLE COPIES FIVE CENTS

The Film Index

VOL. IV. No. 52 NEW YORK, DECEMBER 25, 1909 WHOLE No. 192

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

Motion Color Pictures Successfully Demonstrated

Mr. Charles Urban and His Staff Give Surprising Exhibition at Madison Square Garden---Critical Audience Enthusiastic.

IT was a pleasant surprise that Mr. Charles Urban handed to his audience of picture men at Madison Square Garden Concert hall on Saturday evening, Dec. 11. The impression had become quite general that it was impossible for motion photography to record the colors of nature on film and reproduce them on the screen without a lot of fuss and bother. About six months or more ago it was announced in the London papers that Messrs. Smith and Urban had discovered the process of photographing the colors and reproducing them with the ordinary camera and projecting machine, plus a simple device that could be attached to either appliance. Of course every dabbler in color photography rose up and declared that the feat was impossible and it devolved upon the discoverers to demonstrate that they had accomplished the thing that had been puzzling the photographic world.

For that purpose Mr. Urban brought his equipment and staff to New York and gave the demonstration in Madison Square Garden that has set to rest the doubts of all who were present on the subject of motion color photography.

The program arranged for the occasion was a varied one including still life, scenic subjects and motion subjects. The first picture shown was ten flower studies: roses, fuchias, chrysanthemums, corn flowers, dahlias, etc., all of which appeared upon the screen in most striking semblance of the real thing. The audience was delighted with the result and applauded most heartily. These pictures were followed by scenes on the Galata bridge at Constantinople, depicting the varied colors of the Oriental costumes with startling reality; German Uhlans and infantry in Berlin, the king and queens of England, driving through London, views of Potomac Falls and the home of George Washington at Mt. Vernon. In this picture was shown the rainbows in the spray of the falls.

The Harvest was a most interesting subject, illustrating plowing, reaping, loading of crops, threshing of grain, all in most true color tones. A trip through the London Zoological Gardens gave a splendid example of the great possibilities of the process, proving that the process would register even the neutral color tones of animals with equal exactness that it did the vivid hues of the flowers.

A most interesting subject was that entitled "Life on the River Thames" from the Tower of London to Henly. Motor Boating and Yacht Racing was another that excited no little applause. In these was shown the possibilities of the process in obtaining true water effects.

Though, at times, the reds and greens were exaggerated, the results were sufficient to prove beyond a possible doubt, that Mr. Urban had really obtained the results sought and expected and that, by his process, it was possible to photograph natural colors for the uses of motion pictures.

A scientific explanation is not necessary to make the process understandable. Most every picture man knows that it is the rapidity of photographing and the equal rapidity of projecting the pictures that gives the illusion of motion to the motion picture. Speed in photography is made possible by fast lenses and highly sensitive film. In ordinary motion photography the speed with which pictures are taken is about 15 per second. This is fast enough to catch the light rays that produce the black and white pictures. When it came to getting colors Messrs. Urban and Smith—more properly Mr. Smith, for it was he who made the experiments while Urban supplied the backing—discovered that their camera must be faster, and their film more sensitive to catch color rays. The result is that color pictures are taken and projected at the rate of 32 per second—twice as fast as the black and white.

Back of all this is a long series of scientific experiments in color photography by various persons which proved that it was necessary to pass the rays of light through a chemical filter to the sensitized film in order to get the color effects in the photographic print. In telling the story of his connection with the motion picture business Mr. Urban, in conversation with the writer, said that he was induced to give his attention to color photography, or "kinemacolor," as he terms it, by an experimentor named Turner, who was at first backed by a wealthy London horse dealer named Lee. These men carried on experiments and produced some results which were patented under the title of Lee & Turner. This happened about years ago, at a time when Lee (becoming tired financing Turner's work, sold his interests to Mr. Urban for 400 pounds. With the backing of Mr. Urban, Turner continued expelmenting without much progress until he died a few years after. Mr. Urban then acquired Turner's interests from his estate for 400 pounds more and succeeded in interesting Mr. G. Albert Smith, a photographic expert, Mr. Smith to put his time against Mr. Urban's money, and the experimenting continued.

Up to this time all color photography experiments were being pursued upon the theory that the light should be passed through filters representing the three primary colors, red, blue and yellow. "Our experiments were upon this theory," said Mr. Urban, "but we didn't seem to get along very fast. All this while the

(Continued on page 22.)

Manager George Gilmore Invents Safety Device

Film Storage Box That Stands Severe Official Tests.—Farewell Dinner to Wm. Wright. —Other Interesting News Notes.

By James S. McQuade.

The announcement that William Wright, the Kalem Company's genial Western representative, was soon to exchange his headquarters in Chicago for others in New York has been received with considerable regret by his many friends and well wishers in licensed circles here. Their regret, however, is tempered by the knowledge that the change will work to his advantage, seeing that he will be promoted to the position of general sales manager of the Company, and that he will stop over once in a while in the Windy City and say, "Howdy?"

Farewell Dinner and Loving Cup in His Honor.

The sincerity of the expression of goodwill, friendship and esteem in which Mr. Wright is held, after his stay of two years here, took form in a resolution passed by the licensed exchanges, manufacturers and importers located in Chicago to tender him a farewell dinner, at which they will present him with a loving cup. The date has not been fixed at the time of writing this, but it will be shortly before his departure for New York, which is fixed for Thursday, Dec. 23.

Intimate Knowledge of Needs of Exchange and Exhibitor.

As it is the fixed policy of the Kalem Company to keep in close contact with all licensed exchanges and the principal exhibitors throughout the country, so as to get a perfect line on the type and class of pictures in greatest demand by the public, it would have been hard to select a man just as well qualified as is Mr. Wright. He is a close and critical observer, a successful mixer who never gets mixed and who begins his hustling with the first notes of the lark every morning. His reports, therefore, to the Kalem Co. in New York will have the value of ripe experience and conservative judgment.

It can be truly said of Mr. Wright that he has kept himself in such tactful proximity to exchanges and exhibitors, in the broad Middle West for the past two years, that no other manufacturing representative in the film trade will measure up with him when it comes to a consideration of the needs of the business, from the standpoint of the exchange and the exhibitor.

"My wife and I will eat our Christmas dinner in Boston with my parents, the first time in twenty years that I have been able to do so,"

(Continued on page 5.)

The Film Index

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block. 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.
FOREIGN SUBSCRIPTIONS—$2.50 per annum.
All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS
ADVERTISING RATES

Whole Page	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

DECEMBER 25, 1909

VALUE OF SPECIAL SUBJECTS

Figures are not at hand to prove the great popularity of the Johnson-Ketchel fight pictures, but occasional reports from various parts of the country indicate that the picture has exceeded expectations and that Mr. George Kleine, who had confidence in the proposition, will have something to show for his trouble.

There is a lesson for Licensed Exchanges to learn from this event that should not be neglected. It will be remembered that the Johnson-Ketchel pictures were first offered to the Licensed Exchanges by the Kalem Company. When the offer was made the Kalem Company asked for a guarantee of but 25 prints, but the eighty odd exchanges were unable to reach that figure and the Kalem Company had to declare the deal off. Since that time more than fifty prints have been made and orders for more are being received almost daily.

This proves that, as showmen, the Licensed Exchange managers are not alive to the possibilities of the business.

There is a demand for special feature film on the part of the public that should be developed. It is not necessary that the "feature" should be a "fight" film. Not a week passes that some one of the several manufacturers do not issue a picture which may be properly termed a "feature," and be so handled as to yield more than the ordinary rental to the exchange and more than the ordinary returns to the exhibitor.

We have heard of one exchange man who manages to get a feature film out of almost every week's releases and auctions it to the highest bidder among his customers. That's one way of impressing upon the minds of exhibitors the fact that some pictures are better than others and that they ought to do more business with a "feature" film than with the ordinary run of the studio.

For example: the Vitagraph Company have made a special effort to produce a line of pictures based upon the Bible story of Moses. A great deal of study and hard work has been put into those pictures: they are "features" if any pictures are entitled to be so classed. How many exchanges will get one cent more in rentals for them than if they were the most ordinary "pot boilers" ever produced?

It is not encouraging to the manufacturers to produce highclass subjects and see them go along with the general run of stuff with no more appreciation than would be accorded to the worst slap-stick farce in their list.

Every effort is made by the manufacturer to impress the exchange man and the exhibitor of the merits of their big subjects, but those efforts seem to be wasted upon the exchange man. He buys the big feature along with the short comedy, and it is just so many feet of film to him. Usually he kicks because it is long.

What the average exchange man needs is some one to kick a little enthusiasm into him; to wake him up to the possibilities of his business. Fight pictures are not the only pictures that the public is anxious to see. There are thousands of people to whom a prize fight is disgusting; there are hundreds of picture theatres whose managers would not dare exhibit a fight picture. For these theatres the "film d'art" and the "film d'lux" are strong features and deserve to be played up as such.

A good live showman could take almost any of Selig's big melodramas, or Essanay's big comedies and create special interest in them among exhibitors. There are many talking points in occasional pictures by every producer. Possibly what is needed is a good showman to bring those points out—to talk about them.

It is heartbreaking to the magnificent productions that have been handed to the exchanges for regular release live no longer than the silliest short reel-filling comedy. It is not only heartbreaking; it's ridiculous; it's a criminal waste of golden opportunities.

Will the exchanges continue to let these opportunities get away from them as they did the Johnson-Ketchel fight film?

The recent modification of the "double service" rule of the Motion Picture Patents Company suggests a way to get "feature" films properly before the public. This is the way the rule reads now:

"Any exchange may rent a special or topical picture to a licensed exhibitor while the exhibitor is receiving regular service from another licensed exchange. This modification applies only to special or topical pictures that are so advertised by the manufacturer, and not to regular releases."

Under this rule it is possible for the manufacturers to nominate "special" or "topical" pictures, which they would be perfectly justified in doing in the case of such pictures as "The Life of Moses," and turn them over to a live exchange man who would have no trouble getting several times the ordinary rental price for them.

Guess there's something for somebody to think about.

NO PREFERENCE IN LICENSED PRODUCTS

It is reported that a number of licensed exchanges are laboring under the mistaken impression that, unless they lease certain films or buy certain projecting machines, there is danger of competing exchanges being started in their immediate territory. It is also said that this feeling extends to some of the licensed theatres who feel that they must use certain film or suffer from competition.

Nothing could be farther from the truth. All licensed products are leased on their merits, whether film or projecting machines. The only requirement being that they be licensed. Exchanges and exhibitors have this satisfaction that they may make a choise of the best film and the best machines that are on the market, for there is no better film and no better machines made than those bearing the stamp of approval of the Motion Picture Patents Company.

Regarding the establishing of new exchanges it is well known that the policy of the Patents Company is not to interfere with any exchange that is getting the best results from the territory which it covers; but when the existing exchange does not properly represent the interests of the licensed manufacturers it stands in constant danger of having competition thrust upon it in the form of another licensed exchange.

"Best theatre outside Detroit and Grand Rapids in Michigan; clean licensed pictures is our success; The Index our weekly guide. Business good, competition sharp. Quite a way to the North Pole, still three days' rations might do." —F. D. Beardsley, Sault Ste Marie, Mich.

SUIT AGAINST LAEMMLE

SUIT was commenced against Carl Laemmle in the United States Court for the Southern District of New York on Saturday, Dec. 11, by the Motion Picture Patents Company on the Edison Camera patent, Re-issue No. 12,037. Dyer & Dyer are attorneys for the Patents Company and Laemmle will be represented by Mr. Newell, who argued the case for the New York Motion Picture Company some weeks ago.

The date fixed for the argument on the application for was Dec. 17, but on the request of the defendants was adjourned to Dec. 24, when it will be heard in New York city.

On account of the prominent position of Mr. Laemmle in the "independent" movement the outcome of this action will be awaited with interest. The Laemmle company is called the Independent Moving Picture Company of America, and is said to be incorporated. Up to this time it has not produced anything of exceptional merit in the picture line, though it has acquired the services of some experienced picture men.

What will be the outcome of the action against Laemmle cannot be predicted at this time, but it is believed that the affidavits of the complainants are sufficiently explicit. In cases of this kind it is incumbent upon the complainant to prove that the camera used by the defendant actually infringes upon the device covered by the patent. To prove this contention the complainant must make it clear to the court that the defendant's camera is an infringing camera beyond a possible doubt. Once that fact is proved to the satisfaction of the court an injunction will follow as the validity of the camera patent has been decided.

ESSANAY MAKING BIG DRAMAS

Nothwithstanding the fact that the Essanay Company's Saturday release has been almost exclusively devoted to the product of G. M. Anderson and his western company, the Essanay Chicago studios have been working overtime on some excellent comedies and dramas, of which the last named variety have been of a very high order. Dramas dealing with contemporary American social life, big subjects, superbly staged, are made and ready for release and the first of these will probably be announced for the latter part of January.

A representative of the Film Index, who recently had the pleasure of viewing a number of the finished positives of the Essanay's dramatic subjects, most extend his most hearty congratulations to the Essanay company, and to the exhibitor who will later show the pictures, for a most excellent program.

Among those subjects now ready are "Redemption," and of the program perhaps the most pretentious in size and splendor, "His Only Child," and an adaptation from Guy de Maupausant's "The Log." "The Adventuress," a short dramatic film, is the masterpiece of the collection. More will be said of it later.

These new Essanay dramas show a finer conception, a fuller development of art in the silent drama, than anything released by the Essanay company heretofore. The subjects are well chosen, the acting is the best the settings are models of descriminating taste, while the photography cannot be excelled.

The film world will await with interest announcement of the first subject of the new drama series.

OUR APOLOGIES, WITH PLEASURE

Secretary Swanson of the "Alliance," writes that he has been requested by the Great Western Film Service to call the attention of The Film Index to the fact that a recent item in its columns to the effect that Eugene Cline was connected with that firm has been anything but beneficial to their business. They wish the fact that Mr. Cline is in no way connected with the Great Western made plain. We are pleased to publish the correction, but had no idea when the statement was made, that the effect would be so serious.

THE "SHOW WINDOW"

Of a Picture Theatre—A Few Ideas For Beautifying It.

By A. Jacob Levinson.

It is rather odd to speak of the "show window" of a picture theatre, yet there appears to be obvious reason for the appropriateness of the phrase. When we say "show" we mean the emphatic use of that word, and by "window" we imply, to use the lines of Milton:

"Where perhaps some beauty lies,
The cynosure of neighboring eyes."

The show windows of our great departmental stores aim to draw the attention of everybody and strive to so influence the shop-window gazer or passerby, as to make him or her become a traveling publicity agent: Who hasn't heard such expressions as these: "Oh! the windows at Wanamaker's are simply handsome. Why, I passed by yesterday while on my way to Olivia's and couldn't keep my eyes off that beautiful costume and that stylish hat that matched it so elegantly. Mind you, it's only $35.50 for the two." Such frank assertions often lead to purchases or Priscilla and Jane decide to call on Olivia and make a pilgrimage to Wanamaker's, and, so to speak, worship with their envious eyes the costume and that most captivating hat.

The vestibule of a picture theatre, from the above analogy, is its "show window." It is true that an attractive stuccoed and frescoed front plays an important part as a drawing card; but I consider the vestibule of an M. P. theatre—when all available use is made of it—holds the key to the situation. The public does not so much care about the outside, although, as was stated above, it plays a conspicuous part; but they are immensely anxious to know what's going on inside, and the display in the vestibule will or will not answer their query according as the display is good or bad. Of two M. P. theatres showing the same films that one which displays to a greater advantage on the outside what's going on inside, will inevitably draw the bigger crowd.

Out here in Montreal, there appears to be plenty of material to make a psychological study—big word, eh!—of the relationship between the "show window" to a picture theatre. I have frequently noticed people stop in front of a "nickel" theatre, where ice crea mcones were offered as premiums, scrutinize the poster display outside, and deliberately walk up the street to another theatre, where premiums were not distributed, and be attracted thereto. For aught we know both houses had equally as good, if not similar, pictures; but the only way I can explain such a phenomenon is that the "show window" of the one was better than that of the other—that's the kernel or secret of the whole situation.

For example, there is the "P" theatre out here that has a fine four-foot vestibule that could be made highly attractive if more thought would be given to the matter. The manager of the place, presumably, seems to have the notion that if he placards the whole front with hideous signs and grotesque hand-painted posters, the public will be extraordinarily attracted. Yes, to a certain extent anything hideous wins the attention of a certain element of a city's population. However, you will remember that we laid down the maxim above that a "show window's" business is to attract everybody, and thus the "P" theatre's "window" does not successfully fulfill our requirements. A theatre using such tactics will draw to it the undiscriminating audience, but will positively not count among its patronizers the judicious and discriminating and critical audience which forms the predominating element of civic life and the theatre-going public.

The only theatre which goes to the other extreme and has little or no poster space is the "N." But this theatre has a reputation all its own and the public is always assured of entire satisfaction with the nature of the films and vaudeville exhibited within. But even the "N" besides having a most ingenious electrical display outside, often makes use of two neat bulletin boards at the side of the swinging doors as well as "scientific" cotton signs.

The "C. P." theatre, of which a full description appeared in these columns some time ago, has a unique approach. There are three pillars at the outer entrance nearest the sidewalk and on either side of these hand-painted posters are so placed that three of them must meet the gaze in whichever direction the pedestrian happens to be walking. Above the main arch are cotton signs which are well worded. But from my point of view it would be much better for this house to use more A, B, C posters, or other brands, than they do. The hand-painted posters here are fairly faithful reproductions of the originals, but they have not got the charm, nor flexibility nor attractiveness of the colored lithographs.

There is the "S" theatre where a few hand-painted posters are in evidence; but the man that wields the brush in this case happens to know his business, and the posters and the wording about them, are easily seen to be the work of one who knows the how and the wherefore of painting. At times I often consider Mr. Ryan's work as superior to the average lithograph. Besides these, Biograph and vaudeville pictures are neatly framed and placed on easels. There are in addition two billboards on which Pathe and other lithographs are posted, and then neatly trimmed off with a large border. At the bottom of the billboards are spaces in which extra wording is inserted. But the one thing which did not appear to harmonize with the surroundings was a long narrow sign, of something like 16 feet in length, with a string of big letters across it "a la alphabet style." It would perhaps have been an improvement to have, instead, a sign of about 2x8 on a solid frame with fine, strong, bold lettering sensibly painted upon it.

But I believe that the "show windows" of the majority of the picture theatres in this city are not really taking full advantage of. Some of them make so pernicious a use of them as to unconsciously harm their business. Just as sure as the show window of the departmental store has undergone an evolution until it has reached its present lofty position, so also will the "show window" of the picture theatre have to undergo a like evolution. The possibilities of making a vestibule bespeak the very character and quality of the performance within are many and managers of M. P. houses ought to give a little more attention to this branch of their domain than they have done in the past.

E. Freund, already the owner of half a dozen moving picture theatres, has obtained permission to build another at No. 3145 Park Avenue, St. Louis, Mo., at a cost of $6,350.

SEEING THE PICTURES.

New York Sun Reporter Goes the Rounds of the 5c. Houses.

When the picture shows are able to get space in the New York Sun like the following story they must be "going some." The Sun has been quite liberal to the picture men of late, but this "yarn" is exceptionally good and will read well in any paper. Almost every editor is looking for good "filler copy," and nothing is better for the purpose than a "Sun Story." Try this one on your local editors:

"Gentlemen, take seats to the left, please! Right side reserved for ladies!"

The speaker was an usher directing the seating of a crowd of spectators surging into the motion picture show in the old Fourteenth Street Theatre.

A glance over this gathering convinces the chance onlooker that the moving picture show is not what it used to be, and here the chance onlooker gets his first eye opener.

"Just dropped in to take a look at the audience," he confides to the usher. "To see the people from the country and how they take the show."

"Well, then, you had just better keep on going," confides the usher back again. "There ain't no farmers here, or if they are they are pretty well disguised. Anyway, if a farmer did want to take a look he'd have to come to town the day before and stand in line to get a chance at a seat. We've got our regular patrons, who know what they want and come for it."

With this hopeful introduction the onlooker penetrates into the half darkness to take his look. At this point a vaudeville sketch is on. Most of the theatres have adopted these interpolations not only to vary the monotony but more to rest the eye from a constant strain. When the onlooker's eyes becomes accustomed to the dusk he looks about curiously. Alas for the visions of the old moving picture show! Alas for the old nickelodeon! Alas for the crowds of weeping, hysterically shouting youngsters who regularly contributed their nickels! Those days seem to be no more.

The crowd comes and goes, but always softly down the thick carpeted aisles, carrying programmes—programmes, mind you—some taking box seats, and if it is afternoon the lone men obeying the Quaker meeting command. A quiet,



DIME THEATRE, WALLA WALLA, WASH.

The Dime Theatre, Walla Walla, Wash., is strictly a modern and up-to-date and one of the most attractive and comfortable theatres of its kind in the United States. The "Dime's" front is especially attractive and embraces one or two new and unique features. The oval lattice work in front is left open during the summer months and permits the house to have an excellent ventilation. During the winter the lattice work is closed by a canvas cover to any degree that is necessary and the theatre is kept snug in this way. The sign "Dime" contains some 200 Tungen electric lights. The Dime is absolutely fireproof as its film machine is enclosed in a steel booth with automatic shutters. Clarence Crews, proprietor and manager of the Dime, is a progressive young business man who is popular in many circles in his home city.

IMPERIAL FILM EXCHANGE

THE PIONEER RENTAL BUREAU

Getting down to business: when you're in the neighborhood of our Troy Branch, just drop in and see the Boys. You'll get a "glad hand," whether you are one of our "regulars" or not. Pretty good lot of Boys up there; they've some Class and will treat you right, even though you may not want to order our "Gilt Edged Service" for your house.

It might interest you to see how we do things at an "Imperial" Exchange. Glad to tell you all about it.

If you can't get them elsewhere, don't forget that at all Imperial offices

TROY
229 River Street
Lee Langdon, Manager
Frank Noeles Paul Page
Representatives

WE CARRY A FULL LINE OF A. B. C. POSTERS

WASHINGTON, D. C.
434 Ninth Street, N. W.
Tom Moore, Manager

WILLIAM F. STEINER, President
BEN ABRAMS, Representative

NEW YORK CITY
44 West 28th Street

WILLIAM DEVERY, Secy. and Treas.
J. S. LEVIN, Representative

conventional atmosphere overhangs the place, and the onlooker is visibly disappointed.

"Why don't they do something?" he protests. "Laugh out loud or cry out or something of that sort, you know?"

The manager laughed out loud at him at that. "These audiences are getting too used to it," he said; "and, besides, the very air and adjuncts of the regular theatre have their effect, and they get to behaving as at any theatre. We have a regular patronage for the most part. The only way we know whether the folks like the pictures or not is by how long they stay or how quick they go. If you are looking for visible or audible comment this is not the shop."

At a Broadway house the conditions are the same. The velvet carpet is a little thicker, the balcony rails a little shinier and the patrons a little more subdued. Patrons they are, regular patrons most of them, and you look in vain for noisy youngsters. Well dressed men keep standing room at a premium even in the afternoon, and you wonder what class of men this is that has time in working hours to frequent moving picture shows.

The manager explains that the wonderful advance made in the production and manufacture of films during the last year or so has steadily attracted a better class of patronage and that all that was needed to secure that patronage was to provide better accommodations for which the new patronage would be willing to pay much higher prices. There is no doubt that the uptown Broadway spectators seem to enjoy the pictures as much as those downtown, and extremely well dressed women stand through reel after reel. Here, too, the heaviest business is done at night, no children being admitted at any time without their parents.

Back to Fourteenth street goes the onlooker, where from river to river, box offices present themselves at almost every turn. In each the crowd may vary in general characteristics, but the same atmosphere hangs over all. At a once famous vaudeville house the manager asserts the motion picture audience is one of the most critical in the world.

"We run a bulletin," he says, "posted out in front, which gives a synopsis of the reels being presented. We soon catch on to what our patrons won't stand for by a falling off in attendance the days such reels are presented. Orderly? Of course. Folks come here to be amused as at any theatre. Country people? Oh, come now! Surely you know that there are no country people nowadays. People out of town have about everything the town people have at about the same time. Yes, we have our regular patrons, and it is giving them what they want that keeps them."

The story repeats itself over in the big East Side, where the moving picture theatres are so thick you wonder where enough potrons can be found. At one point on Rivington street three brightly lighted fronts blink at each other at such close quarters that it seems as if the spectator could not be quite sure exactly which house he was getting into; but the neighboring six square blocks with their 50,000 population keep the managers of all from starving. One of these, who smiles out of the box office window at 118 Rivington, says that his patronage is entirely local, confined almost within two or three blocks.

"We play to our trade," he says. "You will find it the same way all over town. We have here the same people day after day, and we find out what they want and give it to them. The most elaborately produced Shakespearean plays don't appeal much to them; they don't understand them. Neither does the broad comedy that they like over in Fourteenth street. What our patrons like most is sentiment and emotionalism that appeals to their better nature. Grown men come in here and watch some of the plays with tears running down their faces."

This theatre is typical of the small, localized variety to be found all over town. The announcements and posters outside are in Hebrew, as is the programme card within. The theatre itself is no larger than the ordinary store or shop of the neighborhood and is plainly furnished with chairs facing the screen and the small stage for vaudeville "artists." These latter are Jewish if possiole and the sketches are in the Hebrew language. These actors are greatly in demand, as there are fewer of them than can fill the theatres; but the pictures speak a universal language. The spectators pay more rapt attnetion, it is noticeable, than do their brethren across town, and the manager says it is very rarely that anyone has to be put out for ill behavior. During the day the attendance is small, for these are working people; but at night they keep the theatre well filled in shifting relays.

A mention of the moving picture show of the East Side would not be complete without including the big houses such as the Grand Street Theatre. Here are to be found dress circle, boxes and three balconies, if you please. Box seats at 25 cents lend an air of distinction satisfactory to all concerned. The 15 cent seats of the dress circle are occupied by men unaccompanied. It is said that when they bring women they go to the 10 cent seats above and that the women coming alone generally cannot afford to take the 15 cent seats; but no man is allowed in the first balcony without a woman, so if he comes alone and wants to pay only 10 cents he must go up a flight. The crowd here is somewhat more demonstrative than on Broadway, for instance, but are well behaved even up to the 5-cent top gallery. The manager here differs from the manager on Rivington street, for he says that Shakespeare is very popular.

BRIEFS

Joseph Stein has opened a picture theatre at Dunmore, Pa.

D. E. Myers will build a picture theatre at 1200 Jefferson street, Buffalo, N. Y.

Capt. Ament closed his Elite theatre, Jackson, Tenn., for repairs during the first week of December.

F. F. Proctor, of New York, will build a large motion picture theatre at 114-116 Market street, Newark, N. J. It will have a capacity of 2,000.

The Hewettes, vaudeville performers, consisting of Mr. and Mrs. Hewette and three daughters, have opened the Scenic picture theatre at Deadwood, S. D., and been welcomed with open arms.

The Casino is a new picture theatre for Winsted, Conn.

"THE HOUSE OF SPECIALS"
Insures You Against "Repeaters" and Shipping Delays
Here Are a Few of Our Select Subjects
"Taft at the Ball Game" "The Hudson-Fulton Celebration"
"Peary Arriving in America" "Automobile Races at Atlanta"
"Pittsburg-Detroit Championship Series" "Pathe's 'Drink'"
"Johnson-Ketchel Fight Pictures"
"Consul, The Great, Crosses the Atlantic"
The Great Film D'Art, "La Grande Breteche"
AMERICAN FILM EXCHANGE
"BEST SERVICE IN AMERICA"
Temporary Quarters 120 E. Randolph Street - - - - CHICAGO

What Every Licensed Exhibitor Needs---
THE FILM INDEX, $2.00 Per Year

YOUR SATISFACTION COMES FIRST
—OR OURS NOT AT ALL

We are not satisfied unless we give our customers MORE, both in Quality and in Service, than they can get elsewhere. Otherwise this would be an ordinary Film Exchange.
The result is the established confidence—both in our Film Service and in ourselves—of an unusually large number of very particular exhibitors.
It is only by giving the best of ourselves, as to both Quality and Service, that we achieve the customer's own idea of satisfaction in a Film Service.
Just now we are proving the sterling merits of Premier Film Service to over a hundred accounts.
Can we add your account?

Pittsburg Calcium Light & Film Company
Pittsburg, Pa. Cincinnati, Ohio
Rochester, N. Y. Des Moines, Iowa
Wilkes-Barre, Pa. Omaha, Neb.

CHICAGO LETTER

(Continued from page 1.)

said Mr. Wright to me, with the joyous gleam of oldtime Yuletide in his eyes.

Captain B. F. Wright, the father of Mr. Wright, recruited, fed and clothed the first company of volunteers that enlisted for the Civil War in Charlestown, Mass., which was then a suburb, but is now in the municipal limits of Boston.

W. F. Lynch, Successor.

W. F. Lynch, who succeeds Mr. Wright, was formerly in the paint manufacturing business in Chicago with a brother. He sold out recently, and having familiarized himself with the growth and prospects of the licensed film business, and believing in a great future for it, he accepted the offer made him by the Kalem Company to act as their Chicago representative. His office will be at 59 Dearborn street, the same quarters occupied by Mr. Wright. The latter will travel all over the country, from coast to coast and from the Lakes to the Gulf. "Here's to his long life and success!" say we all.

Safe Storage of Film Made Easy.

Geo. J. Gilmore, owner and manager of the Ideal theatre, on East North avenue and Larabie street, Chicago, has the distinction of being one of the oldest M. P. operators, as well as one of the pioneer 5 cent picture theatre owners in the city. He is known as one of the most successful licensed exhibitors of the 5 cent class and as a careful, thorough and capable business man.

Gilmore's Fire Proof Film Box.

Like many successful men, Mr. Gilmore has more than one iron in the fire, but not one more than he can take care of properly. His long experience of nearly thirteen years in moving picture business has directed his observant and mechanical trends of mind to the construction of several valuable devices in connection with his calling. The latest, and what promises to be the most important and lucrative, output of his inventive faculty is a fire-proof film box—a simple and ingeniously constructed receptacle for the safe storage of film that is held in reserve for operation. This fire-proof receptacle can be manufactured to hold from one to twelve reels of film, the standard size holding three reels and designed for use in the operating booth. The introduction of this fire proof system of storing film promises, as will be shown, to eliminate the storage vault, as an indispensable adjunct, from the requirements by law for the safe disposal of film in the quarters occupied by a film exchange.

Description of Fire Proof Box.

For illustration, let us take the standard size, three-reel, fireproof box. This is really a box within a box, galvanized sheet iron being used for material. The outer is almost a perfect cube, of about 18 inches edge. Within this is another box containing three compartments, one for each reel.. The inner is rigidly set in the outer, so that uniform fluted air space separates it from the outer on all faces. Each compartment in the inner box is fitted with an automatic door, also of sheet iron and operated by gravity when closing. The main automatic, gravity closing door, which forms one of the faces of the outer box, covers the common entrance to all three compartments. Assuming that the fire proof box is set on its base, each of the automatic, gravity closing doors, operates on hinges fixed on the front edge of the upper face, or surface, of the box—the three doors of the compartments operating, of course, within the outer or main door. It will be seen at once that when the box is slightly tilted backward from the perpendicular, the doors of the three compartments, as well as the main door, will be closed. This is insured beyond any doubt by the placing at the bottom of each door an iron button of the proper weight.

A Test From Outside Fire.

About three weeks ago, a test of this fireproof film box was made when the box was exposed to a strong fire from the outside. The test was made in presence of officials from the Fire and Electrical Departments of the City of Chicago; John C. McDonnell, assistant Fire Marshall and Department Inspector, and Frank J. Hogan, City Fire Attorney, representing the former, while Chief Inspector Towsley looked out for the interests of the Electrical Department.

Two reels of inflamable (not N.-I.) film were placed in two of the compartments of the inner box. Then the box was placed, squarely on its base, over a large pan of ignited benzine. The flames enveloped the box all around and burned fiercely for 20 minutes by actual, measured time. When the compartments containing the reels were opened, the inflamable (not N.-I.) films was not even warped and was as perfect and serviceable as before the fire. This was acknowledged by all present, including experts who could judge of the serviceability or non-serviceability of the film.

Crucial Test From Fire Inside Box.

The next test was more crucial and took place Dec. 11, at 112 Randolph street, before the fire underwriters of Chicago. A reel of 700 feet of inflamable film was placed in one compartment and a full reel of inflamable film in the adjoining compartment. The 700 foot reel was then ignited and the doors, inner and outer, immediately closed. After a full minute, during which smoke poured out of the main, or outer, door, around its edges, without the slightest sign of flame, an examination was made.

The 700 foot reel was found completely consumed, while the 1000 foot reel, on close examination, was found to be uninjured and fit for service. The metal of this reel showed discoloration from the gas and smoke generated, as did also parts of the walls of the compartment, but there were no further signs of damage observable.

The Protective Principle.

In the first test, from outside fire, the thick envelope of air surrounding the inner box, and lying between it and the outer box, prevented the transmission of heat—or, more correctly, prevented the temperature from reaching the degree of intensity that would injure the film in the closed compartments. The expansive pressure of the air envelope tended to close tighter the compartment gravity doors in the inner box, while it pressed out the gravity door on the outer box, it will be seen of course that all the doors referred open outwards only.

In the test, from the inside in which the 700 foot reel was utterly consumed, the gases and smoke almost instantaneously generated in the compartment forced the gravity door of that compartment outward as well as the main, outer door; but the pressure resulting from the gases, smoke and heated air envelope tended to close more tightly the compartment containing the 1,000 foot reel adjoining. There could be no explosion in the compartment in the inner box from the fact that there was free egress for the escape of the generated gases and none in the outer box for the same reason.

Further Test by Underwriters.

The city officials and underwriters, who witnessed these tests, expressed great satisfaction over the results and believe the new device will remove most, if not all, the danger elements arising from film storage in exchanges and operating booths. The underwriters, however, have determined to make a further test at the fire underwriters laboratories, Ohio street and Lake Shore Drive, Thursday, Sept. 16, under the supervision of Superintendent Smith, the chief of the department of gases and oils. Geo. K. Spoor has volunteered to furnish gratis all the inflammable films necessary for these final tests.

It will be noticed that only inflammable film was used in the tests already referred to and, if that substance was protected by the new fireproof device in such decisive manner, it is plain that non-inflammable will be infinitely more so.

Mr. Gilmore has patents applied for on his fireproof film box and is modest over its success up to the present time.

Eaglet or Crow: Which?

It is rumored that the Film Import and Trading Co. of New York has made arrangements with thirty of the most prominent "independent" exchanges to handle its product exclusively. In connection with this it is going the rounds that the same company has made a tentative arrangement with those "independent" manufacturers who turn out the only dependable "independent" weekly releases three in number.

Are these rumors not significant when taken in connection with the statements in the F. I. & T. Co.'s, recent advertisement, in a New York publication, and which were criticised in my last letter? It will be remembered that the F. I. & T. Co. held that there are only three weekly bona fide releases made by the twenty or more "independent" manufacturers, while the N. I. M. P. A. claimed that there are six and that there will be five more by the end of the year. Does it not look as if the advertisement referred to was intended as a means of leading up to the rumored denouement?

And, to cap the climax as well as to lead on to the only logical solution of these rumors, it is further buzzed in our ears that the F. I. & T. Co. is about to jump the traces and leave the Alliance.

If time will confirm these sounds of the times, there will be a further sound heard in the near future that will ring the death, knell of the I. P. & P. Co. If the F. I. & T. Co. has secured the thirty "independent" exchanges out of the one hundred that do not indulge in junk, it requires but little reasoning to conclude that Murdock is Wallowing in junk up to his chin and that his 5 cent—Show-World page list is attracting only the seventy junk-dealing exchanges in the "independent" ranks.

H. & H. Film Service Business Grows.

C. J. Hite, of the H. & H. Film Service in the Monadnock Block, when seen the other day expressed himself as well pleased with the increase in the firms volume of business.

"We are buying two prints of quite a number of subjects, due to the growing demand for good drama pictures" said Mr. Hite. "The Kalem people struck a resounding keynote by announcing that they will shortly turn out film subjects that will specially appeal to children. Wise managers are always trying to book their films, so as to bring out the ladies and children and the new departure will enable them to feature matinees in a peculiarly telling manner."

An Inelltigent Exhibitor.

Adolph Powell, owner and manager of the Ideal theatre, Kokomo, Ind., finds that straight moving pictures and songs attract weekly from 6,000 to 7,000 patrons to his cosy house of 375 capacity. On week days, the admission is 5 cents and on Sunday 10 cents, when two programs, of one and a half hours each, are given. Manager Powell makes it a special object to provide feature films with appropriate scenry, besides giving a brief lecture which makes clear any part of the action which may not be apparent to the audience. He reported splendid business when visiting Chicago last week.

Chicago Film Brevities.

Harry Gordon has been appointed to take charge of the Selig advertising department, as successor to Thomas H. Quill, who resigned some time ago. Mr. Gordon has the reputation of being a wide awake publicity expert, and he has a splendid field on which to expend his experience and abilities.

Christopher Argus, owner and manager of the Lyceum theatre, 3002 W. Madison street, was a caller at the Chicago office early last week. Four months ago he started in the business with the Geo. K. Spoor service and is much pleased with the returns.

C. S. Sullivan, manager of the Royal theatre, Calumet, Mich., was a visitor last week, making arrangements with the American Film Service for a higher quality film service. The Royal seats 300 and confines the entertainment strictly to moving pictures and illustrated songs. Manager Sullivan states that business is fine and the season especially good.

NO HOPE FOR THE ALLIANCE

What with internal dissention and cutting of prices it is about as good as settled that the so-called independent "alliance" is a dead dog in the pit. All the noise and bluster, the long meetings and long talks, promises and predictions, have signally failed to improve trade conditions for the "independents." If any of the makers or importers, by any chance, had good pictures to sell, the prices at which "independent" film is offered for sale precludes all chance of profit.

Murdock, the president of the "alliance" is loaded to the rail with imported film of known indifferent quality, which he is trying to dispose of at 5 cents per foot. It is going slow at that low price. The effect has been to cut almost in half the sales of all other "independent" importers and makers.

What is more strange is that, in the face of these most depressing business conditions, a new "independent" manufacturing company springs up almost every week. There seem to be plenty of "angels" waiting to get their wings clipped. Clipped they will be.

SAYS PICTURES HURT DRAMA

Lee Shubert, of the firm of Shubert Brothers, theatrical promoters, expresses the following opinion of the picture theatre in relation to the legitimate drama in the "New York Review" of Dec. 5th:

"This class of entertainment already has wiped out the old form of popular price attractions," said Mr. Shubert, yesterday, "and it looks as if the higher class may go too. As it is now, only companies headed by famous stars presenting plays with an extended New York indorsement stand any chance to attract adequate patronage in the smaller towns.

"Thousands of people constantly visit the moving pictures day and night, and they are too tired or indifferent to want entertainment of any better grade. Moving pictures at present have a great vogue, and there is no telling how long it will last. Furthermore, the entire cost for a week at one of these moving picture houses is hardly more than the weekly salary of an ordinary actor.

"It is not possible even to pay expenses in the territory in question without good balcony and gallery business. Orchestra patronage is not and never has been enough to pay the way of an expensive touring company, such as those we have sent from New York city. This is the answer to the whole difficulty.

"People in one-night stands, who formerly bought balcony and gallery seats at intervals whenever a good dramatic or musical offering came to their towns, are now spending the same amount in far more frequent visits to the moving picture houses which have sprung up like mushrooms everywhere. There is scarcely a town where there are not at least a couple of moving picture houses doing rush business.

"If the motion picture craze ever diminishes the one-night stands may be able to support good regular attractions once more. At present the real sufferers are the few people in those towns who really want to see high-class productions."

On the other hand there is a report that the Shubert attractions offered to the one-night stands are so bad that the public refuses to patronize them. In other words, the picture show is the best show.

MANY HEADLINERS IN PAST WEEK.

Briefly reviewing the film issues of the seven days previous to this writing, we find plenty of new subjects that properly come within the class called "headliners"—that is to say films that may be featured with success: films that being advertised as "headliners" will send the patrons of picture houses home satisfied that they have seen something really worth while.

In the order of issue the first one worthy of note, is the Biograph subject, "The Red Man's View." This picture is frankly an allegory rather than a picture drama. It epitomizes in a few scenes the sad struggle of the Indians in the face of the white man's progress, and the treatment of the subject is such that exhibitors can well afford to send special invitations to school teachers and literary people generally to come to see it. It is one of the class of motion pictures that help to lift the business to higher levels.

"The Heroine of Mafeking," by Selig is a film that maintains the high reputation of this company for big military pictures. Many of the scenes are startling in their realism and in the impression we get that we are looking at actual war. There is also a fine story of love and adventure and the heroic deed of a woman, running through the action. This picture stands heavy billing and can be depended on to draw extra patronage.

Edison's "House of Cards," is a thrilling story of the West with a novel climax that grips the interest of spectators. The sheriff's duel with his rival in love, when both men submit themselves to the fangs of a rattlesnake, permitting the snake to decide which one shall receive the deadly stroke, is a situation that is as unique as it is thrilling.

"Rally 'Round the Flag," by the Kalem company is another headliner from this enterprising house. The story is a simple yet intensely interesting one and the battle scenes look the real thing. The film is warmly applauded.

Pathe's "Masquerader's Charity," is one of those touching little stories that win the hearts of spectators by their atmosphere of truth. It is not a pretentious subject but it is worth more film than is used in its making. On the same reel is a realistic bear hunt picture that abounds in interest.

The Essanay's Western picture, "The Ranchman's Rival," is well up to the fine reputation the Western films of this company have so justly earned. It tells a logical story of the exposure of an Eastern scoundrel and wins applause at every exhibition.

Gaumont's "Daughters of Poverty," is a subject that stands out as one of the best of the week. It is distinguished by the fine acting of the characters, and the deep interest of the story and by exceptional Gaumont photography.

"Gambling With Death," by the Vitagraph demands special praise. It is a story of the French revolution and has in it one of those intense thrills most skillfully led up to, that we have come to look for so frequently in Vitagraph subjects. Do not overlook it as a headliner.

The Sunday issue of Pathe Freres, "Le Grande Breteche," is a film d'art issue and as such is of course beyond criticism. It is a film of intense dramatic interest acted as only the high class French artists can act. By all means this film should be featured as a star headliner.

Biograph's Monday release, "A Corner in Wheat," is another symbolical subject that is bound to attract wide attention. Like, "The Red Man's View," it is not so much a dramatic story as it is an exposition of an existing condition and it appeals to our reason as well as our sympathies. It can scarcely be featured too strongly.

"Jinks the Grouch," by Lubin is a comedy with a big laugh. Our vaudeville friends would call it a sure fire hit.

"The Tramp's Romance," by Pathe, is a fine dramatic subject and on the same reel is a rich comedy, "Repairing the House." The reel is a strong one in both subjects.

"In the Pine Ridge Feud," the Selig company has presented another of its thrilling melodramas, finely acted and beautifully photographed.

Edison's "Fenton of the 42d," is a melodrama full of action and spirit and tells a gripping story of the Mexican border.

Gaumont's, "The Life Buoy," is a fine little story of a baby picked up at sea that brings unexpected wealth to the good people who adopt it.

Vitagraph's, "A Merry Christmas and a Happy New Year," is a pleasing comedy for the holidays that comes in at a welcome time when Christmas films are none too plentiful.

Essanay's, "An Amateur Hold-Up," is a comedy that has real humor in it—a story that is genuinely funny—and can be featured as a laughing hit.

Urban's scenic picture, "Conquering the Alps," is a film that is far above the average of this class of pictures.

Here are 20 subjects in six days that stand out as headliners—more than three to a day. Could anything be more convincing as to the high standard of excellence attained by Licensed films?

MANCHESTER'S NEW BIJOU.

The friends of Manager D. J. Gallagher, and the public generally, says the Manchester Union, of Manchester, N. H., turned out very handsomely at the dedicatory performance at Mr. Gallagher's new theatre, the Bijou, on Central street, Monday evening, Dec. 6. There are fewer places of amusement in New England which have a more elegant front than the Bijou, especially in cities which do not boast of any greater size than Manchester.

Mr. Gallagher made a fine offering in the way of entertainment, in keeping with the importance of the occasion. It was a premier vaudeville entertainment, all right, consisting of Helen Pingree and company, in a very fetching sketch called "The Coach Ahead." Then came Parley and Dugan, a pair of dancers who yield first place to none in their particular line. Silver and Banks, the English comedians, made themselves favorites with the audience right away, and the Lancashire lasses were quite up with what had been said of them in advance.

Then, as an extra, Mr. Gallagher had Kenny and Hollis, who for a long time have been headliners on the most important circuits in the country.

In addition to all that has been mentioned above, there was an especially new line of moving pictures, and some songs that were songs.

PICTURE THEATRE RUMORS.

It is rumored in New York that the Shuberts will lease Daley's theatre, 30th street and Broadway, for pictures to Marcus Loew. There is also talk of the old Academy of Music being leased for pictures. So far there is nothing more to these rumors than the picture man's offer to lease.

BIG SUNDAY MOVEMENT IN CONNECTICUT

Bridgeport Herald Calls Mass Meeting to Back Ordinance Permitting Sunday Picture Shows.

Connecticut "Blue Laws" have been pointed to for years as the extreme limit of sumptuary legislation. Those laws are particularly strong on the question of Sunday observance. Of course they prohibit anything like picture shows on Sunday. Many attempts have been made to modify the Sunday laws, but nothing has been accomplished along that line. Now the question has been taken up by the Connecticut newspapers, and while they may not accomplish anything either, they seem bound to give the question a thorough agitation, at as regards the Sunday opening of picture theatres.

The Bridgeport Herald has started the ball rolling with vim. It comes out in a recent issue with a three-column editorial calling the people to a mass meeting and declaring its intention to propose an ordinance to be presented to the Council which that body cannot refuse to adopt.

The trouble commenced when the Sunday Observance people attempted to close the picture shows on Sunday by invoking the "Blue Laws." Of course there was nothing for the authorities to do but enforce the law, but there is a grave question regarding the wisdom of that enforcement. The Herald takes up the matter with a vim; here is the way it is handling it:

The Herald has framed an ordinance, which will be introduced by an Alderman and Councilman this week at the Common Council meeting.

This ordinance will uphold respectable entertainments, Sunday nights on the ground that—

They are for the good of the masses of the people—and therefore—necessary.

As an action of good, which really is not against the present Sunday law, but an ordinance that coincides with the statutes.

The statute says that errands of mercy or benefit to the people can be performed on the Sabbath.

By the police, and even at least two former prosecuting attorneys, it can be proven to the satisfaction of every Alderman and Councilman that—

It is necessary to keep the people from the streets on a Sunday night—therefore the moving pictures become necessary and are for the best welfare of a large number of citizens.

Members of the Council have agreed to introduce and work for the passage of this ordinance.

Can the good men in both municipal chambers refuse to pass such an ordinance and place Mr. Prosecutor where he can say to those who are at his elbow trying to make him close the Sunday shows where he can say:

The City Council considers the shows a necessity—a mercy to the greatest number of citizens. I cannot close them in face of that fact.

The Council members have agreed to bring the matter up.

The sane, honest men in the Common Council will this week probably do the rest.

The moving picture question is one of more than ordinary moment.

It has got to the pass where people who have heretofore been somewhat adverse to any entertainments on Sunday have learned that they are educational and very beneficial, and what we should have for the best interests of practically all of our growing population.

That means at least 15,000 girls, boys, young women and young men.

Can we conscientiously let the local authorities throw these 15,000 young folks into the public streets even one night each week to learn all the badness it is possible to learn?

The Heralds calls today for a mass meeting of citizens to offer a public protest against harming so many, by merely enforcing what every really honest person acknowledges is a bad Connecticut law.

We will get this mass meeting—and it is likely that 3,000 or more thinking people will attend.

Whenever it is possible to do so, the Herald champions the people's cause and it will do so in the Sunday night moving picture question as far as it is possible for a newspaper today to go.

The only way to do is to call a mass meeting of public-spirited citizens in the Council chamber or some local hall and get the public opinion of all classes of citizens.

The Herald believes that fully 10,000 citizens will answer the call for a public meeting now, before the first of January rolls around, to protest to the Public Prosecutor and request him to take into consideration the fact that practically every "live" man wants the Sunday night entertainments to remain for the best interests of the greatest number of Hartford citizens.

Will you attend a mass meeting, reader? Will you voice the sentiments of those who believe it best for the community in a public place and go on record as favoring it publicly?

If you will do so, give us a helping hand to have such a meeting called this coming week. We may accomplish some good. The people of Hartford are considerably worked up over the Prosecutor's order. The Federation of Churches say that they have not entered a protest.

If they did not do it, who did, Mr. Prosecutor, personally?

The mass meeting should be conducted on proper lines, and every man of any prominence whatever, who would give good reasons for being there, and advocating the continuance, on respectable, decent lines of the Sunday moving picture shows, a chance to talk to the people and place himself on record, publicly.

We know that a mass meeting of from 2,500 to 7,000 people would even make the Public Prosecutor wink both eyes.

With representative, influential men openly advocating his leaving the picture shows alone, it would be foolish for any official to push too hard in the wrong direction. These representative influential men are willing to attend a mass meeting if they are properly invited.

Let's have the mass meeting—for the benefit of the greatest number of people. And then we will probably hear that the "powers that be" have decided to let the masses get education, amusement, some recreation and entertainment out of moving picture shows.

The Rev. Mr. Dent and his close following represent a class of people who do not really know the true situation. He represents a class that go to church, usually on Sabbath mornings, and stay home nights. Behind closed doors and drawn curtains. Those people Mr. Dent has charge of "spiritually" can draw curtains Sunday nights and play bridge whist, our national game, poker, if they see fit to—and upon the very best of authority they do play bridge whist and even poker among their own cliques every Sabbath night. The masses, the people who never saw a bridge whist deck, and do not have over twenty cents to spend, can't very well entertain themselves behind their closed windows at home.

But they—the masses—must not go to a moving picture show.

It is awfully wicked for the masses to go to a theatre Sunday night.

The Herald during the week interviewed just eighteen and one-half well known policemen of Hartford—(the eighteen patrolmen were all old regulars—the half policeman a new supernumerary). Every one said practically the same thing, viz.:

"Before the picture shows on Sunday nights, especially on clear and not too cold nights, every main street was packed with all kinds of boys, girls, men and women." These eighteen and one-half patrolmen (their names will be given on application to the Herald room at Hartford) emphatically state that:

"It was bedlam let loose every Sabbath night, and they—the patrolmen—had their hands full and they rather dreaded a Sunday night.

"Then the moving pictures came into vogue, and the streets on a Sunday night were changed completely. Certain kinds of crime have become conspicuous for their absence," and the police say: "Stop picture shows this mild winter and at least 3,000 of the growing population will learn more badness in one Sunday night on the streets—than they could learn in a moving picture entertainment in six months."

Every really honest, good intentioned person knows, and willingly acknowledges, that the masses are being benefited in more ways than one by having a respectable, orderly place to go to on a Sunday night.

The few who want to stop the Sunday shows are of that class that are always looking for a chance to make trouble for the poor chap who has only a very few ways to get even a little bit of enjoyment out of this life, and it will be very strange if the Prosecutor, Mr. Edwin Dickenson, will lend himself to those trouble makers after he is thoroughly informed of the true situation.

If he does he is a different man from what even his best friends think he is.

If Mr. Dent and all of his fellow ministers would accept an invitation to pay only one visit to the Sunday night picture shows, they might change their minds regarding them.

If the reverend gentlemen will accept the invitation, the Herald will gladly pay for box seats for ten gentlemen of the church in every local theater, and will see to it that the ministers are "properly chaperoned."

If the ministers and their deacons, etc., would get out more among the masses, they might carry home, after a time, an entirely different idea of the way to ask for the enforcement of several laws now on our statute books.

A mass meeting attended by many hundred people will show the real feeling of the "really live" people of the Capital City. Let's have the mass meeting right away—this very week.

THRILLING RESCUES.

That the thrilling rescues of the moving picture dramas are not overdrawn but are equalled and supassed every day in real life is proven by a remarkable story which just comes in from the Kalem Companys Stock Company in Florida.

The Kalem actors were working on a production which called for some scenes on the shore of the St. John's river and had gone to the point selected for their work in the Kalem Company's speed launch, "Bonnie Bess." A high wind was blowing and great waves tossed the boat about like a feather. But the landing was finally made and in a short time the company was made up and costumed and actively engaged in rehearsals under Mr. Olcott's direction. The rehearsal over, the actual picture taking was commenced and the scene progressed to its tensest moment when suddenly screams for help were heard out on the river.

Mr. Olcott the director of the company, took in the situation at a glance. Two young fellows had upset a canoe about a quarter of a mile out and apparently neither could swim. Using his megaphone Mr. Olcott stopped the picture taking instanter. Taking George Melford and Thomas Santley, two of his leading men, both expert swimmers, he made a dash for the "Bonnie Bess," and started to the rescue. Both Melford and Santley were in their makeups, and it so happened that Melford in this particular piece was playing a crippled invalid.

The lads were completely exhausted before the launch reached them and in spite of the shouts of the Kalem actors one of them lost his grip, and went down. Melford, standing in the bow of the boat, caught a glimpse of him as he came up for the third time and with a quick dive caught and held him up while Olcott and Santley pulled in the other chap. Back to shore went the rescuers and the rescued and on the dock was enacted a recuscitation scene that certainly would have looked odd to a spectator who did not understand the situation. Here is a bunch of moving picture actors doing a drowning stunt for the camera," any one would have said. But this time it happened to be the real thing—a drowning, a rescue and a recuscitation, all within plain sight of a moving picture camera which, it is needless to say, was never thought of until the whole incident was over.

HAS ENOUGH PICTURE THEATRES.

A communication was received at the mayor's office at Joliet, Ill., from a man in Ohio, asking if the opportunities were good for establishing a nickel show in Joliet. The gentleman did not want to invest his money unless there was a clear field. Secretary Walsh replied to the effect that there were 198 nickel shows, more or less, already doing business in this city, and more opening up every week. The mayor wants the stranger to save his money.

FOURTEEN MILES TO PICTURES.

E. A. Olson, a Swedish farmer living seven miles southwest of Cadillac, Mich., is an admirer of the moving picture show. Once a week at night he lights up his lantern and walks to town to see the performance at a local theatre. He arrives at 9 o'clock, stays an hour at the show, and then, satisfied with the program invariably, he leaves for home, the seven-mile walk ahead of him being recompensed, he says, by the good time he has had.

CENSORSHIP PROPOSED IN SAN DIEGO.

The common council of San Diego, Cal., has adopted a resolution proposing a censorship of motion pictures. Chairman Woolman of the council expressed these views on the subject:

"Moving pictures are very instructive and are a good educational source when the proper films are used. But there are some pictures which the theatres should never be permitted to show. For instance, those which show the performance of a burglar or a drunken man coming home and beating his wife and children. Such pictures have a bad influence on young boys and girls. I would like to see an ordinance prohibiting the use of such pictures in the local theatres, and I will make a motion instructing the city attorney to prepare one to that effect."

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, DEC. 20, 1909.

BIOGRAPH—A Trap for Santa Claus, Christmas drama, 989 feet.
LUBIN—The Policeman's Christmas Eve, comedy, 440 feet.
The Christmas Dinners, comedy, 495 feet.
PATHE—The Death of the Duke of d'Enghien, dramatic, 951 feet.
SELIG—Through Hood River Valley, scenic, 529 feet.
A Modern Dr. Jekyll, comedy, 471 feet.

TUESDAY, DEC. 21, 1909.

EDISON—A Happy Accident, Christmas Story, 475 feet.
The Mischievous Elf, fairy comedy, 500 feet.
GAUMONT (KLEINE)—The Stranger, dramatic, 935 feet.
VITAGRAPH—The Forgotten Watch, comedy, 413 feet.
The Cook Makes the Madiera Sauce, comedy, 561 feet.

WEDNESDAY, DEC. 22, 1909.

ESSANAY—A Kiss in the Dark, comedy, 400 feet.
Object: Matrimony, comedy, 635 feet.
PATHE—Contest for a Handkerchief, comedy, 459 feet.
The Love Token, dramatic, 515 feet.
URBAN-ECLIPSE (KLEINE)—Fiorella, the Bandit's Daughter, dramatic, 967 feet.
From the Fighting Top of a Battleship, topical, 263 feet.

THURSDAY, DEC. 23, 1909.

BIOGRAPH—In Little Italy, dramatic, 956 feet.
LUBIN—Blissville, the Beautiful, comedy, 830 feet.
SELIG—The Christian Martyrs, dramatic, 950 feet.

FRIDAY, DEC. 24, 1909.

EDISON—Faust, Grand Opera Series, operatic drama, 1,000 feet.
KALEM—The Cardboard Baby, fairy story, 855 feet.
PATHE—The Birth of Jesus, Biblical, 525 feet.
Agriculture in Hungary, industrial, 826 feet.

SATURDAY, DEC. 25, 1909.

ESSANAY—The Heart of a Cowboy, western drama, 959 feet.
GAUMONT (KLEINE)—The Greek Slave's Passion, dramatic, 967 feet.
PATHE—The Good Doctor, comedy, 590 feet.
The Happy Widower, comedy, 384 feet.
VITAGRAPH—A Midsummernight's Dream, Shakespearean comedy, 991 feet.

BIOGRAPH CO.

"A TRAP FOR SANTA CLAUS."—He is a contemptible misanthrope, who would dissipate in the minds of the little ones their faith in Santa Claus, the children's diety, to whom their fervent prayers are seldom unanswered. Scarcely do they leave their Thanksgiving dinner when they turn with wide-eyed expectancy towards the Yule season. What a beautiful sight, as the little innocents scamper from their cots in the morning to the room gaily festooned with evergreens where a stately tree stands, its branches pendent with ornaments of card and tinsel interspersed with tiny wax candles. Beneath this tree are arranged the special favors of Santa, while at the fireplace hangs their stocking cornicopia bulging with good things. This is indeed the child's elysium. We all know how the little ones have tried to keep awake during the night with the hopes of getting a glimpse of that most elusive being; alert at every sound until their eyelids, heavy with sleep, shut them from the material to the land of dreams. It was on an occasion of this kind that two little children, determined to catch old Santa, brought peace and happiness to the home of sorrow. Arthur Rogers had been in the worst of luck for some time. Honest and industrious by nature, he was in the depths of despair at the sight of the misery his little family of a wife and two small children were subjected to. They were, in fact, on the verge of starvation. With crushed spirit, he seeks solace in drink, and in a drunken condition feels his wife would be better off without him, so he leaves. Immediately after his departure, a lawyer calls to apprise Mrs. Rogers that her aunt's estate, long in litigation, has been settled, leaving her a moderate fortune. This indeed is pleasant news, but if it had only come before her husband's rash act. However, they remove to new quarters, and the children, at least are happy. It is the night before Christmas, and they are ready for bed. They want to wait for Santa Claus, but mamma tells them if they don't go to sleep he will not come, for as there is no chimney he must come in through the window. They tumble into bed and mamma goes to prepare to play Santa—how different would be the day if Arthur was home. Meanwhile, the children plan to catch Santa, and creeping from bed they place a tub in front of the window and tie a string to the window sash with the other end fastened to one of their feet, so that when the window is raised the string will awaken them and they will catch him for he will have fallen into the tub. The scheme works fine. The window is raised and a form is seen to enter the window, but the crash brings the mother, who sees there Arthur whom grim misfortune has forced to desperate deeds, and he has broken into the house not knowing its occupants. The wife realizes at once his sad plight, and with a hurried explanation, smuggles him into the side room, where he dons the Santa Claus suit she intended to wear, so when the children appear he pretends to be caught by their trap, and they are simply wild with delight.

"IN LITTLE ITALY."—One of the most dominant traits in the Sicilian's nature is indefatigability of purpose where a score is to be reckoned. No amount of hindrance or disappointments can shake his bulldog sedulity, for he will wait, days, weeks, and even years to accomplish his plan and this Biograph story portrays this propensity most vividly, making it one of the most thrilling subjects yet released. Marie Cadrona, a widowed mother of two small children, is sought in marriage by Victor Ratazzi, a barber, and Tony Guilletto, a laborer. Marie rejects Tony's suit, but harkens to the love songs of Victor, who serenades the pretty widow accompanied by the accordion. Tony, upon learning of Victor's acceptance, is determined to be revenged. He decides to wait, surprise him and strike him down. Several times the opportunity seems to present itself, but just as the fatal blow is about to be given some one appears on the scene to prevent it. Meanwhile, Victor is totally ignorant of the threatening danger for Tony plays well the serpent. An Italian ball is held, and Victor escorts Marie there. Tony is present and feels now is his chance. Victor and Marie are dancing and as they pass Tony Victor drops from a stab wound in the side—of course inflicted by Tony, who gets away unnoticed. The next morning he visits the corner saloon with an expression of satisfaction on his countenance only to learn this his deed was not fatal, and his victim is being cared for at the home of the widow. Enraged beyond measure, he makes his way to her house and tries to get into the room where Victor lies on a cot, wounded. The door being barricaded, he tries to effect an entrance through the window, but a portable cupboard placed in front prevents him, so kicking in the cellar door he climbs up a ladder to a trap in the floor; on this trap the widow places a heavy trunk and she and one of the children sit on it increase the weight, while she dispatches the other child for the constable. Tony soon overcomes this resistance and forcing his way through the trap is just about to finish the destruction of Victor, when a well-directed shot from the constable's gun, who has just arrived, causes the stiletto to fall from his hand. Tony is taken into custody, and Marie, unmolested attends Victor, looking forward to the day when he will be well enough to make her his wife. In conclusion, we must add that this is positively one of the most intensely thrilling, as well as consistent, productions ever issued.

EDISON MFG. CO.

"A HAPPY ACCIDENT."—A wealthy young lady is traveling across the country in her auto on Christmas Eve en route to her sister's home with a trunk full of presents for her nieces. The engine of the auto refuses to work when the journey is half completed. The chauffeur goes to a small cottage near by and inquires for the man of the house. No one is home but two children, a girl of twelve and her little lame sister. The lady enters and finds a home in which poverty is in evidence. The little ones are getting supper, their mother being away at a sick neighbor's.

The lady concludes to remain for the night and, after instructing the chauffeur to bring in the trunk, she helps the children prepare supper, during the course of which she tells them of Santa Claus. She sends the chauffeur into the woods to cut a tree and after putting the children to bed, starts to arrange the tree and decorate it with the presents intended for her nieces. The mother returns at this juncture and, after being informed of the intentions of the lady, enters into the Christmas spirit with a will.





The close of the picture shows the joy of the little ones on Christmas morning and the satisfaction of the young lady at giving happiness to others. It is a simple, touching story and full of the joy of Christmas.

"THE MISCHIEVOUS ELF."—Fairy tales are always of interest to children and usually to their elders also. In "The Mischievous Elf" the Edison Company has produced a picture that will not only interest those who see it because of its clearly told story, but will send them away asking each other how it was done. In other words, it is one of the trick pictures that the Edison Company does so well. An elf on mischief bent enters a room in which a young man is making love to his sweetheart. The elf transfers the couple, still seated on the bench, across the room





and in front of the door just as the girl's father enters. Of course, the old gentleman's feelings are hurt when he tumbles over the bench, and he is naturally a bit angry.

This is only one of the elf's many pranks; and strange to say the girl's father accuses the young man of causing all the trouble, and promptly orders him out of the house. Shortly after the young man


Trade Mark

ESSANAY FILMS


Trade Mark

SHOULD HEAD YOUR BILL. DO YOU GET THEM?

OUR CHRISTMAS DAY RELEASE. A STIRRING WESTERN DRAMA

Release of Saturday, December 25

"THE HEART OF A COWBOY"

(Length, approx., 959 Feet)

NEXT WEEK

Release of Wednesday, Dec. 29

Comedy—"The Essanay Kind"

"JACK'S BIRTHDAY"

(Length, approx., 728 Feet)

AND

"A POLICEMAN'S REVOLVER"

(Length, approx., 281 Feet)

OUR NEW YEAR'S DAY RELEASE. A WESTERN DRAMA

Release of Saturday, Jan. 1

"A WESTERN MAID"

(Length, approx., 785 Feet)

WITH

"Why He Did Not Win Out"

(COMEDY)

(Length, approx., 213 Feet)

"YOU DON'T KNOW GOOD COMEDY UNTIL YOU SEE AN ESSANAY"


Trade Mark

ESSANAY FILM MFG. CO.


Trade Mark

CHICAGO, 435 North Clark St. **LONDON, 5 New Compton St., W. C.**

leaves the father and daughter, both see the elf for the first time, and, in their freight, leave the house as rapidly as possible. Overtaking the young man in the woods the father offers him his daughter's hand if he will get the elf out of his house.

Now, it so happened that the young man knew of a friendly witch who could do wonderful things, and he promptly called upon her. She gave him a bag of magic sand with which to lay a trail into a large box. When the elf followed this trail into the box the young man was to nail him up and throw him overboard. Her directions were followed and the elf disposed of to the satisfaction of the father.

This story, as all stories should, ends happily, with the lovers in each other's arms; and we presume they lived happily ever after. The trick effects in the picture are mystifying and the film is replete with laughable situation and incidents. The photography is also of a high order.

GRAND OPERA SERIES.—"FAUST."—The legend of the aged philosopher and his combat with the devil comes from remote antiquity. It remained for the master poet, Goethe, to mould it into one of the greatest dramas of philosophy and life in the history of literature. No play or opera has stood the test of time as has the love story of Faust and Marguerite, across which falls the fatal black shadow of Mephistopheles, mocking his victims in the hour of their greatest joy. It required the master mind of Charles Gounod to catch the beauty of the German poet's inspiration and set it to music. The first performance of Gounod's opera of "Faust" took place at the Theatre Lyrique at Paris, March 19, 1859.

Of all the grand operas that the great singers of the world have presented to the public, "Faust" may easily be placed at the head of the list in popularity and universal favor. Therefore, the Edison Company has chosen it as the first of the grand opera series which is to be given to the public during the course of the winter season. The story is almost too well known to repeat in detail; however, for the benefit of those who have never had the opportunity of seeing the play or the opera, or who have never read Goethe's wondrously beautiful poem, we shall give a brief outline.

Faust an aged philosopher and magician who has grown weary of life and has sought in vain for the secret of eternal youth, decides, after a night's long vigil, to call forth from the realms of darkness the evil one to aid him. Mephistopheles appears and offers him his services in return for Faust's soul. The aged philosopher refuses to accept until the devil shows him a vision of Marguerite in all her maiden simplicity and beauty. Faust agrees to accept the compact providing Mephistopheles will give him youth, wealth and love. This the devil agrees to do. The bond is signed—the devil gives him a powerful drink which transforms the aged man into a dashing young cavalier, and forth they go into the world to seek the pleasures of life, but which, under the evil spell, turn to wormwood and gall.

Faust meets Marguerite coming from church and offers to escort her home, but with maidenly modesty she declines. He is fired with love and enamored of her beauty, and the devil offers a plan to win her love. Stealing into her garden, a jewel casket is left filled with "pearls, rubies and diamonds rare." Marguerite finds the casket and cannot forbear to adorn herself with the jewels. It is while she is thus occupied that a neighbor, Dame Martha, discovers her. Shortly afterwards Faust and Mephistopheles appear, and here follows the winning of Marguerite's love in the rose garden.

Night draws its mystic veil around them, while the mocking demon gloats over his victims. We next see Marguerite betrayed and deserted. She falls pleading at the shrine of the Virgin for forgiveness, but is even denied this solace by the presence of the devil. Valentine, Marguerite's brother, returns from the war and learns of his sister's betrayal. He seeks out Faust and engages him in a duel. By Mephistophles' aid Valentine is stabbed. Dying, he curses Marguerite and ends his life as a soldier and a man.

Marguerite's reason has been shaken by her grief and sorrow. She kills her child and is cast into prison, where Mephistopheles brings Faust in order that he may fly with Marguerite, but she, poor thing, does not comprehend. She understands only her great love for him, and, her mind possessed by that one thought, she plucks once again the daisy of love, counting each imaginary petal is it falls. Faust in his agony begs for her forgiveness. Her dying reply, "Forgiveness! Faust, I love thee," tells the whole story,as from his arms she sinks away into eternity. Mephistopheles pronounces her damned, but the angels of heaven appear and proclaim her saved; while Faust sinks into eternal damnation, writhing under the scorn and mockery of the devil, who now claims him for his own.

No greater story of human love and sorrow has ever been presented in motion pictures, and the Edison players have done this silent dramatization of the grand opera full justice.

ESSANAY FILM MFG. CO.

"JACK'S BIRTHDAY."—"You don't know good comedy until you see an Essanay."

This roaring little farce will bear out the above statement. Condensed humor, evaporated hilarity, essence of merriment—call it what you will, there are more laughs in this subject than any other comedy released in six months.

This is the story. Jack O'Rourke and his wife Molly have just moved into their new flat, and it happens that Jack's birthday comes on the same day that they take possession of the new domicile. On his way to his new abode Jack has stopped to visit



some of his many bartender friends, taking with him from each place a small parcel, until, when he pulls up at the street door of the apartment building, he is carrying with some difficulty a large sized "package." Besides the package, he has managed to bring with him other articles—a turkey, a handbag full of bottles of izzy stuff, a small pup, etc.

Jack finds he has left his latch key at home, and after vainly ringing the bell for some time, borrows a ladder from a workman nearby and enters his new flat, via the fire escape.

Molly, in the meantime has waited patiently for hubby, and each time the bell rang and answered it to admit a messenger boy. The first one brought Mollie a new hat, the second a large bouquet of carnations and the third a portrait of some gentleman individual whom she did not know. Each token bore the legend "From your loving Jack." The latter gift

LUBIN FILMS



A POLICEMAN'S XMAS EVE.

Released December 20

A Policeman's Xmas Eve

A policeman surprises a burglar in his own home. The old man confesses that he wanted to steal some toys for his little children, as he cannot afford to buy them Xmas presents. Upon investigation the policeman learns the truth and plays Santa Claus himself.

Length 440 feet.

Released December 20

Three Xmas Dinners

Three boy friends accept invitations of their respective mothers and thus are treated to three Xmas Dinners. One tastes good, two are too many and the third is not appreciated at all. An excellent comedy. Length 495 feet.

Colored Posters
for all our Subjects made by the
A.B.C. Co., Cleveland, Ohio



BLISSVILLE THE BEAUTIFUL.

Released December 23

Blissville the Beautiful

A young couple attacted by the beautifully worded advertisement of a real estate agent decide to purchase a country site. Wishing to see Blissville, the much praised town, they find that the real estate does not do any honor o its name. This is the best comedy of the year.

Length 830 feet.

LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET PHILADELPHIA, PA.

mystified her, but she resolved to wait until Jack came home, when he would undoubtedly clear up the mystery.

When Jack enters Mollie has gone in search of the janitor, and Jack immediately suspicions something when he discovers the new hat, flowers and the portrait of the gentleman on the sideboard.

Mollie and the janitor enter and Jack crawls under the table. He is convinced that the janitor is his wife's lover. There is finally a fight in which the janitor is worsted and kicked out of the room.

A few minutes later the first messenger boy enters and says the hat he had delivered some time ago belonged to "de loidy" upstairs. The hat is turned over to the messenger boy, while the other two gifts, which Jack had destroyed, are substituted with clever imitations.

Finally the janitor brings in a policeman to arrest Jack, but the officer of the law is unceremoniously rolled into the folding bed and the bed closed on him.

Jack and Mollie then sit down to their repast, while the policeman peers out from the side of the folding bed and looks dolefully on.

"THE POLICEMAN'S REVOLVER."—This short comedy subject is a real-mate to "Jack's Birthday," and an extremely humorous one. Apart from the story it is a scenic marvel as well, the picture portraying in exceptionally clear photography, scenes in Los Angeles' beautiful palm-shaded streets and parkways.

The story concerns Policeman O'Toole of the city police and his sweetheart, Kathleen. Officer O'Toole, on his rounds, has stopped at Kathleen's house to bid her "the top o' the mornin'." They chat awhile and then the big policeman bids his sweetheart goodbye.

He has been gone but a few minutes, when Kathleen discovers her sweetheart's revolver on the front step, having slipped from his pocket unnoticed by either of them.

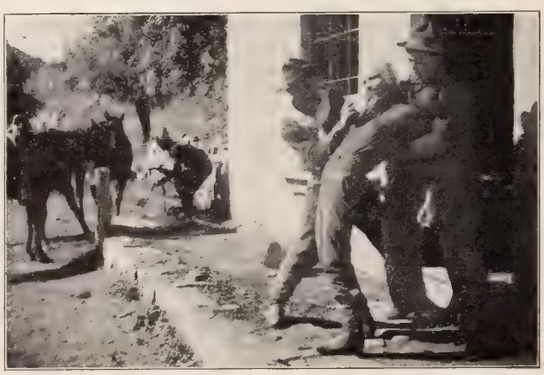
Kathleen, brandishing the weapon, starts down the street at a run, throwing the passersby in a panic, upsetting many, and generally disturbing the peace and quiet of the neighborhood. By the time she has covered a few blocks she has quite a following of excited citizens, who either think her mad or intent on murdering some one.

In the meanwhile the arm of the law has walked his beat, unconscious of having lost his pistol. He enters a park and is attracted by the screams of a woman in distress. Hurrying to the scene of the outcry he finds a woman struggling with a sneak-thief, who is endeavoring to snatch her handbag.

He grapples with the thief and they roll over and over on the ground. Policeman O'Toole reaches for his revolver and finds it gone. The thief finally gets the best of the fight and is about to make short work of the officer when Kathleen runs up, pulls the thief off and hands the revolver to her fiancee.

Kathleen has arrived in time to save her sweetheart's life, and when the angered citizens who suffered indignities through her unseemly haste, learn the cause of her hurry, shower congratulations upon her.

"A WESTERN MAID."—This Western picture is one of the most thrilling of the series, filled with intense dramatic situations, expert horsemanship, gun play, excitement, action. The story is a capital one, too, showing the heroism of a little Western maid in saving her father's life and honor and baffling three



Western bandits, who attempt to get away with the Great Western Express Company's pay box.

Nell Hargrave, our heroine, is the daughter of the general storekeeper at Dobson's Grove, Texas. Thirty miles from the nearest railroad, the settlements few and far between, Hargrave's Emporium is the hub of the surrounding territory. Uncle Sam has installed a postoffice and the Great Western Express Company has made Hargrave their agent, while the stage coach, arriving at noon each day, changes horses, leaves the mail and whatever express there may be.

On the day that our story opens the stage driver leaves in Hargrave's care a small heavy box, addressed to the Southwestern Mining Company, and containing several thousand dollars in gold, pay for the mining company's employes. Word has leaked out, however, that the money is to be sent on this day, and as the coach drops the box and continues its journey, a horseman, dodging behind a clump of trees further down the road, wheels suddenly about and gallops off in the opposite direction.

An hour later the horseman pulls his rein at an isolated "dobe," whistles and is joined by his two accomplices. A hurried word of explanation and the other two leap into their saddles and follow their leader back to the general store at Dobson's Corners.

They arrive at Hargrave's store and find the old gentleman alone. He is overpowered in a moment, dragged from the place and forced to tell them where the express box is secreted.

Nell arrives on the scene, peers through the window and sees her father struggling with the thieves. She resolves to summon help, and springing into the saddle of one of the highwaymen's horses, catches the bridle reins of the others and rides away.

When the thieves, having secured their booty, leave the store they find their mounts gone, but confident of making their escape, hurry away on foot.

Nell, in the meantime, has arrived at the Trumbull ranch, told her story and enlisted a half dozen cowboys to aid her in capturing the bandits. They ride back to the store, the father is released and then the cowboys, headed by Nell, dash away in pursuit of the thieves.

Finally they strike their trail and are soon upon them. Leaving their horses behind the cowboy posse and the girl follow the bandits through the timber, exchanging shots. Driving the robbers into the open two of the bandits are shot and wounded, but the chap with the money eludes them.

The fight in the timber is resumed. The last bandit, concealing himself behind a clump of bushes refuses to surrender and holds them all at bay. He proves himself to be a most able defender, for every shot he fires takes deadly effect.

The cowboys are about to give up in despair and look about for Nell to ask her advice. She has disappeared. They are panic-stricken when they come to the conclusion that she must have met her death from one of the bandit's bullets, but a moment later they hear a feminine yell of triumph, and Nell appears from behind the bush with the thief before her, his hands above his head. She had come upon him from behind and cleverly surprised him.

The last of the bandits captured and Nell the hero of the hour. She is given a hearty cheer for her courage and diplomacy, even the thief smiling to think that it took a woman to beat him.

This is a picture that will make a stir—will wake things up. Don't fail to have it on your program.

"WHY HE DID NOT WIN OUT;" or, "GRANDPA'S WIG."—This little comedy is a reel mate to the more pretentious Western drama, "A Western Maid."

Kleine Optical Co.

INCORPORATED 1897

rents all licensed films

chicago—52 state street
new york—19 e. 21st street
boston—657 washington street
denver—nassau building

handling the product of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse, edison, pathe and vitagraph

st. john, n. b.—94 prince william st.
montreal, p. q.—la patrie building
toronto, ont.—37 yonge street
winnipeg, man.—613 ashdown block
vancouver, b. c.—410 hastings street

specializing in canada the films of the following licensed manufacturers:

biograph, selig, essanay, kalem, lubin, (geo. kleine) gaumont and urban-eclipse

Advance Film Description

Week December 19th to 25th, 1909

Gaumont

DEC. 21st "THE STRANGER," Drama, Gaumont, 935 feet. Proving the strength of a father's love. The details of this subject are full of vivid interest. The pictures are exquisite and the film is quite a "Feature." Beautiful natural settings.

DEC. 22nd "FIORELLA, THE BANDIT'S DAUGHTER," Drama, Urban-Eclipse, 741 feet. Life among the brigands of Italy is here strikingly depicted, picturesquely interwoven with love and adventure. Gorgeously rich settings; splendid acting and superb photography, place this film in the foremost ranks of this week's releases.

DEC. 22nd "FROM THE FIGHTING TOP OF A BATTLESHIP IN ACTION," Topical, Urban-Eclipse, 263 feet. Taken right in the turret of a "Dreadnaught" at very close range, showing the loading, sighting, and firing of the great 12-inch guns in every detail. Every patriotic American wants to see this.

DEC. 25th "THE GREEK SLAVE'S PASSION," Idyllic Drama, Gaumont, 967 feet. An exquisitively tender story of intense pathos, with the scenes laid amid the sunny vineyards of ancient Greece. One of the finest Feature Films ever released. Don't miss it.

Four Colored Posters for All Above Films are Supplied by the A.B.C. Company of Cleveland, Ohio.

ECLIPSE

Imported by

George Kleine



52 State St., Chicago 19 E. 21st St., New York

Grandpa is quietly dozing in his armchair in his room, when his two mischievous grandchildren, Nellie and Grace, steal into the room, intent on playing a joke on the old man.

Downstairs their mother is entertaining a number of lady friends, among whom is a handsome young woman whom grandpa has taken something of a fancy to. Indeed, his aspirations have been most giddy, and when with her has been encouraged to propose matrimony.

He has waited all afternoon for an invitation to join the card party, but has waited in vain, and has finally fallen asleep.

The two little ones hit upon a scheme to bring the foolish old gentleman back to his senses. They steal



noiselessly out of the room, go to a wig store and purchase a bright red "Bridget's" wig.

When they return the old gentleman is still in his slumbers and deftly removing his own wig, they slip over his bald pate the hideous feminine thing. Then awakening Grandpa they tell him that he has been invited to join the ladies at a game of cards.

Grandpa hurries out of the room and enters the parlor where his daughter and their guests are assembled. His entrance is greeted by screams of laughter from the trio. He looks at them painfully, questioningly, unable to fathom the cause of their—then his hand steals to his head and he removes the wig.

Grandpa collapses, then beats a hurried retreat from the room, resolved to annihilate the two youngsters who played the trick on him. But they—wise ones—had hidden themselves in the cellar, choking with laughter, fully satisfied that their pennies had been well invested.

GAUMONT.

(George Kleine.)

"THE STRANGER."—The scene depicts the home of a country man, a widower, who has one little daughter. The father's love is all centered in his child, and everything goes smoothly and happily until an attractive peasant woman, a stranger from other parts, comes across their pathway. The countryman falls in love with this fascinating creature, whom he marries and brings to share his home with his little daughter.

Antagonism soon manifests itself between the stepmother and daughter. Finally, there is a quarrel and the little girl goes voluntarily away to stay with strangers in a distant town. These people treat her kindly, but homesickness has such an effect on the poor child's health that she writes piteous letters to the father begging him to take her home again.

The deceitful stepmother intercepts this and subsequent letters and reads them to the father in such a manner that he is led to suppose that all is well with his child.

Finally, the poor little thing gets so sick with grieving that her guardians become alarmed and take her home.

Then all is explained and the deceitfulness of the treacherous stepmother is exposed. She is expelled by the angry father and the countryman and his little girl are left together in peace. The daughter now teaches the father to read so that he may never be deceived again in the same manner.

"THE GREEK SLAVE'S PASSION."—Amid the most beautiful natural surroundings a young shepherd meets a beautiful slave girl and they pledge their love to one another before the statue of the great god Pan, to whom they make an offering of wreaths of flowers.

Unhappily, the poor girl is sold by her master in the slave market of Alexandria to a rich merchant, who intends to marry her.

The shepherd lover is in despair, and after making careful inquiries, he learns of her whereabouts.

He joins a troupe of musicians and dancers and so gets into the palace of the merchant where his sweetheart is. He recognizes her at once and notices how sad she looks. In order to cheer her he plays a tune with which she is familiar and so makes himself known to her. She throws herself into his arms and evinces the deepest emotion.

As soon as the good merchant sees the condition of affairs he gives up his slave and permits her to go free with her shepherd lover.

URBAN-ECLIPSE.

(George Kleine.)

"FIORELLA, THE BANDIT'S DAUGHTER."—Here is a subject which is full of intensely exciting situations, depicting, as it does, life among the daring bandits of Italy. Fiorella, the daughter of the robber chief, is secretly in love with the noble lord of the manor, who, of course, does not know that her father is a brigand.

She steals away from the bandits' camp to meet her lover. During her absence and after she has left him, he falls into the hands of the robbers. The girl liberates him. His escape is discovered.

The bandits determine to capture him at his castle gates. Fiorella warns her lover, who, with his retainers, overpowers the brigands and brings them into the castle for trial.

The lord of the manor is about to sentence them all to death when the girl reveals her identity and pleads for her father and his associates. Then, upon her obtaining their pardon, she has to decide whether she will desert her own parent to be married to her lover or whether she should give up the noble lord altogether and return with her father. She finally decides on the latter course of action and the scene closes as she bids her lover farewell and leaves with her father and his band of brigands.

"FROM THE FIGHTING TOP OF A BATTLESHIP IN ACTION."—This picture takes us right into the great turret of a "Dreadnaught," with twin twelve-inch-quick-firing guns.

Every detail can be closely inspected, so perfect is the photography.

The guns are raised automatically and alternately, loaded, sighted and fired.

Everything is hidden in tremendous clouds of smoke.

Then, after the smoke has cleared away, the targets are brought aboard and we see how perfect has been the markmanship.

Selig Headliners

DECEMBER 20, 1909

THROUGH THE HOOD RIVER VALLEY AND ALONG THE COLUMBIA IN OREGON

Length, 529 Feet. **Code Word, Hood**

A MODERN DR. JEKYLL

Length, 471 Feet. **Code Word Jeky**

Two on one reel. The first an educational scenic, the second the funniest ever. You cannot afford to miss them.

DECEMBER 23, 1909

CHRISTIAN MARTYR

Length 950 Feet—Code Word, Mart.

A big cast produced the Selig way
An artistic triumph of early Roman times

COMING—December 27th, 1909

BURIED ALIVE

WATCH FOR THE BIG RELEASE
DECEMBER 30th, 1909

Selig four color posters at all exchanges. **Weekly bulletin sent post free.** **Let us put you on our mailing list.**

THE SELIG POLYSCOPE CO., Inc.,

45-47-49 E. RANDOLPH STREET
CHICAGO, U. S. A.

KALEM CO.

"THE CARDBOARD BABY."—A Modern Fairy Story for American Children.—What greater joy to childhood is there than the old fairy tales which have been handed down for generations. They create such an impression on the young minds, that finally new tales are created through the medium of dreams, to be told in turn to future children and grandchildren. The following story as produced by the Kalem Company, was related by one of the young members of their Children's Stock Company, who had been very much impressed by a cardboard figure of a baby which she had seen in a drug store window.

Scene I.—"You see, it was this way: I was sitting on our front porch trying to do my lessons, but I just couldn't seem to get them and at last I threw down my slate and books and began to play with dollie. Mamma came out just then when she found that I did not know my lessons she scolded me dreadfully and took dollie away and said that I could not have her again until I had finished my lessons. I was awfully mad, and I guess I acted real horrid and I'm sorry for it now. Anyhow, I finished at last, but was awfully tired by that time and I suppose I fell asleep, for the next thing I remember—

Scene II.—"I was running down the garden path, just as a big wagon was passing the house. It had a baby food sign on it. I had made up my mind to run away to some place where I wouldn't have to study any more lessons. As I was crossing the street I looked down, and what do you think? I found a big Card Board Baby, just like the one I saw in the drug store window. It must have fallen off the wagon.

Scene III.—"Maybe you think I wasn't happy to think that I had found the Card Board Baby. Of course, it wasn't as nice as dollie, but it was better than nothing to play with. So I took it into the park.

Scene IV.—"And as I was running by the big fountain, I stumbled and fell on the Card Board Baby, breaking it. Of course that nearly broke my heart, too, and I began to cry, when suddenly I looked up and my heart nearly stopped beating, for there before me, was the most beautiful fairy, just like I read about in my book of Fairy Stories. Well, she asked why I was crying and I told her. Then she said that if I would promise to be good and always obey my mother and study my lessons and never lose my temper, that she would give me something that would make the Card Baby come to life any time I wanted it to. Of course I promised and then she held out her hand and—I don't know where it came from, but while I was looking at her hand, all of a sudden, a bottle appeared in it, and on the bottle in large letters it said, 'Elixir of Life.' She handed me the bottle and I read the directions and when I looked up again she was gone. I was awful sorry for that and looked all around for her. Well at last I decided to try and bring the baby to life, so I pulled the cork out of the bottle and dropped one little drop of the Elixir on the Card Boad Baby, and, would you believe it, standing right before me, was the prettiest little live baby I had ever seen. It was just exactly like the Card Board Baby, only it was alive. I was dreadfully scared at first, but when I touched its face and it smiled at me, I just loved it, and loved it, and loved it and started right home to show it to mamma, only—

Scene V.—"I met Howard and Minnie Stuart at their front gate and we all went to play in their yard.

Scene VI.—"Howard ran on ahead with Minnie to the front lawn and I followed with the baby, wondering what they would think if they knew about the baby. We started playing 'Ring-a-round-Rosy,' when all of a sudden, the baby turned to Card Board again. My! Wasn't Howard and Minnie scared. Howard fell over backward and then both of them ran away screaming. Of course I followed them.

Scene VII.—"I tried to catch them and called them back, but they were too scared and at last I was all out of breath from laughing and running and just had to stop. Then I brought the baby to life again and we started home once more.

Scene VIII.—"But we met old Mike, the gardener. He was busy picking up old pieces of paper and dead leaves and taking them away in his wheelbarrow. I called to him and he stopped and when he saw the baby he just fell in love with her, and sat down on the wheelbarrow and took baby on his lap and began to tell us a story. Just then the baby turned to card board again. I wish you had been there to see it. You would have died laughing. Mike was nearly scared to death and fell over the wheelbarrow. He was so scared and tried to get away so fast that he fell over himself. I tried to hold him and explain, but he got away. Wasn't he a foolish thing? I brought baby back to life again and started home once more.

Scene IX.—"I was feeling so happy by this time that I felt like singing and dancing and so I grabbed baby's hands and began to dance with her, when, what do you think? She turned to card board again. After that I thought that I would take her home that way and show mamma how I could bring her to life.

Scene X.—"On the way home, I stopped at a pretty lake near our house, to feed the swans. I leaned the Card Board Baby against the wall and as I was stooping to pick up something to give the swans, the Card Board Baby fell into the lake. I don't know which of us was the most upset. I could'nt reach it and so I got a stick and after a lot of hard work I got her out, but my, she was a sight! All soaked with water just like a dish-rag. So I spread her out on the ground to dry.

Scene XI.—"When it was dry it was almost as good as new, only its dress and hair was all mussed up. So I got the bottle and brought the baby to life again so that I could straighten its clothes and hair. When it came to life it acted awful contrary. Just wouldn't stand still and I suppose I must have forgotten my promise to the Fairy and lost my temper, because I was just about to slap baby's face when it turned to card board again, and I looked up and there stood the Fairy, with the sadest look on her face. My! but I was scared. Because I knew I had done wrong. The Fairy said I had broken my word to her and that I could never bring the Card Board Baby to life any more. She made me give her the bottle and then she threw it against the wall and smashed it, and was gone. I picked up the pieces of broken bottle and then I realized how bad I had been and fell on the ground sobbing.

Scene XII.—"Mother says that when she came out on the porch I was asleep, but was sobbing as if my heart would break. I told her about my dream and promised to be good and when she found that I had done my lessons before I went to sleep, she gave me back my dollie, and I was happy once more. Anyway, I believe I love dollie best after all. But one thing is certain—'I do believe in Fairies.'"

LUBIN MFG. CO.

"THE POLICEMAN'S CHRISTMAS EVE."—A dainty touch of sentiment and the spirit of Christmas. John Barkman, a policeman, invests heavily in toys for his little ones. He has no time to help trim the tree, for he must hurry to go on duty, but his beat takes him past the house and he promises the little wife to peep in later and see the results of her efforts. Things are different in the Carter home, for Robert Carter has been out of work for several weeks and there is little food and no money for presents. He goes out upon the street to see if he cannot earn a little money in the bustle of Christmas Eve carrying packages. but his way to the shopping district leads him past the policeman's house. He peers in and temptation overcomes him. The window is slightly raised and he climbs in. Barkman, patroling his beat, glances into the window and is surprised to see a burglar making away with the toys he bought for his little ones. He slips into the house, but before he can make an arrest Carter discovers the tiny stockings dangling from the mantelpiece. He cannot rob other children to make a happy Christmas for his own little ones and he puts the toys back just as Barkman steps out to arrest him. His eloquent tale of poverty and misery touches the officer's heart, and with the toys in his arms they set out to verify the story. The truth is easily learned and not only the toys, but a generous gilf of money gladdens the hearts of the unfortunates.

"THREE CHRISTMAS DINNERS."—Three small boys whose ambitions are greater than their appetites, hit upon a clever scheme for prolonging the Christmas feasting. They find that different dinner hours make it possible to attend three functions. They set out to perfect their plans and each in turn introduces his

EXCLUSIVE RIGHTS for LOUISIANA and MISSISSIPPI

OF THE ORIGINAL

Johnson-Ketchel Fight

TAKEN AT COLMA, CAL., OCTOBER 16, 1909

The clearest and best fight film ever made of a world's championship contest. The greatest attraction and money getter ever placed before the public. This film will be shown at all licensed theatres, and orders for service will receive attention in the rotation received. We will make contracts with any Licensed Exhibitors in Louisiana and Mississippi whether he gets his regular service from us or not. Communicate with us at once, so as to be the first in your locality.

S. NYE BASS FILM EXCHANGE, 823 Union St., New Orleans, La.

THE LIVE SOUTHERN EXCHANGE. We have nothing but brand new film on our shelves and can assure a cracker jack service, free from repeaters and old shoddy, rainy junk. We can ship the famous Pathe Professional Outfit at a moment's notice, and have all Pathe Film d'Art. Drop us a line and watch results.

JOHNSON-KETCHEL FIGHT PICTURES

EXCLUSIVE RIGHTS FOR MISSOURI, KANSAS, NEBRASKA, OKLAHOMA, ARKANSAS AND TEXAS

These pictures are **getting the money!!** Big receipts wherever shown. Wire or write for dates and terms.

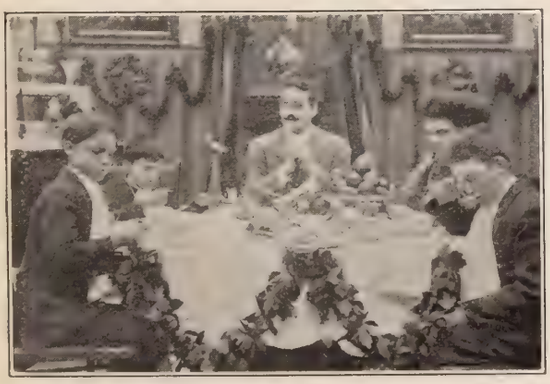
Remember These Are the Original Coffroth Arena Pictures Taken at Colma, Cal., Oct. 16, 1909.

Moving picture show managers, wake up and book this sure winner!! We are giving picture shows the first chance in each city.

YALE FILM EXCHANGE, - - 622 Main St., KANSAS CITY, MO.

LICENSED BY MOTION PICTURE PATENTS COMPANY

playfellows to his mother with the doleful tale that they are to have no Christmas dinner at their home and the request that they be permitted to share the home dinner. Each of the three mothers returns a ready assent and presently we see them hugely enjoying the first of the feasts. The board groans with the weight of good things which rapidly disappear under the valiant attack of the youthful trio and they hurry off to the second dinner with joyous anticipation. But, somehow, the second dinner does not taste as good as the first; they stop with the second helping



of turkey and only have ice cream three times. Still worse is the third dinner. The hospitable hostess is alarmed at their lack of appetite and anxiously urges them to eat, but they push their plates listlessly aside and are glad when they are excused from the table. You can guess the rest, a lively climax to a most attractive story; one that will more than hold its own with other Christmas releases.

"BLISSVILLE THE BEAUTIFUL."—Lubin comedy subjects are always in demand the country over, but here is a comedy release that is going to make a lot of talk, for it is seldom that author and players have united their ideas to such excellent effect. The Booths, a young married couple, envy a friend who recently moved to the country. They learn that she located the new home in the newspapers and Mrs. Booth urges her husband to get all of the Sunday newspapers that they may find a home of their own where healthful breezes blow and city nuisances do not exist. Blissville, the Beautiful, seems the most attractive name and they decide to investigate. The city agency of the new suburb is visited, but they want to see the place itself and insist upon going down.

Accompanied by a man from the agent's they arrive at Blissville, a tiny flag station, and their hopes are rudely dashed, but they are still under the thrall of the persuasive talker and they permit him to take them over the land. They fall into mud holes and tiny lakes, they suffer all sorts of mishaps, not the least of which is getting caught in a heavy shower. When the skies clear they find that they have a long wait for a train and in their hurry to get back to town they borrow a handcar and escape from the still eager agent. It is not possible to tell you how amusing this story is, for to the comedy of incident is added the comedy of action by some of the cleverest of the Lubin players. It's a film you can't afford to miss.

PATHE FRERES.

"THE DEATH OF THE DUKE D'ENGHIEN."—The incidents in this picture took place in 1803-4 when Napoleon was First Consul. In August, 1803, Napoleon discovered a conspiracy hatched in England in which three Englishmen were implicated. The aim of the conspirators was to restore to the throne of France to one of the Bourbons. The Prince de Conde, father of the Duke d'Enghien, was in England at this time and he probably was associated with the conspirators. The Duke d'Enghien had already borne arms against the French Republic in the Austrian army, but there was no particular reason for supposing that he was interested in this particular conspiracy against Napoleon Bonaparte, except that it had been learned through some of the conspirators, that had already been arrested, that a Prince of the Bourbon family was about to come on French soil and take active measures towards regaining the throne. As the Duke d'Enghien was residing at this time at Ettenheim just over the border line and was at times absent from his home several days together, Napoleon fixed on him as the probable Prince. This was altogether wrong, however, as the duke was not interested in the affairs of state, but very much interested in those of the heart. He was very much in love with and spent most of his time in paying court to the beautiful Charlotte de Rohan and in the pleas-



ures of the chase. One of Napoleon's officers was sent to Ettenheim, however, to spy on the Duke and on March 10th this officer sent a report to Napoleon which convinced the latter that the Duke was one of the conspirators. After consulting with his ministers it was decided to rush into Germany and capture the duke. This was done five days after Napoleon received the information, and the Duke was brought to Strasburg and then to Versailles. Napoleon was so undecided as to what punishment to mete out of his prisoner that he retired to Malmaison for several days to give the matter serious consideration, but finally came to the conclusion that the duke's death was

a necessary political move, as the royalists must be intimidated at any cost. Murat, Napoleon's brother-in-law, was so disinclined to sign the Duke's death warrant that the first consul was incensed at their lack of appreciation of the necessity of this political step and signed the order himself. The Duke was conducted to the place of execution in the court-yard of Versailles by Col. Savary where he was shot to death. His body was buried on the spot where he fell. It was made known after his death that Mr. Real had been sent by Napoleon to question the duke further to find if possible a sufficiently good excuse to pardon him, but Mr. Real was not told of Napoleon's message until late and arrived at Versailles a few moments after the execution.

"CONTEST FOR A HANDKERCHIEF."—Gus is making violent love to his cousin Sue, to whom he is engaged, when all at once, he has a desire to sneeze and finds to his consternation that he is without that



very necessary article a pocket handkerchief. Becoming very much excited in his embarrassment he begins turning his pockets inside out and getting redder and looking more awkward every minute, until Sue, becoming disenchanted with her foolish-looking lover, hastens to greet Arthur whom she sees approaching. It is plain that the latter is gaining ground with Miss Sue, when all at once (due to the same draught that was the cause of the downfall in his fiancee's estimation of Poor Gus (he begins to sneeze and is unable also to locate his handkerchief. He forgets that on entering he had laid it with his hat on the table, where Gus was fortunate to find it and owing to which good fortune the latter is able to regain the side of his fiancee who is now alone, as Arthur, feeling that awful tickling sensation in his nose, had to flee.

"THE LOVE TOKEN."—Mercedes, the beautiful Mexican girl, loves Pietro, who is poor, and as a token of her love gives him a medal which the faithful fellow hangs around his neck. He is very much in love with Mercedes, but she is courted by a wealthy planter and her father, who is anxious that his daughter make a good match, gives the planter his consent and encouragement to the suit. The latter, however, discovers the love of Mercedes for Pietro, and being of a very jealous nature and unscruplous withal, hides behind some bushes and from this ambush shoots his rival. Pietro, however, is not killed as the bullet strikes the medal on his breast and is stopped in its murderous course.

Mercedes' father, upon hearing of the attempted assassination, at last awakens to the true nature of the planter and drive him from the country. Then calling his daughter and her devoted admirer he grants his counsent to their marriage and gives them his blessing. The picture is all taken in the open air and is a marvel of perfect action and photography.

"THE BIRTH OF JESUS."—This story needs no detailed account as it is beyond doubt familiar to everyone. The film follows the Bible story closely in the inimitable style of Pathe. A most appropriate and entertaining film for Christmas. The picture is beautifully colored.

"AGRICULTURE IN HUNGARY."—This picture will be thoroughly enjoyed by everyone, but particularly those to whom rural life appeals. The wide wheat fields are shown with the Hungarian peasants at work gathering the grain and threshing the golden harvest. In Hungary the women work in the fields with the men and the quaint costumes add a picturesque touch to the beautiful scene.

"THE GOOD DOCTOR."—Marie, the doctor's daughter, after setting the clock forward, makes her poor old father believe that it is his bed time and sees him safely on his way to bed. She then jumps up on a chair and with a long pole, kept for that purpose, raps three times on the ceiling to let her lover know that papa is out of the way and he can come down and visit her for a while. The lover, quick to respond to the summons, is soon on the scene and the two are billing and cooing together, happy at the thought that there is no danger of being disturbed by a strait-laced and unsympathetic papa.

The latter, however, upstairs in his comfortable big bed, finds it impossible to go to sleep and wonders why, little dreaming that it is far from being his usual hour for retiring. Thinking he will go down to the library and read a while he almost catches the two lovers, but his daughter's presence of mind saves them. Shoving her lover into the fireplace she hastens to greet papa. The latter on entering finds it somewhat chilly so insists upon lighting the logs in the fireplace. An invisible hand, however, snatches the match from him each time he tries to light the wood. He finally succeeds however and the poor lover has to climb right up the chimney in an effort to get away from the flames and smoke. We get a good view of him as he makes his perilous ascent crawling along like a monkey with his poor face covered with soot. The daughter is at her wits' end, but finally decides to give papa a narcotic; papa does not feel thirsty, however, so her plans are all upset. She then writes a letter and signing it with the name of one of the doctor's oldest patients rings the door bell and answering it herself brings her father the note. The latter hurries off and Marie looks up the chimney in an agony of fear. Her lover comes bounding out and suffering agonies from the heat rushes over and drains the glass containing the narcotic. Before long he falls into a deep sleep and the terrified young girl finally succeeds in getting him out in the hall in an attempt to take him back to his own apartment. Just as she is pulling and tugging away at his limp body she hears her father and rushes back to her own rooms. The doctor seeing the man lying helpless quickly tries to revive him and failing to do this picks



him up and takes him into his own apartment, where the application of electricity soon restores him to consciousness. The lover is so grateful to the kind doctor that he writes to his sweetheart saying that in honor they can no longer deceive the poor old man who has saved his life, and unless she promises to tell her father all he can no longer visit her.

"THE HAPPY WIDOWER."—Not wishing one of her own sex to enjoy the companionship of her husband after her death and also have the benefit of her fortune, an heiress in making her will, by which she bequeaths everything to her better half, adds a clause that should the latter marry she will haunt him for the remainder of his days. When the maker of the will passes away the husband at first pays little attention to the strange clause, taking it all as a joke. He soon finds out, however, that his wife meant what she said, for every time he begins to flirt with a pretty woman an invisible hand grabs him by the leg and throws him headlong on his face. No matter where the widower happens to be, in the street, in the house, it matters little where, the ghost (a tall thin woman enveloped in a filmy white veil) is always on the watch and causes the poor man no end of embarrassment. Realizing that he cuts anything but a romantic figure as he goes crashing down on his face while whispering some impassioned words in the ear of a beautiful woman, the widower comes to the conclusion that the only thing to do is to renounce all right to his former wife's fortune if he wishes to retain his dignity as a man and marry the woman of his choice without fear of being molested by the ghost of his former life partner.

SELIG POLYSCOPE CO.

"THROUGH THE HOOD RIVER VALLEY" and Along the Columbia River in Oregon.—An educational scenic novelty of compelling interest, an excerpt made from a vast quantity of recent negatives taken along the Northwest Coast of America to the stay-at-homes. The film will prove a revelation to the traveler, it will recall many pleasant moments spent in that beautiful region of scenic wonders—"Oregon."

The salmon industry is little understood by the average citizen, and the marvelous reproduction here shown will leave a lasting impression on the minds of all who witness it, glimpses of the gigantic apple interests, the Hood River Valley, entertaining panoramic views of orchards containing thousands of trees, the methods of caring for them, and the final disposition of the crop are all placed before your eyes, and in a few minutes of time you will learn more about the industries peculiar to this section of America than you would gain by weeks of arduous travel.

This feature of our releases will prove a potent factor in gaining new converts for picture theatres, the exhibitor can not afford to miss one of them, as they will from time to time take his auditors to all the interesting portions of the globe, all the knowledge gained by travel, without any of the discomforts, a two-hundred-dollar journey for the price of a theatre ticket. It's the coming fad—travel by proxy. Advertise these releases extensively and profit by the added interest the public will take in your theatre. Keep abreast of the times, and, above all, keep on our mailing list. Constant picture surprises in preparation. Your success means our prosperity. "The crowds follow the 'S.'"

"A MODERN DR. JEKYLL."—On same reel with foregoing. No description supplied.

"THE CHRISTIAN MARTYRS."—A romantic tragedy of early Rome, the story woven around the life of the Empress Faustina, the mother of Nero. She was a corrupt and voluptuous queen, who knew no law but to break it, obeyed no will except her own, and at the period of her life when occur the scenes of our present picture, she was thirty-five years of age, and madly infatuated with a handsome Roman soldier, Flavian Gato. He was a general in the Queen's service, and our opening scene shows Faustina in her magnificent pleasure craft, drifting down the Tiber to meet her lover upon his return from the wars. Flavian has prepared a feast for the Empress, and we are present at the revels—a faithful reproduction of life in Rome nearly two thousand years ago. After Faustina's departure, Flavian regales his Roman friends with a description of his battles. A slave girl, Maodina, enters with a flagon of wine, and Flavian sees her for the first time; he becomes enamored of the girl's beauty and innocence, dismisses his followers, and orders the girl to entertain him. The impetuous Roman is used to having his own way with both men and women, and when Naodamia pleads to be gone, the infatuated soldier madly declares his love. "No, No, my Lord, you cannot and must not love me, for see I am a Christian," and she holds up a cross, the emblem of her faith before his astonished eyes. It is well known throughout Rome that the Empress hates Christians and never fails to destroy wherever found. Flavian does not betray the girl's confidence by denouncing her, but bids her go. Cupid, however, played the same pranks in these times as he does to-day—Flavian cannot dismiss the girl from his mind. They meet again, but she is adamant: "Become a Christian; believe in the true God and His Holy Sacrament of Marriage and I will become thy wife as well as thy slave; coerce me and I will destroy my body, that my soul can live purer hereafter." Flavian listens to her pleadings and consents to accept her faith. Mantua, a jester and confident of Faustina, overhears the compact and rushing into the Queen's retiring room, gleefull tells of the interview. The Queen accompanies him to a rest hall within Flavian's grounds, and there she sees her lover holding the Christian girl in his arms. Mad with jealous fury, she is about to order their arrest, when Mantua makes a discovery—it is a small, white wooden cross, that has become unfastened from Naodama's girdle and fallen to the ground. "See, your Majesty, she is lion food, for she is a hated Christian!" The Queen laughs with savage joy at the vengeful project this information offers. "But stop! He, too, must be compromised. He is strong with the Senators. I must know that he, too, belongs to the cursed sect." Disguised, she follows the Christians to an underworld church beneath the streets of Rome and accompanied by her soldiers she arrests Flavian and Noadamia at the Christian altar. Flavian pleads to be allowed to marry the slave girl, the Empress feigns consent and offers Flavian a glass of wine to show that she forgives him, but the wine is drugged, and as the soldier falls unconscious at her feet she proceeds to put into execution a plan of vengeance that only such a mind as hers could have conceived. She calls the populace together at the circus maximus and when the crowd has assembled she announces her program, sports of the arena, then twenty Christians fed to the lions. Among the martyrs waits Naodamia, a note left by Faustina for Flavian reads, "When you awake from the drug I gave you the Christian slave you dared to love will be no more. Come to the lion's feast if you dare." The horror-stricken Flavian awakes, reads, and rushing to his stables, secures a steed and gallops madly to the circus, pushes his way through the gaping crowd to Faustina's side. We have seen the poor girl dragged to the lion's barred door, seen her kneel in supplication. Flavian looks over the box rail and finds he is too late to save the woman he loves, and maddened by her awful fate, draws his sword and before her attendants can prevent he has revenged Naodamia. As the guards of the Empress clutch at his robe he leaps to the arena below and finds death beside his lost love.

A majestic picture, given a lavish production and acted by a competent corps of players, an artistic triumph and one we feel sure will appeal to all classes of motion-picture patrons, a dignified presentation of early Roman times showing the martyrdom suffered and endured at the dawn of Christianity by those who first came to realize the great truth expounded and taught by the disciples of the Man of Sorrows. "A Selig Classic" destined to live always—a truly notable production.

VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, December 21, 1909

THE FORGOTTEN WATCH

Jumping at wrong conclusions has often brought the most dignified personages into ridiculous situations, but an actual misconception and its finale was never more cleverly illustrated than in this Vitagraph comedy. Approx. length, 413 feet.

THE COOK MAKES MADEIRA SAUCE

Another positive laugh producer—uproariously funny throughout and acted with a realism that will carry the audience along. Approx. length, 561 feet.

DON'T MISS THIS REEL— IT'S A WINNER.



COMING—On Tuesday, Jan. 4, 1910, we will release the second of the grand Biblical series, "THE LIFE OF MOSES."

Saturday, Jan. 8—A mammoth reproduction of RICHELIEU.

Place your orders EARLY for EXTRA prints

Saturday, December 25, 1909

A MIDSUMMER NIGHT'S DREAM

A magnificent Vitagraph "Film-de-luxe" representing Shakespeare's most delightful comedy—cleverly portrayed by an all-star cast. GORGEOUSLY COSTUMED — ELABORATELY STAGED — PHOTOGRAPHICALLY PERFECT.



Handsome Colored Posters for All Subjects Made by the A. B. C. Co., Cleveland, Ohio

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

VITAGRAPH CO.

"THE FORGOTTEN WATCH."—Jumping at wrong conclusions has often brought the most dignified personages into ridiculous situations, but an actual misconception and its finale was never more cleverly illustrated than in this Vitagraph comedy. Police Commissioner Forgetry leaves his home to keep an appointment, but forgets his watch on the bureau, which his wife discovers after he has gone and places it in a drawer for safe keeping. Forgetry boards a crowded trolley, and when he alights at his destination he feels for his watch. Watch and chain gone, he jumps at the conclusion that he has been robbed, and as a young man who has also gotten off the car at the same time rushes away in a hurry. Forgetry thinks this must be the thief. After a hot chase and a fight,



in which Forgetry gets decidedly the worst of it, he has the young man arrested and at the police station excitedly identifies the watch, which is passed over to him and the young man is locked up in spite of his protests. Forgetry is too mussed up after his chase to keep his appointment, so he goes home and explains to his wife the cause of his disordered appearance. She goes to the bureau drawer and produces her husband's timepiece; and he, after recovering from his surprise, calls up the police sergeant at the station and explains the case and asks that the young man be discharged and sent to his house. Forgetry makes humble apologies for the mistake and hands the young man back his watch. Seeing the young man to the door, Forgetry offers him a cigar, strikes a match for him and while he is lighting the cigar the young man deftly helps himself to Forgetry's watch and departs. Forgetry goes inside and his wife, missing the fob, asks where is the watch. The expression on Forgetry's face, as he finds he has



been "stung" and collapses in a chair, would bring a smile to the face of a Sphinx. Ten minutes of the lively kind of comedy that makes moving pictures popular.

"THE COOK MAKES MADEIRA SAUCE."—The manager of a large hotel, having to prepare a banquet for a distinguished party, sends for the chef and gives him directions, among which is to prepare a Madeira sauce. We next see the chef coming up out of the cellar with three bottles of Madeira under each arm. As he enters the kitchen the three or four cooks are electrified by the appearance of half a dozen bottles of wine and asks what they are for as they crowd around. The chef points to the menu and all laugh, with sidelong glances at the bottles, while the chief cook agrees that they will drink to the success of the sauce with one bottle. One by one the bottles are emptied, while the cooks become hilarious and their duties are neglected. The last bottle the chief cook seizes and says that must be used for the sauce, but the temptation is too strong and it also is emptied.

The chef is now at a loss how to prepare his sauce, but spies a bottle of Worcestershire sauce and gets an idea. He empties it in a saucepan, adds some red pepper and some other equally fiery condiments, helped by the other cooks, who by this time are scarcely able to stand.

Meanwhile the diners are seated at the table and the waiters begin to bring on the dishes. A young lady tastes one of the dishes and puts her handkerchief to her mouth; others taste their dishes and get their mouths burned. General disorder. The manager



is called and, picking up a dish, enters the kitchen and asks what it means. "This sauce is no good." "No good!" cries the inebriated cook; "call my cooking no good! Take that—and that!" as he dashes the contents of the dishes over the manager. The waiters rush in and a general melee follows, ending with the firemen being called and a stream of water being played on the drunken cooks to drive them from the kitchen.

Uproariously funny throughout and acted with a realism that will carry the audience along.

"A MIDSUMMER NIGHT'S DREAM."—Theseus, the Duke of Athens, is engaged to be married to Hippolyta. One of the Duke's courtiers has a daughter, Hermia, who, for business reasons, he decides shall marry Demetrius; but she is in love with Lysander. Her father appeals to the Duke and he decrees that Hermia must obey her father or forever remain unmarried. The lovers decide to elope and they are followed by the rejected suitor, Demetrius and Helena, who loves him in vain.

On the night of the elopement a number of townspeople are rehearsing in the woods a play which they intend to present at the wedding of Duke Theseus. The eloping lovers, followed by Demetrius and Helena, wander to the same part of the forest that the players frequent.

Meanwhile among the fairies of the forest a little love episode has ended in a tiff and Oberon, the king of the fairies, sends his messenger, Puck, for an herb, which, when placed upon the eyes of a sleeper will cause him or her to love the first creature seen upon awakening.

The eloping lovers, Lysander and Hermia, overcome by fatigue have lain down to sleep, as also have Demetrius and Helena. Puck, a mischievous sprite, touches the eyes of Lysander with the magic herb and he first sees Helena when he awakes and immediately falls in love with her. Demetrius, who has also felt the magic spell, awakes and also first sees Helena and loves her. Helena now has two lovers and Hermia, who formerly had two, now has none. The two men quarrel over Helena. Puck has also come across the tradesmen rehearsing their play, and because Bottom, a weaver, insists that he can act a part, Puck changes his head into that of an ass. Titania, the Queen of the fairies, awakes and discovering Bottom, the ass, falls in love with him.

Oberon, the king of the fairies, discovering the mischief that has been done by his messenger, orders Puck to keep the quarreling lovers apart until the ravel is untangled. He restores Bottom to his normal shape and Titania to her normal senses. Lysander's love for Hermia is restored, while Demetrius is allowed to remain in love with Helena.

The Duke and his retinue, coming through the forest on a hunting expedition in the morning, find the four lovers happily paired off and next day there are three weddings instead of one and the tradespeople give their play in honor of the occasion.

The versatility of the Vitagraph Company of actors is no better displayed than in this charming Shapespearean comedy. Students of the great dramatist's works will thoroughly enjoy the careful pictorial presentation of the many scenes, while the whole play is so clearly portrayed that it will not fail to delight the spectator who is not familiar with the works of Shakespeare.

FROM CHICAGO.

John Theodox, manager of the Corinne theatre, 22d street and Kedzie avenue, left the "independents" five months ago and has since obtained his service from the Theatre Film Service. He runs two new reels daily and, using pictures and songs solely, his business, according to his own careful estimates, has increased over 50 per cent. He is running in opposition to a large theatre, two blocks away, which uses vaudeville and pictures as a side line, but Theodox is glad to say that he is holding his own well.

LECTURING

A Profession for an Educated Man, says Henry B. Ingram

I was much interested in the brief article signed by Mr. Homer Sibley in your last issue on: "Does Lecturing Pay"? I wish to say that it does pay to a man who is familiar with his subject and who can talk. But it does not pay either the manager or the class of lecturers who are employed by the general run of moving picture theatres in and out of Greater New York, and I might add right here that the lecturers employed by the larger and better class of moving picture theatres of New York are worse than the worst. As the rule these men are the product of the Bowery and when it comes to handling, say a Biblical subject like the Passion Play, their illiteracy and ignorance is not only sublime, but disgusting.

It was my pleasure to travel two seasons with Mr. Henry Ellsworth that eminent lecturer on Ober-Ammergau, Its People and Their Plays Knowing that I had the history and story of the Passion Play at my finger ends Mr. Len Spencer once asked me what I would charge one of his customers to give twenty-minute talks on the Ober-Ammergau Passion Play five times at their Sunday performances. I gave him what I considered a very conservative price, which I may say was considerable above $10 per Sunday, but Mr. Spencer's customer would have none of me in spite of Mr. Spencer's very high recommendation of my abilities. The man who wanted the lecturer knew a man who had been lecturing on prize fight films, who would talk for $2.50 per Sunday, and, in the face of Mr. Spencer's warning that the man would make his place ridiculous, he engaged him, and this is the kind of a lecture he got:

"Gentlemen and Ladies (mark he uses the term Gentlemen before that of Ladies) he said: Dis story of Christ is a very interestin' one Christ wuz a man who lived way back in de past who claimed to be de son of God. Wedder he wuz or not most people have dere own idees. But it's an interrestin' story.

"Wen dey arrested Christ in de garden where he an' his friends wuz sleepin' all of Christ's friends deserted him, took a sneak, faded away and made a hide-away. But his mudder stuck to him to de end."

In another place where the legendary Veronica gave Jesus a towel of white linen with which he wiped the bloody sweat from his brow the lecturer said: "Right here gents and ladies is where St. Veronica, de mudder of Christ, give him her pocket handkerchief to wipe de bloody sweat off his face and when he done it de picture of his face stayed on de pocket handkerchief."

That was the kind of trash he delivered to his audience, and his ignorance was so dense that he described Veronica instead of Mary as the mother of Christ. His audience was largely composed of Catholics, who showed their disgust so plainly that they are said to have arisen almost en masse and left the house. That manager did not try the Passion Play again. He is said to have remarked: "Ah, it's no good. De people don't want it."

He made a mistake. It was the lecturer that the people did not want. And this is the caliber of most of the lecturers who are employed, and the injury they do to skillful, educated lecturers is incalculable.

HENRY B. INGRAM.

BIG FIELD FOR AN EXCHANGE

With the cancellation of the license of the Theatre Film Supply Co., for Charlotte, N. C., the territory from Washington, D. C., to Key West on the South, and from the Atlantic Coast to Birmingham, Ala., is without an exchange at a convenient location. True, the territory is not of the best. The colored population is large and that class does not afford much patronage for picture theatres; yet there are many such houses in North Calolina, South Carolina, Georgia and Florida that are not conveniently situated to get their service from the nearest exchanges in Baltimore, Washington and Birmingham. It might pay an enterprising man with sufficient capital and knowledge of the business, to investigate the possibilities of that territory.

SONG SLIDE DEPARTMENT

SURVIVAL OF THE FITTEST.

We are in receipt of a communication from a lantern slide maker who says that there are so many firms of lantern slide makers making song slides in this country that their importunities for custom have become a crying nuisance. He says also that the makers of song slides have increased faster than the buyers and users of song slides and the results are that not more than perhaps half a score of slide makers who make only song slides and announcements are taking in enough money to pay their operating expenses and that all others are spending more money than they are taking in. He also makes the remark, quoting that old saw: "Fools go where Angels fear to tread," that stock dealers will be doing themselves a favor if they will find out how much these firms are taking in and how much they are spending before they give them credit. He also quotes the example of one man in New York who has operated not less than five different concerns under different names in eighteen months and whose name is on the wrong side of the ledger in every stock house where he could persuade them to give him credit. He likewise has not paid his colorists and they can whistle for their money.

Now this party says: "Why don't these mean little wasps get out of business and go back to the ribbon counters where they belong, because their ultimate fate is certain." There isn't as much business in song slides as there was a year ago and there are five times as many makers, all, with the exception of seven or eight firms who hold up the prices to where there is a profit, trying to cut each others throat by cutting the price of slides. This slide maker says: "If Mr. Hooley-gooley slides are good as mine he can get just as good a price as I can, but the fact that he is continually circularizing my customers and the other slide makers customers offering them song slides at $3.50 or $4.00 per set is evidence in itself that his work is inferior and my opinion is that when you accept an advertisement from these people and print it in the same paper with mine you are injuring me and you are injuring the best interests of the trade by encouraging these buccaneers. By encouraging them you discourage me and my confreres who have put thousands of dollars into the business where these fellows have put hundreds, or less and sooner or later you lose my patronage or you get stuck on their advertising bill. It is not my intention to dictate to you who you shall accept an advertisement from, but I am simply pointing out to you that there is an infallible law in nature and in business called "The Force of Gravity," and that all sediment goes to the bottom and if these fellows are encouraged whilst you again a momentary advantage from their advertisements you are hurrying forward the day when everything will go to eternal smash, and you will also be the loser.

"We have recently seen a slide maker advertising that he would give song slides service free to exhibitors. This means one or more of the following reasons. Either the singers refuse his "stuff," or he cannot sell his overproduction or he is trying to get his make of slides used so he can call the attention of the music publishers that his slides are being used to the exclusion of other maker product. If he can give out his slides free to men who can well afford to pay for them he is a "queer," philanthropist. I don't know of any other slide maker who can afford to do it. He is simply hurrying the catastrophe which will pull the whole fabric down in irretrievable ruin. Demas fired the Temple of Diana as he would be remembered. These incendiaries are all Demas's. In this day of unscrupulous and deceitful advertising, competition is ruinous and destructive and is "Not the life of trade," but is the destruction of trade. Reciprocity is the life of trade.

"I have now in mind also a slide rental bureau in this city that has practically ruined the rental business of cutting prices until there is no money any more in renting slides. They have ruined the business of several slide bureaus that were getting a profit out of renting slides and driven them into bankruptcy and yet this man admits that his slide business is several thousand dollars on the wrong side of the ledger. He is one of the men who has kept up a continual howl for slide makers to cheapen their price because by his own acts he has cheapened his end of it and put it in a condition that he cannot make it pay."

We are obliged to admit that the above remarks have a lot of absolute truth in them, but cannot see the remedy except to the persons complained of hurrying to their own destruction even if they do carry others down with them. The fittest will survive in any case.

NEW SONG SLIDE MANUFACTURER.

Under the management of Theodore Westman there has started a new song slide company in this city at 1431 Broadway, the Westman Slide Co. Mr. Westman has for a partner, Walter R. Lewis, a well known photographer. The new concern will illustrate songs and lectures and will make announcement and advertising slides. The company has on hand 21 sets of slides of different songs with which to do business. Others are forthcoming.

RECENT SONG SLIDE RELEASES.

Synopsis of Production Issued by the Leading Slide Makers.

DeWitt C. Wheeler.

"WHEN I FELL IN LOVE WITH YOU."—Love song published by Jerome H. Remick. Some very beautiful effects in slides. Scenes are taken near a water fall and lake, lending a most beautiful background. In fact, picturesque backgrounds seem to be ever present in Wheeler slides. A moonlight scene on the lake is a feature of the set.

"THE ROUND UP."—Cowboy song; published by Fred Fisher. A typical western song, posed in typical western style by actual western people. The horses used are also "broncos." This is without doubt the most artistic set of slides put on the market in some time. The coloring is very brilliant and beautiful. The slides depict the love of a cowboy for his girl. There are also some round up scenes, but the feature of the set is the photograph snapped as one of the broncos was rearing in the air.

"I WONDER WHO'S KISSING HER NOW."—Popular ballad; published by Charles K. Harris. One of the biggest hits of the season and bound to make a bigger success if not a sensation when sung with the Wheeler slides. The set is an extremely novel one. A silhouette of two persons kissing is a feature, as is also a slide where the girl appears in miniature on a table alongside of a rose held by the "man." The Wheeler originality is dominant in this set.

"SING, KATE, SING."—Another little comic hit published by J. H. Remick & Co., portraying the troubles of a girl past tender years who has difficulty in finding a life partner. The slides comprise a number of clever situations whereby "Kate" almost captures a man, but not quite. A blind man comes her way, but on the eve of the wedding, fortunately regains his sight, and makes his escape.

"GUIDING STAR."—Published by J. H. Remick & Co. A pretty little ballad with many cute poses.

Novelty Slide Co.

"THE STARS AND STRIPES ARE NAILED TO THE OLD NORTH POLE."—Patriotic song; published by the Pemberton Publishing Company, New York. Slides consist of scenes at North Pole, with many feature slides, especially designed for the song, which make the set an extraordinary one.

"HOLIDAY SLIDES."—Some very original designs by the Novelty Company. One with picture of Santa Claus and winter scenes wishing the audience a Merry Christmas. Another one, "Happy New Year," prettily decorated with holly. Still another combining both. The slides create a happy sensation in the audience and show that the manager takes interest in his patrons.

The Henry B. Ingram Company.

"IF YOU BUT KNEW."—By Joseph Carl Breil, writer of "The Song of the Soul," published by Gustav Von Meckle, New York; posed for by Mr. Henry B. Ingram and the Little Gem, Miss Teenie Ostrander; will be released this week. This is one of Mr. Breil's most beautiful productions, and Mr. Ingram has produced a magnificent set of illustrations. This firm produces work which is above criticism.

"SILVER THREADS AMONG THE GOLD."—This beautiful and ever popular ballad, which has stood the test of twenty-five years, is published by Hamilton R. Gordon, of New York. Mr. Ingram, following out his policy of posing and making slides for the beautiful ballads of his boyhood days, has added this best work of Eben Rexford and Hart Pease Danks to his slide catalogue. The illustrations are exquisite. Posed for by Mr. Ingram and Miss Ostrander.

"WHY DO YOU ALWAYS DOUBT ME?" is one of Phil Staats best and prettiest ballads. Published by the Seminary Music Co., New York. Posed for by Miss Hallie Soutant and George Best. This set of slides is one of the prettiest, the scenery and posing being piquant and pretty to a degree.

"ONE SWEET ROSE" is a high class ballad by Caralina Paez and Walter Raymond Smith, and published by Gustav Von Meckle, New York. The models in this set are Miss Nannie Locke and Frank Duncan. It is a set that from the artistic rendering of the illustrations and the high character of the song cannot but gain high favor among users of song slides.

"TOLD IN THE TWILIGHT, OH, MY DARLING."—Love song by Henry Parker, the famous old-time minstrel, who charmed former generations with his marvelous tenor voice; published by the Henry B. Ingram Co. Posed for by Mr. Jack Freilewich and the Little Gem, Miss Teenie Ostrander. A rare and unexcelled ballad and a quaint and pretty set of pictures.

"WHEN THE AUTUMN LEAVES ARE FALLING"—A marvelously sweet ballad by Ben Jansen; published by the Leopold Feist Co.; posed for by the well-known tenor ballad singer, Charles B. Jackson, and Miss Fraser. The song is now being featured by Frank Morrell and was sung at over 1,000 performances by him in Great Britain.

NEW BOOKING AGENCY.

Beginning about January 1, of the new year, the booking agency of W. H. Protzman, of 10 East 14th street, will open a special department for vaudeville acts to supply to moving picture theatres. Heretofore Mr. Protzman has only booked singers, piano players, drummers, etc., but has found an ever growing demand for vaudeville acts from his customers. Five theatres have already contracted with him for service from the new department and he feels confident of having twenty-five by January 1.

MORE PICTURES ON BROADWAY.

Walter Rosenquest Announces That He Has Leased The New York Roof.

The New York Times of Thursday, Dec. 16 printed the following announcement:

"The New York Theatre roof garden is to open as a motion picture and vaudeville theatre as soon as some changes have been made in its arrangements. The date of the opening is set for about Christmas Day, but it may take a week longer to install the steam pipes for heating and rearrange the seatings.

"Announcement was made last night that Walter Rosenberg had obtained a lease from the owners of the theatre yesterday morning after long negotiations. The plan for conducting the house includes a low scale of prices and the exhibition of films together with high-grade vaudeville acts. Mr. Rosenberg promises to change the pictures each day and to use the new color films, for which, he says, he has the exclusive American rights. Performances will begin at 1 o'clock and continue without interruption until 11 o'clock at night. The seating capacity of the garden will be increased to 3,500.

"The new arrangement will not effect the Summer policy of the roof garden, Mr. Rosenberg's contract giving him use of the theatre only during the Winter. F. Ziegfeld, Jr., will present his "The Follies of 1910" there about June 15. Mr. Ziefeld's mid-Winter review, planned for the roof, will be put on at a regular theatre instead.

"Mr. Rosenberg, the new lessee, is proprietor of theatres at Long Branch, Asbury Park, Mount Vernon, and South Norwalk."

The reference to "color" pictures is no doubt intended to lead the public to believe that it is the Urban Kinemacolor pictures that are to be shown. There is no grounds for such a statement, as no steps have been taken looking toward the exhibition of Kinemacolor in America by the proprietors.

The installation of pictures at the New York Theatre Roof Garden is sufficiently interesting in itself to command attention. This house is controlled by Klaw & Erlanger, which would indicate that the big theatrical syndicate had changed its attitude toward Pictures.

SLIDE QUALITY
is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by
De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City
A trial order will convince you. Send for catalogue of over 300 illustrated songs.

YOU CAN'T BEAT IT
That's what they all say, after using our exclusive **Independent Film Service.** Join the winners today, and write us for our quotations.
MULLIN FILM SERVICE
No. 125 Rosenbloom Bldg., SYRACUSE, N. Y.
No. 226 South 4th St., MINNEAPOLIS, MINN.
No. 136 Washington Ave., SCRANTON, PA.
No. 215 Argyle Bldg., KANSAS CITY, MO

Mr. Exhibitor and Operator
You can cut down your machine repair expenses by using
"STAY ON OIL"
The only oil that does not run off the machine from heat, thus causing gears and other parts to wear. Free from carbon and cannot gum.
If your exchange cannot supply you, write to
MOVING PICTURE SPECIALTY CO.
769 Lexington Ave. New York City

NOVELTY HOLIDAY SLIDES
Appropriate Designs
Beautifully Colored
No. 220 A Merry Christmas
No. 221 A Happy New Year
No. 222 A Merry Christmas and A Happy New Year
Price, 35c. each, Postpaid
Send stamps or money order
NOVELTY SLIDE COMPANY
221 East 53d Street New York

Opera Chairs

of *standard dimensions* and most modern construction — in plainest to most elaborate designs.
Several styles of inexpensive stock chairs, suitable for Vaudeville and Moving Picture Theatres
Walk into any theatre in your city and you'll probably see them.
Write for Booklet T-13. Samples and prices submitted on application.
AMERICAN SEATING COMPANY
CHICAGO
NEW YORK
BOSTON
PHILADELPHIA
BRANCHES
215 Wabash Av.
19 W. 18th St.
70 Franklin St.
1235 Arch St.
Everywhere

EVERY EXHIBITOR
using a film service not more than three months old in release dates can use our full service of
"TITLE POSTERS"
to advantage and increase his receipts by advertising each day ALL the pictures he is showing
"Title Poster" service is only $7.50 a month, including prepaid express charges and consists of one poster 20x29 inches for each film title released by the licensed manufacturers during a month. Shipments are made each week previous to the release date of the films.
Exhibitors not using first run can order posters which have been published for as many previous weeks as necessary to correspond with the release dates of the films their exchanges are at the present time furnishing them with and these posters they can get at the special rate of three cents each, if ordered at the same time as they subscribe for the monthly service.
TITLE POSTER COMPANY
231-233 Bowery New York
A Poster for EVERY Picture
Send for free sample

FOR SALE
BEAUTIFUL PICTURE THEATRE,
Dubuque, Iowa.
Town 60,000. On one of the principal corners, elegant lobby, opera chairs, raised floor and chairs.
Making money now, will stand close investigation. Reason for selling, time is taken up with my new $50,000.00 Vaudeville Theatre. $2,000.00 takes it.
JAKE ROSENTHAL, - Bijou Theatre, DUBUQUE, IOWA.

Superlative Song Slides
THE BEST ON THE MARKET
MADE BY PRACTICAL PHOTOGRAPHERS
COLORED BY COMPETENT ARTISTS
SEND for CATALOGUE and TERMS
THE HENRY B. INGRAM CO., Inc.
42 West 28th Street, New York

TWO YEARS THE STANDARD
5000 Exhibitors Endorse It
Curtainyline
The only absolutely fireproof curtain paint on the market.
A $3.00 carton will cover a surface of 175 square feet.
All Exchanges Carry It In Stock
Scenery of all kinds and Curtains to Order.
CURTAINYLINE CURTAIN AND PRODUCING CO., Inc.
403 Northwestern Bldg. 22 Fifth Ave.
CHICAGO, ILL.

NEW LECTURE SLIDES.

It may be interesting to users of lecture slides to announce that the Henry B. Ingram Company has just issued very beautiful sets of lecture slides for three new lectures, namely, "The Battles of America by Sea and Land," "The Ancient Capital of New York State and Ulster County," and a trip through Canada from St. Johns, New Foundland to Vancouver, entitled: "Through a Beautiful Country." These slides are first class in quality handsomely colored and average ninety pictures to the set making a lecture of about one hour and a quarter. The Ingram Company has sold several sets of them for public school work and will no doubt get many more orders. The set, "Battles of America by Sea and Land," is a particularly effective set for use in the United States. It contains pictures from the Seige of Louisburg by Sir William Pepperell, through the French and Indian, the Revolutionary, the Indian, the War of 1812, the Cherokee and Blackhawk wars, the Mexican, and the Civil Wars. Pictures of the struggles for liberty, conquest and the solidarity of the nation and the fierce and wild strife of the pioneers with the savages on the frontier make this series one of the most intense interest.

DEFENDS FIVE CENT THEATRE.

Rev. R. A. Greene, of Lowell, Mass., in a recent sermon, defended the existence of the cheap theatres, stating that they are as essential to meet the demands of the people as the more popular, while the moral standard maintained in the lowest may be superior to that of the highest.

The people who cannot afford to go to high-priced theatres need a theatre to suit their circumstances, he declared, and hence the cheap theatre has its mission. Especially is this true since the arrival of the picture theatre which, if properly managed, becomes an educative as well as an entertaining agency.

The people who could not go to the Hudson-Fulton celebration had some satisfaction in being able for a nickel or a dime to witness the pageant turned off with astonishing realism from the reel of a moving picture show. Similarly the activity of the thousands of workers on the Panama canal was shown, and those who saw these pictures have a mental conception of the reality little short of what could be obtained by personal observation on the scene.

Thus the cheap theatre may become a powerful force for instruction and even for conveying moral lessons, for what can be more touching and impressive than some of the scenes presented in life-like motion from the films, portraying scenes of self-sacrificing devotion to virture and high principle, to the cause of country and humanity in their various demands upon society.

SONG SLIDE SITUATION

From present appearances everything is not lovely for the song slide man. Competition has steadily beat down the price of slides to a point where the profit for the maker must be difficult to discover at times. It must be especially interesting to the legitimate slide makers when sign-writers and amateurs offer to give away slides.

There seems to be but one thing for the established slidemakers to do in this emergency; sit tight. Hold up the price of good slides and let the cheap skates commit business, as they surely will in the long run.

VITAGRAPH NOTES.

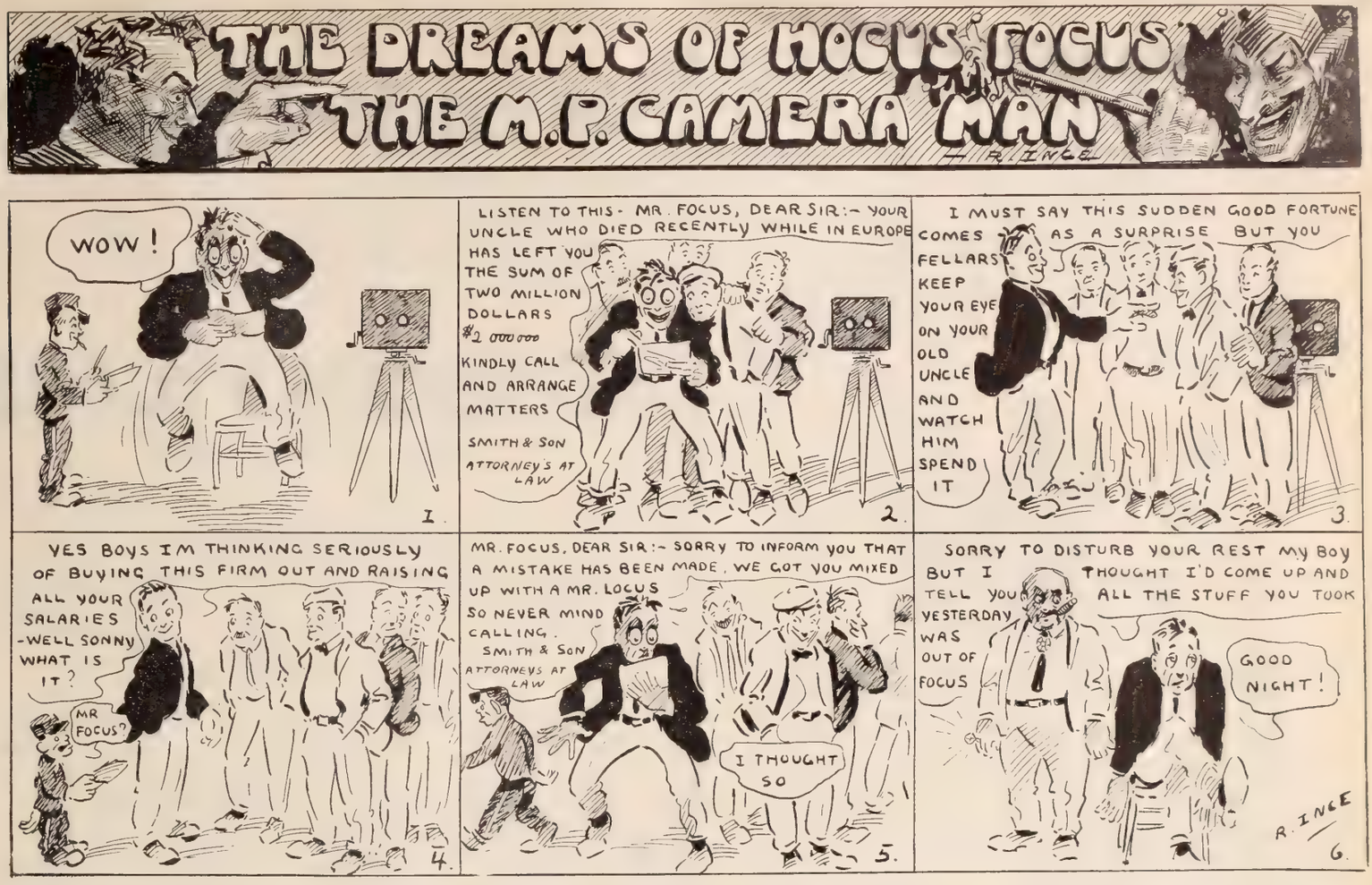
The releases announced by the Vitagraph Company for January 4th and 8th constitute a rather unusual event in the motion picture business in America, inasmuch as both are elaborate feature productions and they are being released in the same week. The release for January 4th is the second reel in the important Biblical series dealing with the Life of Moses and the release for January 8th is the film de luxe Richelieu, which is declared to be one of the best things the Vitagraph has ever done. The Vitagraph Company's lavishness in thus issuing two big films within four days of each other would appear to indicate that the company feels secure in its ability to maintain an exceedingly high standard of releases in the weeks to follow.

The Vitagraph's motor boat story, Cupid and the Motor Boat, coming out New Year's Day, has added interest from the fact that it was taken at Sound Beach, near the summer residence of Mr. Blackton of the Vitagraph Company. Sound Beach is one of the most picturesque spots on Long Island Sound and it is said that the scenes shown in the film are remarkable for their beauty and interest. The story is described as intensely thrilling, yet entirely logical. Looking into the future we may confidently anticipate other thrilling motor boat picture stories by the Vitagraph next season, as both Mr. Smith and Mr. Blackton of the Vitagraph Company are having new motor boats of large and fast design constructed for their personal use. The possibilities of producing sensational marine stories with the aid of the big motor boat fleet that will then be at the company's disposal are such that they are not likely to be overlooked.

The Christmas Day release of the Vitagraph, Shakespeare's Midsummer Night's Dream, is said to be a charming and magnificent adaptation from the great bard's most poetic play. The outdoor scenes were chosen with a special view to their harmony with the theme. Fortunately the weather and atmospheric conditions were perfect for superb photography so that a series of art pictures have been produced that should attract wide attention.

FOURTEENTH STREET THEATRE FLOPS.

J. Wesley Rosenquest, manager of the 14th Street theatre, New York City, has finally given in to the temptations of the "independents" and announced that he will run that class of pictures in his house. He claims that he was compelled to make the change because other houses near his were running the same pictures. He does not state what the actual reasons amounted to. Watch J. Wesley's house go "on the blink."



WISCONSIN EXCLUSIVE RIGHTS

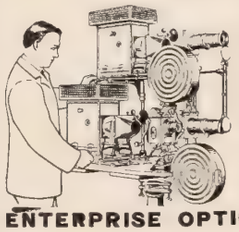
Johnson-Ketchel Fight Pictures

"MONEY MAKERS FOR THE MANAGERS"

Address NICHOLS BROS., Superba Theatre, GRAND RAPIDS, MICH

THE MOTIOGRAPH MOTION PICTURE MACHINE IS A WONDE

And will INCREASE YOUR BUSINESS



It projects FLICKERLESS, STEADY and WONDERFULL BRILLIANT pictures, has patented 1½ minute Rewind fro main crank, revolving Magazines, Automatic Fireproof Shutte etc., not found in other machines. WILL WEAR TWICE A LONG. C. H. D., of Keokuk, Ia., writes: "Motiograph MAK ING A BIG HIT and BUSINESS INCREASED WONDERFUL LY." F. L. F., of Chicago, Ill., writes: "Used every day fo seven months and NOT ONE PENNY FOR REPAIRS." F. K., of Kansas City, writes: "Operating Motiograph nearly tw years. Have operated all makes, but NONE TO COMPAR with Motiograph." PRICES $150.00 AND UP. The Enterpris Calcium Gas Outfit is the only satisfactory substitute for elec tric light. Write for catalog to-day.

ENTERPRISE OPTICAL MFG. CO., 562 W. Randolph St., Chicag

AMONG THE EXHIBITORS

The first performance in Gallagher's new Bijou Theatre at Manchester, N. H., was given Monday evening, December 6. Programme was an excellent combination of pictures, vaudeville and illustrated songs.

A. L. Reeves has purchased the Bijou at Hartford, Conn., from Harry Gale.

Clyde Adams will build a picture theatre 50 feet by 200 feet, on Frankfort avenue, near Ontario Street, Philadelphia. It is estimated to cost about $20,000.

D. J. Davis has purchased the interest of A. D. Campbell in the Orpheum picture theatre at Chillicothe, Ill.

The old Academy of Music at Ithaca, New York, is now known as the Happy Hour Theatre under the management of Butler & DeLany.

Everett W. Smith will open a picture theatre at Rockville Centre, New York, about January 1st.

Solomon Schoffstall and B. J. Yober propose to open a picture theatre early in January at Tower City, Pa.

Taylor & Abramovitz at New Market, N. H., have dissolved partnership, Mr. Taylor retiring from the company.

George Kiefer will build a $15,000 picture theatre on Tower Grove Avenue, near Folsom Avenue, St. Louis, Mo.

Thomas F. Tighe will open a picture theatre at Barton, Vt.

Herman S. Hacker is building a picture theatre at 1202 and 1204 Paterson Avenue, Baltimore. It will seat about 300 persons.

Bangert Bros. will open a picture theatre at 312-314 Fulton Street in Jamaica, New York.

Arthur N. Smallwood has taken the management of the Union Opera House, West New Brighton, New York, and opened with motion pictures.

Max Mittenleiter and M. Tannenberg have leased the Casino at Bay Shore, New York, for a Moving Picture Theatre. First performance was given December 3.

Orlando Sargent has opened a picture theatre at Merrimac, Mass.

L. A. Furness has opened a picture show in Odd Fellows Temple, Binghamton, New York.

George Cox has bought a picture theatre at Hays, Kansas, formerly owned by Mr. Whitney.

Charles Brock and Mr. George Cummings have opened a picture theatre at Brownstown, Ind.

Harry and Will Perks have opened a picture theatre at Mound City, Ill.

Walter & Wellfitt will be the managers of the Peoples Theatre soon to be opened at Sacramento, Cal.

John H. Hines will open a picture show at Myerstown, Pa.

INCORPORATIONS.

The Russian National Hall, New York.—Formed for the purpose of conducting and maintaining a theatre and giving theatrical performances; capital, $50,000. Directors—Rev. John H. Krochmalvey, 204 Fourth street, Passaic, N. J.; Victor P. Hadick, 323 East Fourteenth street; Peter Shymansky, 49 Fifth avenue, New York City.

Rosevale Amusement Company, New York—To carry on the business of theatrical and moving picture proprietors and present vaudiville and other attractions; capital, $5,000. Directors—William M. Rosenthal, 31 Pak Row; Jacob Valensi, 529 Sixth avenue; Max Rothbart, 2295 Second avenue, New York City.

The United States Sinephone Company, New York—To manufacture devices and processes for the production of moving pictures and the reproduction of musical and speaking performances; capital, $50,000. Directors—F. Warren Davis, Gilsey House; Robert M. Simpson, 474 Central Park West; Maurice E. Weil, 110 West 138th street, New York City.

Folly Amusement Company (Incorporated), New York—To engage in the business of proprietors of theatrical and moving picture enterprises and especially to present vaudeville performances; capital, $50,000.

KALEM FILMS

ISSUE OF JAN. 7, 1910

A SLAVE TO DRINK



LENGTH 950 FEET (Approx.)
A SLAVE TO DRINK

is the **first of the new Florida series,** done by the KALEM COMPANY'S STOCK COMPANY, in all the wealth of tropical scenery and environment that characterized the Kalem Southern pictures of a year ago.

A Slave to Drink is unquestionably the greatest temperance lecture ever told in films.

Lest you forget:

We again call your

attention to our regular release for Dec. 24, i. e. the first of the new Kalem Series of Fairy Stories for Children, entitled:

THE CARDBOARD BABY

The way in which our orders for this subject have jumped has convinced us that the idea is making a great hit with M. P. Theatre Managers, and we are pleased to announce that we will shortly bring out another film along the same line, entitled:

THE MAGIC FLOWERS
COMING JAN. 14, 1910

A Reel with Two Great Subjects

On The Firing Line — A Military Drama

That's What They All Say — A Ripping Good Comedy

Kalem posters can be obtained from your exchange or by mail from the A. B. C. Co., of Cleveland, O.

Free Descriptive Lectures Sent to all Theatre Managers

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

Just as the first punch helps in a fight, and the get-away counts in a horse race, the kind of a start you make in the moving picture business determines whether or not you come home under the wire a winner.

The Edison Kinetoscope

is the only moving picture machine you can depend upon to bring home the money every time, build you up a profitable patronage, and not eat up your profits on repairs.

The Edison Kinetoscope gives the clearest, steadiest pictures, and will outwear any other motion picture machine made. Start right.

Write to-day for booklet giving full particulars, and copy of the Edison Kinetogram.

EDISON FILMS

Releases of December 28 and 31

Release of December 28

TOBACCO MANIA

Comedy showing effect of suggestion. Inveterate smoker reads of disease called "tobacco tremens" before retiring and is visited in his sleep by some startling apparitions. Extremely funny.

Film No. 6564. **Code, VERZAGNIS.** **App. Length, 360 Ft.**

THE FALLEN IDOL

Comedy built on hero worship. Matinee girl who worships a noted tenor is effectually disillusioned, but gets swift and satisfying revenge. A "scream."

Film No. 6565. **Code, VERZAGT.** **App. Length, 360 Ft.**

THE CAP OF FORTUNE

A fairy story. The magic property of a Cap given by a fairy as a reward to a poor man furnishes the theme of an interesting and picturesque film.

Film No. 6566. **Code, VERZAHNEN.** **App. Length, 270 Ft.**

Release of December 31

Fishing Industry at Gloucester, Mass.

An industrial film of exceptional photographic quality in which the audience accompanies the schooner "James Gorton" on a fishing cruise to Cape Cod, watches the haul being made and, later on, various operations of preparing fish for market. One of the most interesting industrial films ever released.

Film No. 6567. **Code, VERZAKING.** **App. Length, 975 Ft.**

Release of January 4 and 7.

Release of January 4, 1910.

PARDNERS

Dramatic

No. 6569. **Code, Verzano,** **App. length 995 ft.**

Releases of January 7.

THE ENGINEER'S ROMANCE

Dramatic

No. 6570. **Code, Verzapft,** **App. length 670 ft.**

ASHES

Sentimental

No. 6571. **Code, Verzapfung,** **App. length 310 ft.**

EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.

New York Office, 10 Fifth Ave. **Chicago Office, 90 Wabash Ave.**

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents {**P. L. WATERS, 41 E. 21st St., New York**
{**GEORGE BRECK, 70 Turk Street, San Francisco, Cal.**

DEALERS IN ALL PRINCIPAL CITIES

LICENSED EXCHANGE DIRECTORY

Complete List of Film Rental Bureaus Working Under License from the Motion Picture Patents Company. Tells You Where to Get the "Good" Pictures

Birmingham Film Supply Co.,
2008½ Third Ave., Birmingham, Ala.

Theatre Film Supply Co.,
2104 First Ave., Birmingham, Ala.

Mitchell Film Exchange,
120½ Main Street, Little Rock, Ark.

Clune Film Exchange,
727 South Main Street, Los Angeles, Cal.

Kay-Tee Film Exchange,
224 Pacific Electric Bldg., Los Angeles, Cal.

Tally's Film Exchange,
554 South Broadway, Los Angeles, Cal.

Miles Bros., Inc.
790 Turk Street, San Francisco, Cal.

Novelty Moving Picture Co.,
420 Turk Street, San Francisco, Cal.

Theatre Film Service Co.,
76 Second Street, San Francisco, Cal.

Turner & Dahnken,
136 Eddy Street, San Francisco, Cal.

Colorado Film Exchange Co.,
320 Charles Building, Denver, Colo.

Denver Film Exchange Co.,
713 Lincoln Ave., Denver, Colo.

Kleine Optical Co.,
16th and Larimer Sts., Denver, Colo.

American Film Service,
120 East Randolph St., Chicago, Ill.

Calumet Film Exchange
Masonic Temple, Chicago, Ill.

H. & H. Film Service,
Monadnock Block, Chicago, Ill.

Kleine Optical Co.,
52 State Street, Chicago, Ill.

George K. Spoor & Co.,
62 North Clark Street, Chicago, Ill.

Standard Film Exchange,
79 Dearborn Street, Chicago, Ill.

Theatre Film Service Co.,
85 Dearborn Street, Chicago, Ill.

H. Lieber Co.,
24 West Washington Street, Indianapolis, Ind.

Iowa Film Service,
229 Commercial Building, Des Moines, Iowa

Pittsburg Calcium Light & Film Co.,
421 Walnut Street, Des Moines, Iowa

Imported Film & Supply Co.,
840 Union Street, New Orleans, La.

S. Nye Bass,
823 Union St., New Orleans, La.

Miles Brothers,
412 East Baltimore Street, Baltimore, Md.

Pearce & Scheck,
415 East Baltimore Street, Baltimore, Md.

Howard Moving Picture Co.,
564 Washington Street, Boston, Mass.

Kleine Optical Co.,
657 Washington Street, Boston, Mass.

Miles Bros., Inc.
Washington and Dover Streets, Boston, Mass.

National Vaudette Film Co.,
71 Griswold Street, Detroit, Mich.

Twin City Calcium & Stereopticon Co.,
709 Hennepin Avenue, Minneapolis, Minn.

Western Film Exchange,
201 Miner's Bank Bldg., Joplin, Mo.

Yale Film Exchange Co.,
622 Main Street, Kansas City, Mo.

O. T. Crawford Film Exchange Co.,
Gayety Theatre Bldg., St. Louis, Mo.

Western Film Exchange,
725 Century Bldg., St. Louis, Mo.

Montana Film Exchange,
41 North Main Street, Butte, Mont.

Pittsburg Calcium Light & Film Co.,
1318 Farnam Street, Omaha, Neb.

Actograph Co.,
69 No. Pearl Street, Albany, N. Y.

Buffalo Film Exchange,
272 Washington Street, Buffalo, N. Y.

Actograph Company,
107 East 17th St., New York City

American Vitagraph Co.,
116 Nassau Street, New York City

Greater N. Y. Film Rental Co.,
116 East 14th Street, New York City

Imperial Film Exchange,
44 West 28th Street, New York City

Kleine Optical Company,
19 East 21st Street, New York City

Miles Bros., Inc.,
259 Sixth Avenue, New York City

Peoples Film Exchange,
126 University Place, New York City

P. L. Water,
41 East 21st Street, New York City

Alfred Weiss Film Exchange,
219 Sixth Avenue, New York City

Pittsburg Calcium Light & Film Co.,
501-503 Central Building, Rochester, N. Y.

Motion Picture Supply Co.,
Cox Building, Rochester, N. Y.

Moving Picture Service, of Syracuse,
427 South Salina Street, Syracuse, N. Y.

Imperial Film Exchange,
229 River Street, Troy, N. Y.

Lubin Film Service,
140 West 5th Street, Cincinnati, Ohio

Pittsburg Calcium Light & Film Co.,
132 East 4th Street, Cincinnati, Ohio

Lake Shore Film & Supply Co.,
314 Superior Avenue, N. E., Cleveland, Ohio

United Film Exchange,
414 Superior Avenue, N. W., Cleveland, Ohio

Ohio Film Service,
20 East Broad Street, Columbus, Ohio

Kent Film Service,
218 Nicholas Building, Toledo, Ohio

Monarch Film Exchange,
11 No. Robinson Street, Oklahoma City, Okla.

Amalgamated Film Exchange,
142½ Fourth Street, Portland, Ore.

C. A. Calehuff,
Fourth and Green Streets, Philadelphia, Pa.

Electric Theatre Supply Co.,
47 No. 10th Street, Philadelphia, Pa.

Lubin Film Service,
21 So. 8th Street, Philadelphia, Pa.

Licensed Exchange Directory—Continued

Swaab Film Service Co.,
338 Spruce Street, Philadelphia, Pa.

Columbia Film Exchange,
416 Ferry Street, Pittsburg, Pa.

Duquesne Amusement Supply Co.,
104-5 Bakewell Building, Pittsburg, Pa.

Pennsylvania Film Exchange,
Film Exchange Bldg., 4th Ave., Pittsburg, Pa.

Pittsburg Calcium Light & Film Co.,
121 Fourth Avenue, Pittsburg, Pa.

Pittsburg Calcium Light & Film Co.,
108 South Main Street, Wilkes-Barre, Pa.

Mitchell Film Exchange,
83 South Main Street, Memphis, Tenn.

J. D. Wheelan Film Co.,
339 Main Street, Dallas, Tex.

J. D. Wheelan Film Co.,
509 Travis Street, Houston, Tex.

Progressive Motion Picture Co.,
408 Eccles Building, Ogden, Utah

Trent & Wilson,
330 Brooks Arcade, Salt Lake City, Utah

Spokane Film Exchange,
Pantages Theatre Building, Spokane, Wash.

Amalgamated Film Exchange,
3d and Madison Streets, Seattle, Wash.

Imperial Film Exchange,
434 Ninth Street, N. W., Washington, D. C.

Western Film Exchange,
307 Grand Avenue, Milwaukee, Wis.

FILMS HOWARD MOVING PICTURE CO. FILMS
REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES
564 WASHINGTON STREET, BOSTON, MASS.
Established 1894 (Opposite Adams House) Inc. 1908



TICKETS ON ROLLS
500,000 at 6½c per 1000
250,000 at 8c " "
100,000 at 10c " "
PIONEER TICKET COMPANY
722 Broadway, N. Y. City.

THE BEST MOVING PICTURE MACHINE TRUNK
is the "BAL" Fibre Trunk, not only because it is the LIGHTEST and STRONGEST manufactured for the purpose, but also because the convenience of the operator and the serviceability of the trunk were the two principal points taken into consideration.
Send for Catalog I.
WM. BAL, Inc., 210 West 42d Street, New York City

SCENERY
First-class without cost to you, Mr. Exhibitor. Want it?
Chance of a lifetime to fit up for the occasional Vaudeville stunt, and add to the selling value of your House.
WRITE NOW.
BENSON SCENIC STUDIOS, Niles, Mich.

ST. LOUIS CALCIUM LIGHT CO.
Established 1872
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm St., ST. LOUIS, Mo., U. S. A.

MOTION COLOR PICTURES.

(Continued from page 1.)

game was burning up my money. Then Smith —you see Smith had got into the real estate business down at Brighton; he'd built two or three houses and sold them and got enough out of it to build a nice place for himself. He got to be an alderman, too, and it didn't seem to me that the experiments were getting along at all. So I went down to see him one day and found him stretched out on the soft grassy bank of a rockery taking it easy. I got after him hot. 'Never you mind,' he replied; 'don't believe that the experiments are not going on just because you see me taking it easy here. I'm thinking all the time, and I've just been thinking that instead of using three filters we will use just two. I believe that will solve the problem.'

"'All right, Smith,' I replied, 'we'll use two if you say so; you're the expert, but let's get to it.' It wasn't long before I heard from Smith after we started on that tack. His first experiments were with flowers from his garden and from his neighbors' gardens, giving all the various color effects. After that it didn't take us long to reach the present stage of the work. But the secret was the two-color instead of the three-color filter.

"Of course nobody believed that we had solved the problem, so we had to show them. We went to Paris and Berlin and gave exhibitions and convinced the people from Missouri. Now we have an exhibition in both those cities and one in London. Other motion picture makers tried to buy our discovery. I refused to sell. Smith was offered $25,000 pounds for his interests and finally I made a deal by which I acquired all the patents and am now the sole owner of 'Kinemacolor.' But I am not over here to sell anything this trip—just to demonstrate that we have the goods. So far I have sold the rights for countries in South America, and on the Continent and for Australia, and have made other contracts for exhibitions that have returned to me enough to cover the cost of the eight years of experimenting with a little over for good measure. My other interests are paying well, so I am willing to wait for the rest to come right. Kinemacolor is my baby; I've walked the floor with it for eight years. Now that I've got it to its present state of perfection I'm satisfied. I'm not a promoter or a showman. I'm willing to leave that end to someone else."

"I'm not saying that we have reached perfection. What we are doing is being done with what we have at hand. The lenses we use are the ordinary lenses of a motion picture camera. Some day the lense makers will improve their lenses to suit our requirements. The film must be more sensitive than the ordinary motion picture film. We have made it sufficiently so to enable us to obtain the present degree of perfection. Some day the film makers, who know more about making film than we do, will make the right kind of film for us. Both lens and film makers are at work on those problems now.

"We now use the ordinary Urban camera fitted with the two-color chemical filter shutter in taking the pictures. In projecting them the ordinary projecting machine with a two-blade gelatin color shutter—one red and the other green—operated in conjunction with the usual shutter is necessary to produce the color effects on the screen. Take off the color shutter and the picture shows black and white just as the ordinary picture."

This latter fact was demonstrated at the Garden.

Saturday night's audience at the Garden was a gathering of representative motion picture men. Among those present—and there were nearly a thousand—were Mr. H. N. Marvin, Mr. J. J. Kennedy, Mr. W. T. Rock, and Mrs. Rock, Mr. and Mrs. J. Stuart Blackton, Mr. and Mrs. A. E. Smith, Mr. J. A. Berst, Mr. George Eastman, Mr. Baxter Morton, Mr. Lyman H. Howe, and a hundred or more of those engaged in the manufacture of pictures. Mr. Frank Howard came over from Boston, and Mr. S. Mandelbaum, of the Lake Shore, came down from Cleveland, Ohio, just to see the Urban pictures. The New York exchange men and exhibitors were out in full force. The exhibition did not start till nearly ten o'clock and continued till about midnight, but the audience seemed not to tire in the least and manifested its approval by frequent applause.

Mr. Urban expressed himself as well pleased with the result and satisfied that he had not made the trip in vain. Having fulfilled the purpose of his visit Mr. Urban and his staff sailed Tuesday, Dec. 14, on the S. S. Kronprincessen Cecilie of the North German Lloyd.

As to the probability of an early introduction of Kinemacolor in America we will not venture a guess. Unquestionably it will come, but when and how there is none to say. It is doubtful, though, if the present type of projecting machine in common use will be equal to the task of projecting Kinemacolor pictures. It was said that a 65-ampere current was used at the Garden Saturday evening. This is greater amperage than is permitted by the fire regulations in New York, but it seems to be necessary to obtain a proper definition of Kinemacolor film. The speed—32 pictures per second—is double that required for black and white pictures. Will the common type of projector stand that speed? But these are minor matters once it is decided to introduce Kinemacolor.

The Progressive Amusement Co.'s new picture theatre at Long Beach, Cal., will soon be ready for occupancy.

HOW TO MAKE NONINFLAMMABLE FILM CEMENT
This valuable Formula upon receipt of $5.00, or for $1.00 will ship Solution sufficient for ten 25c. bottles
NASOLIA CHEMICAL COMPANY
31 W. Lexington St. Baltimore, Md.

The SIGN OF SUCCESS
Moved Into Larger Quarters
NOW LOCATED IN THE
FILM EXCHANGE BUILDING
PENNSYLVANIA FILM CO., Pittsburg, Pa.
Buying Weekly Output Supreme Quality Service

Trade Mark.

BIOGRAPH FILMS

Trade Mark.

GREETING—A Merry Christmas and Happy and Prosperous New Year to All



A TRAP FOR SANTA CLAUS

Released December 20th, 1909

A TRAP FOR SANTA CLAUS

HOW THE ARTLESSNESS OF TWO CHILDREN RIGHTED A GREAT WRONG

This Biograph subject is possibly one of the most unique Christmas stories ever produced. It shows a poor family of husband, wife and two small children. Things have gone badly with the man. There is no work for him and starvation seems their inevitable lot. Despairing, he seeks solace in drink, and while in this condition he determines that they would be better off without him, so he leaves. Shortly after, the wife is informed that her aunt's estate, long in litigation, has been settled, leaving her a moderate fortune. It is now Christmas Eve in their new home and the children are bent upon encountering Santa Claus, and set a trap for him. The mother, of course, must needs play Santa. However, the father, whom grim misfortune forces to desperate deeds, breaks into the house, ignorant as to whom the occupants are, and is caught in the children's trap. Hence their little trick brought about the happiest Yuletide they had every known. Length 989 ft.

Released December 23d, 1909

IN LITTLE ITALY

The Story of a Rejected Suitor's Persistence.

One of the most dominant traits in the Sicilian's nature is indefatigability of purpose where a score is to be reckoned, and this Biograph story vividly portrays this where the widow is sought in marriage by two suitors. Victor is the favored one, and Tony, the rejected, vows revenge. He follows him from place to place, and just as he is about to strike the blow something occurs to prevent it. Finally, at an Italian ball, while waltzing around the hall, he passes Victor dancing with the widow, and his chance comes. Elated at first, he is furious when he learns that his deed was not fatal, and his victim is being cared for by the widow. He goes to her house and tries to finish his work. The door is barricaded, so he tries to enter by the window. Here he also meets resistance, and he finally gets in by way of a trap from the cellar. It looks as if he would be successful, but the timely arrival of the police, not only saves his intended victim, but puts him where he can do no harm. Length 956 feet.



IN LITTLE ITALY

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY **Get on our Mail List and Keep Posted** **Write for our Descriptive Circulars**

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers—Dec. 25.

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Dec. 23	In Little Italy	Dramatic	956
Dec. 20	A Trap for Santa Claus	Christmas Drama	989
Dec. 16	In a Hempen Bag	Dramatic	455
Dec. 16	The Test	Comedy	545
Dec. 13	A Corner in Wheat	Dramatic	953
Dec. 9	The Redman's View	Dramatic	971
Dec. 6	Through the Breakers	Dramatic	974
Dec. 2	The Death Disc	Dramatic	995
Nov. 29	The Trick That Failed	Comedy	645
Nov. 29	In the Window Recess	Dramatic	337

EDISON CO.

Dec. 24	Faust, Grand Opera Series		1,000
Dec. 21	A Happy Accident	Christmas Story	475
Dec. 21	The Mischievous Elf	Fairy Comedy	500
Dec. 17	A Gift from Santa Claus	Christmas Comedy	920
Dec. 14	Fenton of the 42d	Dramatic	860
Dec. 14	The New Policeman	Comedy	100
Dec. 10	The House of Cards	Dramatic	960
Dec. 7	My Lord in Livery	Comedy	520
Dec. 7	What the Cards Foretold	Comedy	420
Dec. 3	The Keeper of the Light	Dramatic	965
Nov. 30	The Heart of a Clown	Dramatic	600
Nov. 30	The Wonderful Electro Magnet	Comedy	400

ESSANAY CO.

Dec. 25	The Heart of a Cowboy	Western Drama	959
Dec. 22	A Kiss in the Dark	Comedy	400
Dec. 22	Object: Matrimony	Comedy	635
Dec. 18	The Spanish Girl	Dramatic	975
Dec. 15	A Female Reporter	Comedy	464
Dec. 15	An Amateur Holdup	Comedy	442
Dec. 11	The Ranchman's Rival	Dramatic	1,000
Dec. 8	A Pair of Slippers	Comedy	601
Dec. 8	The Bachelor and the Maid	Comedy	315
Dec. 4	His Reformation	Dramatic	1,000
Dec. 1	Two Sides to a Story	Comedy	593
Dec. 1	Baby Swallows a Nickel	Comedy	388

GAUMONT

Dec. 25	The Greek Slave's Passion	Dramatic	967
Dec. 21	The Stranger	Dramatic	935
Dec. 18	Cambyses, King of Persia	Historical Drama	486
Dec. 18	The Shepherd's Flute	Pastoral Fairy Story	528
Dec. 14	Nothing Is Ever Lost	Comedy	495
Dec. 14	The Life Buoy	Dramatic	446
Dec. 11	Daughters of Poverty	Dramatic	953

Date.	Subject.	Class.	Length, Feet.
Dec. 7	Listen	Comedy	344
Dec. 7	Top Heavy Mary	Comedy	283
Dec. 7	In a Pickle	Farce	374
Dec. 4	X-Ray Glasses	Mystery	410
Dec. 4	To Get a City Job	Comedy	501

KALEM CO.

Dec. 24	The Cardboard Baby	Fairy Story	855
Dec. 17	The Law of the Mountains	Dramatic	875
Dec. 10	Rally Round the Flag	War Drama	955
Dec. 3	The Geisha Who Saved Japan	Dramatic	955
Nov. 26	The Governor's Daughter	Dramatic	955
Nov. 19	Pale Face's Wooing	Melodrama	930

LUBIN MFG. CO.

Dec. 23	Blissville, the Beautiful	Comedy	830
Dec. 20	The Policeman's Christmas Eve	Comedy	440
Dec. 20	Three Christmas Dinners	Comedy	495
Dec. 16	Romance of the Rocky Coast	Dramatic	825
Dec. 13	Jinks the Grouch	Comedy	740
Dec. 13	When Courage Fled	Comedy	230
Dec. 9	If Love Be True	Dramatic	975
Dec. 6	She Took Mother's Advice	Comedy	465
Dec. 6	He Wanted a Baby	Comedy	460
Dec. 2	The Cub Reporter	Comedy	945
Nov. 29	A Life for a Life	Dramatic	850
Nov. 25	Martyr or Crank	Dramatic	580
Nov. 25	Finnegan's Initiation	Comedy	420

GEORGE MELIES.

Dec. 15	The Living Doll	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball	Dramatic	1,000
Dec. 1	Fortune Favors the Brave	Fairy Story	600
Dec. 1	Seeing Things	Comedy	400
Nov. 24	The Red Star Inn	Dramatic	1,000

PATHE FRERES.

Dec. 25	The Good Doctor	Comedy	590
Dec. 25	The Happy Widower	Comedy	384
Dec. 24	The Birth of Jesus	Biblical	525
Dec. 24	Agriculture in Hungary	Industrial	826
Dec. 22	Contest for a Handkerchief	Comedy	459
Dec. 22	The Love Token	Dramatic	515
Dec. 20	The Death of the Duke of D'Enghien	Dramatic	951
Dec. 18	Honey Industry	Industrial	331
Dec. 18	Hector, the Angel Child	Comedy	620
Dec. 17	The Lucky Number	Comedy	538
Dec. 17	A Strong Tonic	Comedy	433

Date.	Subject.	Class.	Length, Feet.
Dec. 15	Punch and Judy	Juvenile	364
Dec. 15	The Ugly Girl	Dramatic	620
Dec. 13	The Tramp's Romance	Dramatic	541
Dec. 13	Repairing the House	Farce	413
Dec. 12	La Grande Breteche—film d'art	Dramatic	951
Dec. 11	Exploits of a Cowboy	Instructive	446
Dec. 11	Willyboy Gets His	Farce	502
Dec. 10	Masquerader's Charity	Dramatic	394
Dec. 10	Bear Hunt in Russia	Sport	564
Dec. 8	Impossible to Get Sleep	Farce	315
Dec. 8	The Evil Philtre	Dramatic	623
Dec. 6	The Lady's Companion	Dramatic	804

SELIG POLYSCOPE CO.

Dec. 23	The Christian Martyrs	Dramatic	950
Dec. 20	Through the Hood River Valley	Scenic	529
Dec. 20	A Modern Dr. Jekyll	Comedy	471
Dec. 16	The Indian	Western Drama	950
Dec. 13	Pine Ridge Feud	Melodrama	975
Dec. 9	The Engineer's Daughter	Dramatic	1,000
Dec. 6	The Heroine of Mafeking	Dramatic	1,000
Dec. 2	An Indian Wife's Devotion	Melodrama	470
Dec. 2	A Million Dollar Mix-up	Comedy	520
Nov. 29	Brought to Terms	Comedy	615
Nov. 29	Making It Pleasant for Him	Comedy	380

URBAN ECLIPSE.

Dec. 22	Fiorella, the Bandit's Daughter	Dramatic	741
Dec. 22	From the Fighting Top of a Battleship, in Action	Topical	263
Dec. 15	The Red Signal	Dramatic	355
Dec. 15	Switzerland: Conquering the Alps	Scenic	605
Dec. 8	The Secret Chamber	Dramatic	623
Dec. 8	Capturing the North Pole	Farce Com.	381
Dec. 1	Consul Crosses the Atlantic	Comedy	810

VITAGRAPH CO.

Dec. 25	A Midsummernight's Dream	Comedy	991
Dec. 21	The Forgotten Watch	Comedy	413
Dec. 21	The Cook Makes the Madeira Sauce	Comedy	561
Dec. 18	Two Christmastides	Christmas Special	852
Dec. 14	The Professor and the Thomas Cats	Comedy	405
Dec. 14	A Merry Christmas and a Happy New Year	Comedy	586
Dec. 11	Gambling With Death	Dramatic	933
Dec. 7	A Lesson in Domestic Economy	Comedy	684
Dec. 7	A Day With Our Soldier Boys	Educational	302
Dec. 4	Life of Moses Part I	Historical	981
Nov. 30	The Bridegroom's Joke	Comedy	690
Nov. 30	Dirigible Balloons at St. Louis	Scenic	275

PATHÉ FRÈRES FILMS

BAD BARGAIN

A scream! One of the best comedies ever released.

Released Dec. 27th **About 630 Feet**

Marvelous Garlands

A beautifully colored mystifying film.

Released Dec. 27th **About 295 Feet**

Oh, You Doggie

An immensely amusing film for everybody.

Released Dec. 29th **About 187 Feet**

A WELL EARNED MEDAL

A beautiful picture of a beautiful story. How a sailor lad on duty in China is expected home by his sweetheart and parents, but they receive only the news of his death and the medal he won for bravery in service.

Released Dec. 29th **About 728 Feet**

A LIVE CORPSE

A picture every manager should have. It's a laugh from beginning to end. Everyone will enjoy this comedy.

Released Dec. 31st **About 610 Feet**

Corsican Hospitality

Teeming with dramatic interest.

Released Dec. 31st **About 390 Feet**

Tabby's Finish

Full of Gipsy life and character.

Released Jan. 1st **About 426 Feet**

TRIALS OF A SCHOOLMASTER

A touching, pathetic story of the efforts of an old schoolmaster to save his boys.

Released Jan. 1st **About 528 Feet**

Get your Posters from the A. B. C. Co., of Cleveland, Ohio

New York
41 W. 25th Street

Chicago
35 Randolph Street

New Orleans
813 Union Street

PACIFIC COAST AGENCY—TURNER & DAHNKEN, 136 EDDY STREET, SAN FRANCISCO, CAL.